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In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office

HOT NEWS!

—*about* SLIDE, KELLY, SLIDE



LISTEN to the cheers . . .
THAT'S the audience at
THE Embassy Theatre, N. Y.
WHERE William Haines
IN "Slide, Kelly, Slide"
OPENED this week
AT $2 admission
BOY, it's a hit!
ANOTHER M-G-M
EMBASSY gem to top the records of
"**MERRY** Widow", "Ben Hur", "Marines"
AT this beautiful Broadway house!

With
Sally O'Neil

Directed by
EDWARD SEDGWICK

ain't we got fun!

METRO-GOLDWYN-MAYER—*you said it!*

Entered as second-class matter April 22, 1926 at the Post office at New York, N.Y. under act of March 3, 1879

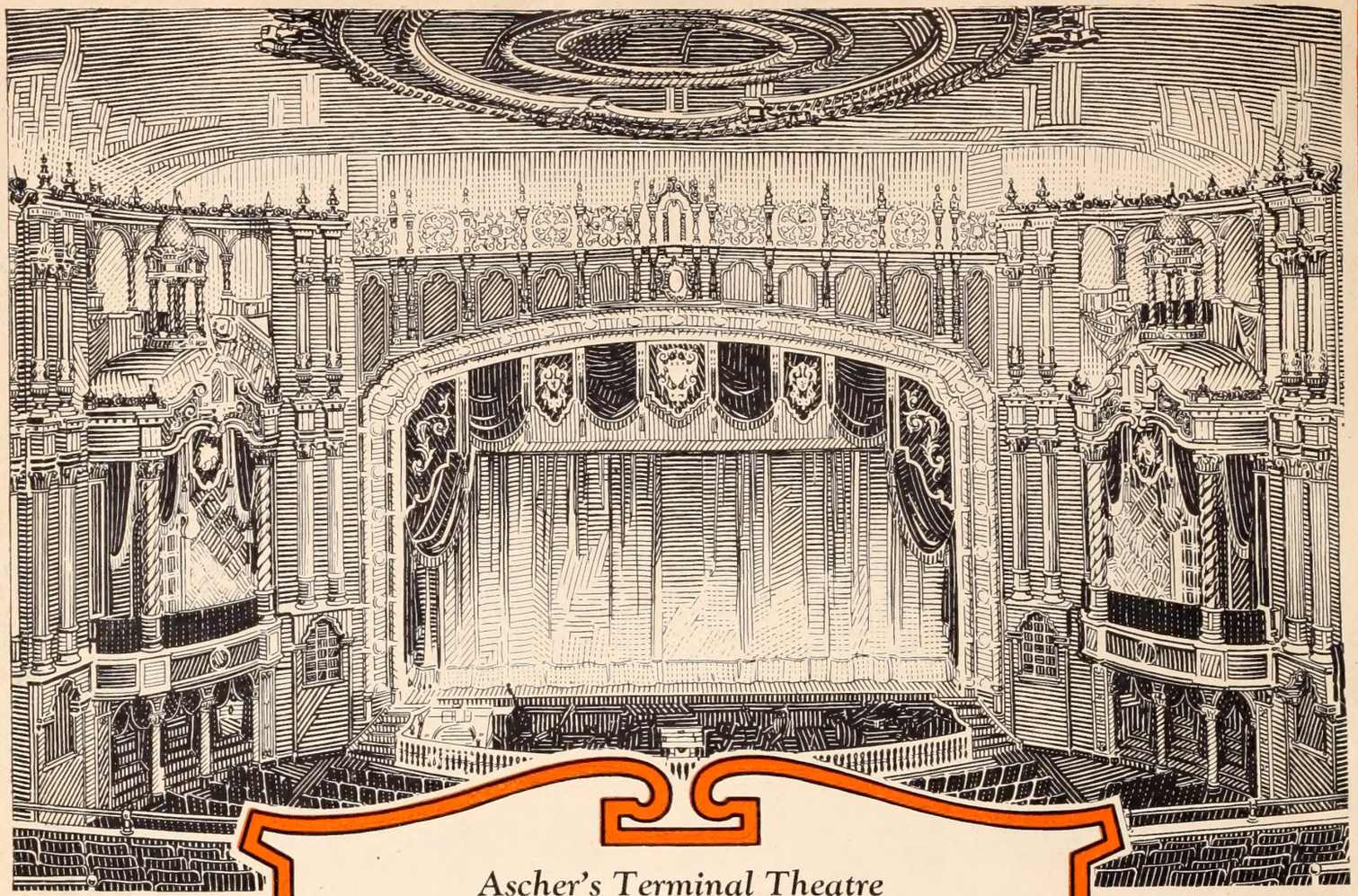
Published Weekly—$2.00 a Year

New York

Vol. XXXV
No. 13

April 1, 1927

PRICE 20 CENTS



Ascher's Terminal Theatre
Chicago, Ill.

Here in one of Chicago's most beautiful theaters, the Wurlitzer Organ demonstrates its superiority as the subtle interpreter of the human emotions. Every scene pictured is intensified by the music which issues from this mighty instrument—soft and plaintive, twinkling and gay, or thunderous and majestic, as the occasion may require. The variety of expression and the easy responsiveness of the Wurlitzer is unrivaled.

Let your increased box-office receipts prove to you the value of Wurlitzer music in your theatre

WURLITZER

REG. U.S. PAT. OFF.

New York Boston Buffalo Cleveland Cincinnati Chicago
Columbus Dayton Detroit Kansas City Louisville
Milwaukee Philadelphia Pittsburgh St. Louis
Springfield, O. San Francisco



WURLITZER ORGAN



NOW you get in

News Reel the same supreme quality and service that PARAMOUNT PICTURES stand for in features. Contract for it today!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

ATTA BOY,

~~~~ you're knocking "Behind the Front" and "We're in the Navy Now" records for a loop!



Smashed ever
opening record
--Ohio Theat
Indianapol

Held for secon
week despit
strongest oppo
sition of seasor
—Strand Theat
Milwauk

Booked or
long run a
York-proo
office draw

Paramount has th

COMING BEFORE AUGUST: BOW AND RALSTON IN "CHILDREN OF DIVORCE" DIX

CASEY

35% greater gross than "We're in the Navy Now".
—*Jefferson City, Mo.*

Opened with record-breaking crowds and off on extraordinary run.
—*St. Francis Theatre*
San Francisco

merit for *Rialto*, New of its boxing power!

WALLACE BEERY
IN
"Casey at the Bat"

The BIG LEAGUE Baseball Comedy

WITH
Ford Sterling, ZaSu Pitts,
Sterling Holloway,
HECTOR TURNBULL PRODUCTION
DIRECTED BY MONTE BRICE ·· STORY BY HECTOR TURNBULL ··· ADAPTATION BY REGINALD MORRIS AND MONTE BRICE SCREEN PLAY BY JULES FURTHMAN SUGGESTED BY ··· CHRISTY WALSH
B. P. SCHULBERG ··· *Associate Producer*



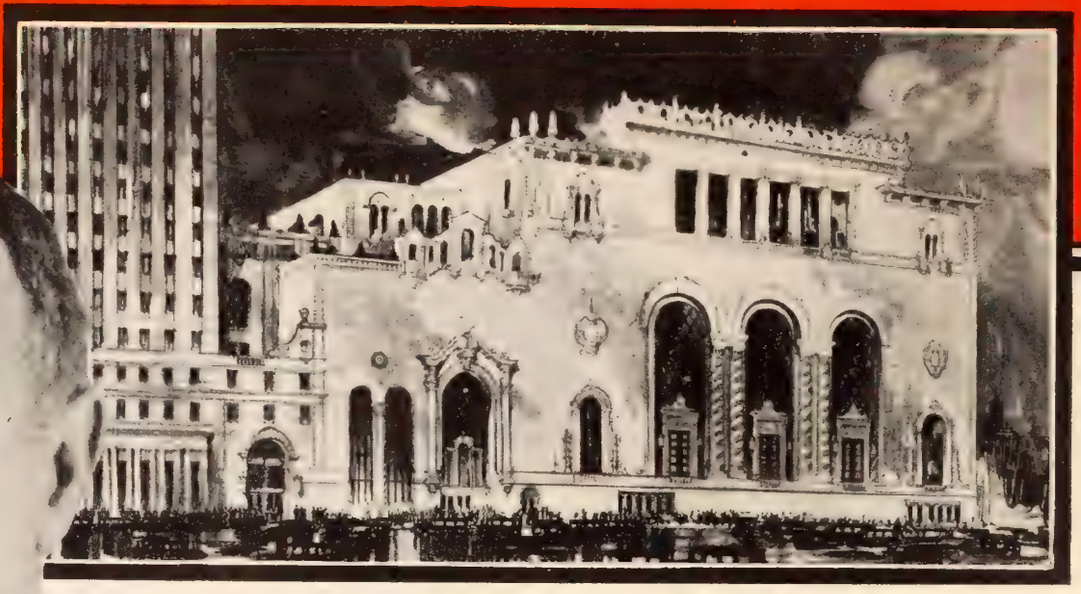
BIG LEAGUE hitters!

"KNOCKOUT REILLY" GILDA GRAY in "CABARET" BOW in "ROUGH HOUSE ROSIE" AND 24 MORE

3 BIG P·D·C·



"ROXY"



ROXY THEATRE NEW YORK, WORLD'S FINEST MOTION PICTURE THEATRE

From the Film Daily

"The ROXY will change the amusement map. We predict it. Exhibitors throughout the country might well watch its course. This is why: There's a tremendous investment at stake. Roxy will not book junk. He can't afford to. For that reason any picture that the Roxy books, whether feature or short, can be assumed to carry box-office merit.

"The distributors who make the grade and play the Roxy have a powerful selling point for use all over the country. Here are no entangling alliances. There is no producer-Distributor control. The theatre books independently. It contracts for what it wants. Quality is the requirement."

RELEASES
meet the ROXY
Standard of Quality



THE "YANKEE CLIPPER"

A RUPERT JULIAN PRODUCTION
SUPERVISED BY
C. GARDNER SULLIVAN

with
WILLIAM BOYD ELINOR FAIR
JUNIOR COGHLAN *and* WALTER LONG

From the story by DENISON CLIFT
Directed by RUPERT JULIAN
Produced by
DE MILLE PICTURES CORPORATION

BOOKED AT THE ROXY

Jetta GOUDAL in "Fighting Love"



WITH VICTOR VARCONI AND HENRY B. WALTHALL
ADAPTED BY BEULAH MARIE DIX
FROM THE NOVEL "IF THE GODS LAUGH" *by* ROSITA FORBES
SUPERVISED BY
BERTRAM MILLHAUSER
DIRECTED BY
NILS OLAF CHRISANDER
PRODUCED BY DE MILLE PICTURES CORPORATION

JETTA GOUDAL *in* *"White Gold"*

A WILLIAM K. HOWARD PRODUCTION

Produced by
DE MILLE PICTURES CORPORATION

WITH
KENNETH THOMSON
and
GEORGE BANCROFT
Adapted by GARRETT FORT
and MARION ORTH *from the play by* J. PALMER PARSONS
SUPERVISED BY
G. GARDNER SULLIVAN
DIRECTED BY
WILLIAM K. HOWARD



Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

STAR TRIUMPH MASTER



"From beginning to end the director makes these supreme artists play upon our emotions until we are locked spellbound in their power."

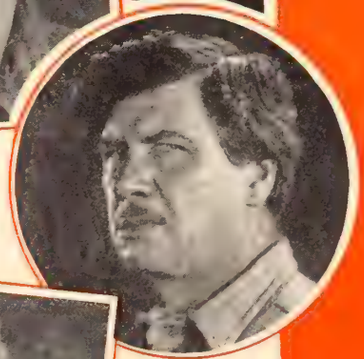
Eugene V. Brewster, "The Caldron"

"Such a co-ordination of brilliant direction and forceful acting is rare indeed, with thought, imagination and fidelity to truth in every scene."

Monroe Lathrop, Los Angeles Express



KENNETH THOMSON



GEORGE BANCROFT



GEORGE NICHOLS



CLYDE COOK

JETTA in "White"

DIRECTOR AND CAST IN THIS DRAMATIC PIECE —

"One of the cleverest directed and acted pictures I've seen in a long time. It's going to be a box-office winner."

I. W. I., Hollywood Topics

"Keen intelligence, artistry, and above all an exquisite understanding of the value of modulation, have been welded into the fashioning of this superb picture."

Henri Sloane, N. Y. Telegraph



GOUDAL

Gold"

A WILLIAM K. HOWARD *production*

WITH
KENNETH THOMSON
and
GEORGE BANCROFT

Adapted by GARRETT FORT
and MARION ORTH *from the play by* J. PALMER PARSONS

SUPERVISED BY
G. GARDNER SULLIVAN

DIRECTED BY
WILLIAM K. HOWARD

Produced by
DE MILLE PICTURES CORPORATION

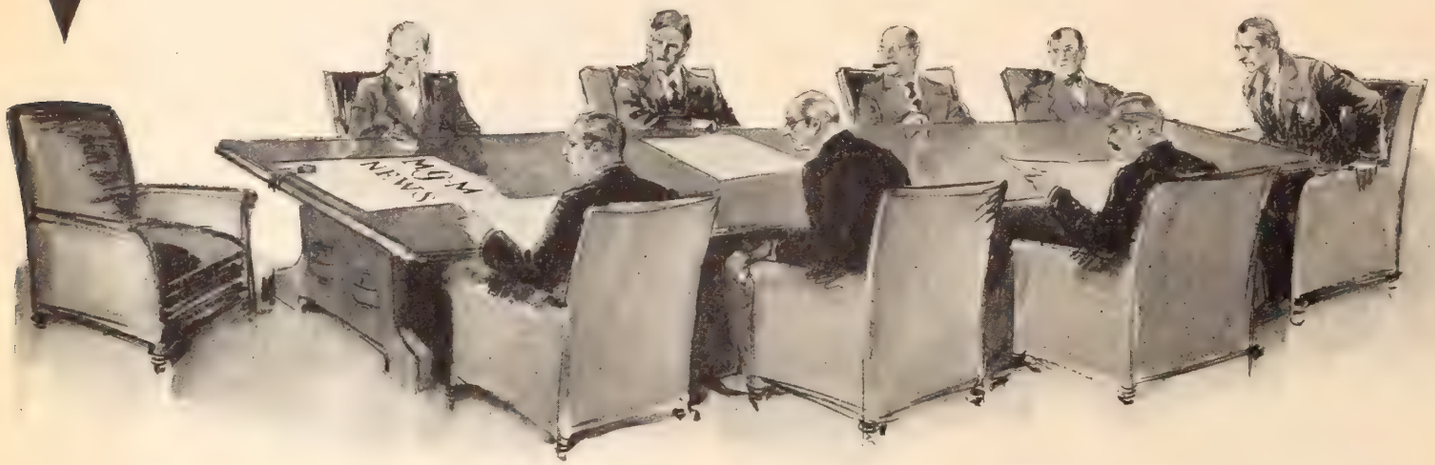
RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

YOU BELONG HERE—

with the country's smartest and richest exhibitors!



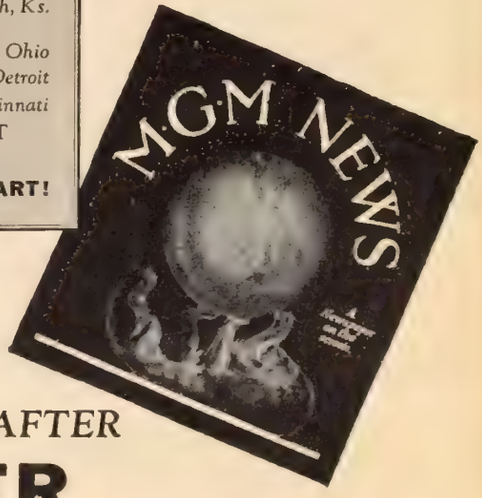
SIT down at the conference table with Major Bowes of the Capitol—Roxy of the RoxyTheatre—JohnMcGuirk of the Stanley Circuit—I.Libson—Kunsky—Chambers—and other famed showmen.

NATURALLY when the country's
LEADING showmen are sold on
M-G-M News
IT'S important for all exhibitors
TO see what's what!
THE announcement of M-G-M's
AFFILIATION with the Hearst
ORGANIZATION is just a few days old.
CONTRACTS are pouring in!
THE Biggest Showmen are First!
THEY want something new in Newsreels
THEY know that Young Blood
BACKED by Hearst will deliver!
NEVER was the industry so
COMPLETELY sold on anything!

SIGNED—SEALED—
AND
SOON DELIVERED!

CAPITOLTHEATRE. *New York*
ROXY . . . . . *New York*
NATHAN YAMINS CIRCUIT
Fall River, Mass.
STANLEY CIRCUIT
Philadelphia, Pa.
GROMBACHER CIRCUIT
Spokane, Wash.
M. B. SHANBERG CIRCUIT
Kansas City, Mo.
STANLEY CHAMBERS
Wichita, Ks.
MAJESTIC . *OklahomaCity, Okla.*
MIDLAND THEATRE
Hutchison, Ks.
GRAND THEATRE . *Salina, Ks.*
MIDLAND THEATRE
Pittsburgh, Ks.
NEW STATE THEATRE
Springfield, Ohio
KUNSKY THEATRES . *Detroit*
I. LIBSON . . . . *Cincinnati*
ENTIRE LOEW CIRCUIT

—THAT'S JUST THE START!



No matter what contracts you have NOW — get set THEREAFTER

METRO-GOLDWYN-MAYER

BOOK THEM NOW!

Broadway Records Smashed

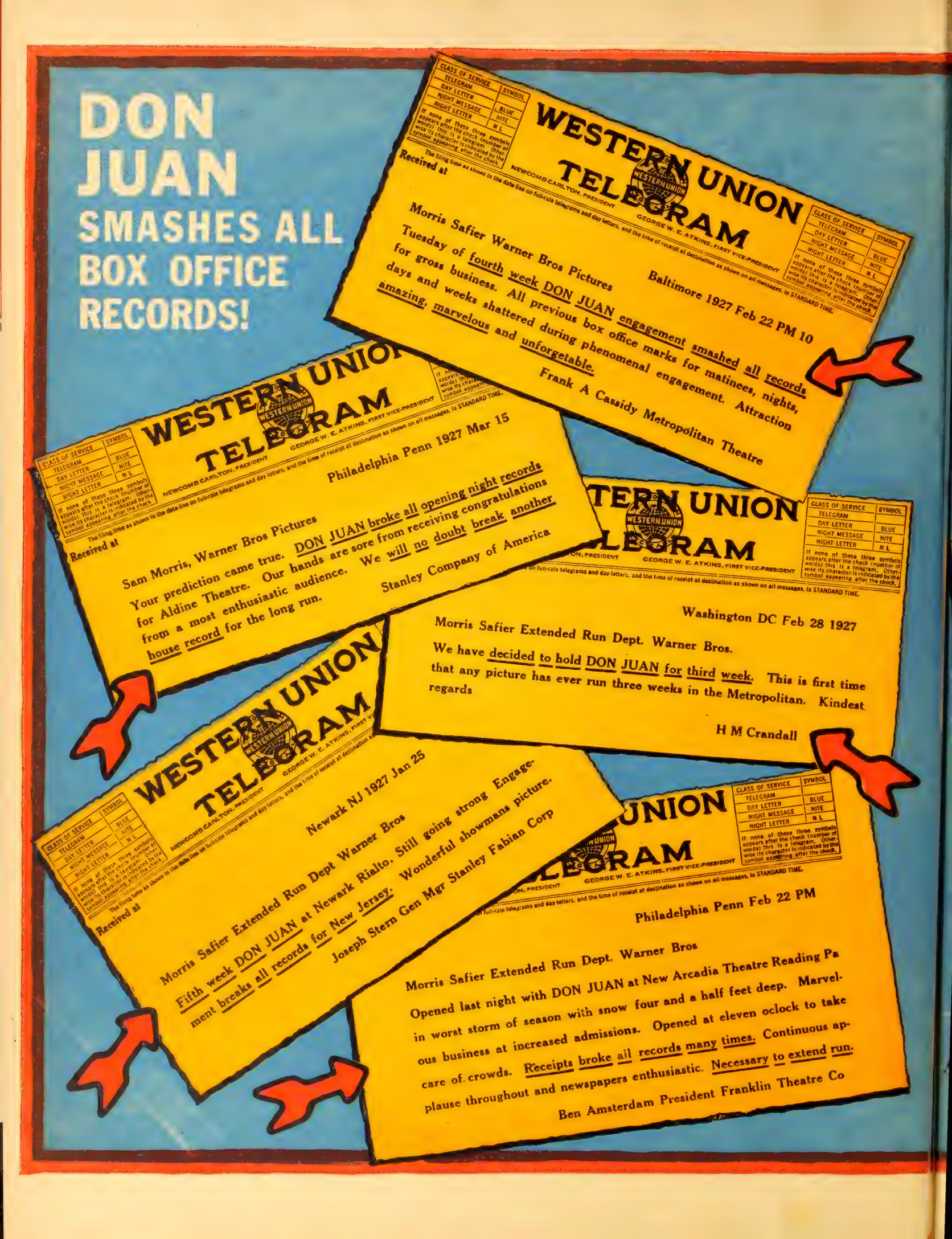
668,294
PEOPLE HAVE SEEN
JOHN BARRYMORE
IN
DON JUAN
AT THE WARNER THEATRE, NEW YORK
35 HUGE WEEKS—
STILL WRECKING RECORDS!

The 2 FOREMOST $2 ATTRACTIONS OF ALL TIME

618,500
PEOPLE HAVE SEEN
SYD CHAPLIN
IN THE
BETTER 'OLE
AT THE COLONY THEATRE, NEW YORK
24 WEEKS OF PACKED HOUSES AT $2

WARNER BROS.
EXTENDED RUN PRODUCTIONS

DON JUAN SMASHES ALL BOX OFFICE RECORDS!




THE
BETTER
'OLE
SMASHES ALL
ATTENDANCE
RECORDS!
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
Los Angeles Calif Nov 17
Morris Safier Extended Run Dept. Warner Bros
Syd Chaplin in BETTER OLE a riot Opening made new history in the-atricals. Picture greeted with waves of laughter This undoubtedly one of funniest comedies ever made. With this great picture am sure I am presenting greatest show ever offered to public
Sid Grauman Egyptian Theatre
Denver Colo 1927 Mar 14
Morris Safier Extended Run Dept. Warner Bros
Denver is mirthquaked. BETTER OLE broke all house records Sunday playing three times capacity. Greatest amusement merchandise ever offered Denver public. Crowds in front looked like Los Angeles Premier. Congratulations to Warner Bros. Regards.
Harry Huffman Alladin Theatre
San Antonio Tex Mar 8 1927
Morris Safier Extended Run Dept. Warner Bros
BETTER OLE proved to be the most popular attraction ever played San Antonio. Delighted patrons jammed doors for seven days. Forced to play special morning matinee for school children which drew largest attendance in history of city. Turned away more than six thousand on this one show.
Aztec Theatre William Epstein
Toronto Jan 12
Morris Safier Extended Run Dept. Warner Bros.
Third week of THE BETTER OLE still a smashing success Great business during entire run Nothing but praise from patrons.
N L Nathanson
Bridgeport Conn Mar 10
Morris Safier Extended Run Dept. Warner Bros.
Happy to tell you the BETTER OLE ran four weeks to tremendous business at Cameo Bridgeport. Crowds turned away at every performance. This is showman's picture.
Alfred Gottesman

6,110,722 PEOPLE

IN 34 CITIES HAVE ...PAID ADVANCE, PRICES TO SEE...

JOHN BARRYMORE in *Don Juan*

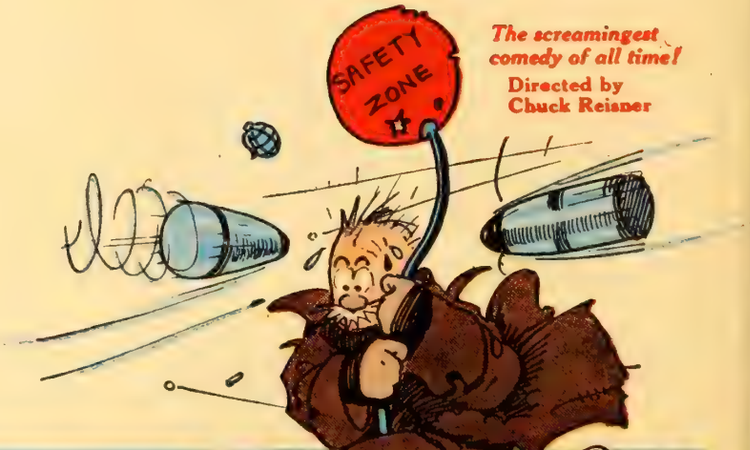


THE NATION'S FOREMOST EXHIBITORS SHOW THE WAY!

The biggest and finest theatres from coast to coast, theatres demanding big receipts and big profits, are now playing "DON JUAN" and "THE BETTER "OLE". An avalanche of profits, an avalanche of praise! The wires you've read are but a few of scores that tell the story of more money than theatres have ever seen before.

FOLLOW THE TRAIL OF RECORD PROFITS!

Pack your theatre to the doors, to the sidewalks; get your share of the mammoth profits that these two Warner Bros. Extended Run Productions are bringing. You can do it if you're quick! In every city, town and hamlet picture fans are waiting. Book them now!



SYD CHAPLIN in *The Better 'Ole*

WARNER BROS. EXTENDED RUN PRODUCTIONS

The Princess from Hoboken

by
SONYA LEVIEN

with
EDMUND BURNS
BLANCHE MEHAFFEY
ETHEL CLAYTON
LOU TELLEGEN
and
Theodore Kosloff's
Imperial Russian Dancers
DIRECTED BY
ALLAN DALE



One of the
20 Gems
from Tiffany

TIFFANY PRODUCTIONS, INC.
1540 BROADWAY NEW YORK CITY.

Exchanges Everywhere

PATHE' *presents*

Charlie Chaplin

in

Shoulder Arms

re-issue

Went So Big At Finkelstein and Ruben's State in Minneapolis That It Has Been Booked Over Entire Circuit!



A laughing riot at the Strand, New York, beginning February 26th.

The same at Balaban and Katz's Roosevelt, Chicago, beginning February 28th.

Booked also by Rowland and Clark Circuit.

Libson Theatres, Cincinnati and Dayton.

James Theatre, Columbus.

Alamo Theatre, Louisville, Etc., Etc.

"We played 'Shoulder Arms' in its world premiere revival to the most colossal business in the history of our theatre."

Ike Friedman, President,
Akron Theatres Co., Akron, O.

Pathépicture

TRADE MARK

SHORT TALKS

ON

SHORT FEATURES

---ENTHUSIASM

No worth while success is ever achieved without enthusiasm. The finest theatre in the world would be a "flop" without it. No studio could hope to produce good pictures without it.

Enthusiasm is contagious. The exhibitor's keener interest in good short features, so evident everywhere, is reflecting itself in the studios. The result, as it will affect your box-office, is obvious.

I have just returned from Los Angeles, where the Educational Studios will soon be in full swing on their 1927-1928 comedy schedule. *Educational* has always been an organization of young men, with the enthusiasm of youth backed by experience. But I have never seen a more inspiring display of enthusiasm and confidence anywhere than was given by stars, directors and the whole studio staff. After seven years of steady progress they are determined to make 1927-1928 their biggest year. And they'll do it, to the profit of the thousands of exhibitors who always rely on *Educational* for the spice of their programs.



E. W. Hammons

EDUCATIONAL FILM EXCHANGES, INC. *President*

Member, Motion Picture Producers and Distributors of America, Inc. ◆ ◆ ◆ ◆ WILL H. HAYS, President

How do You



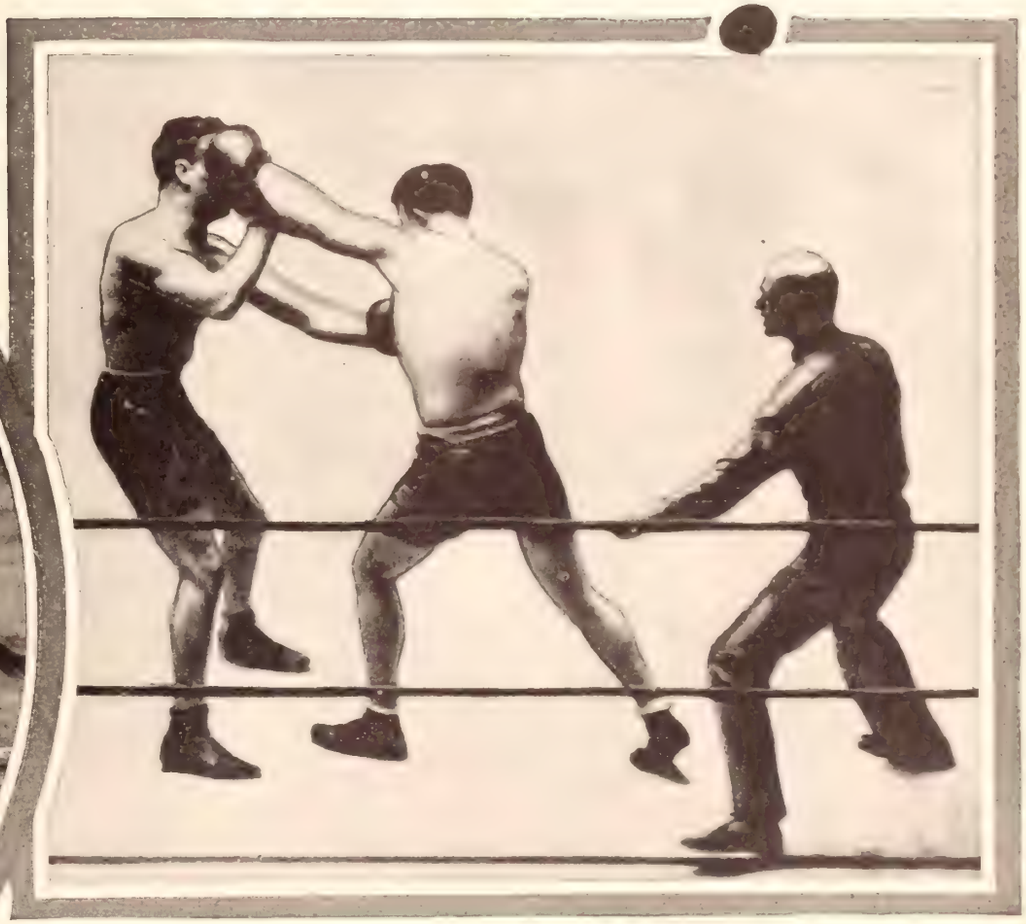
Educational Pictures

THE SPICE OF THE PROGRAM

KINOG

Pick Your Winners ?





By PAST PERFORMANCES

Kinograms Newsreel in its tenth winning year boasts 90 per cent renewal contracts for 1927

THIS SPEAKS FOR ITSELF

Five news reels have come and gone in ten years while Kinograms, the veteran, leads in quality, reliability, and consistency

R A M S

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

CHOOSE YOUR PARTNER FOR THE GRAND MARCH !



If you want to be present when the Motion Picture Industry passes in review make your reservations NOW

write or phone WALTER EBERHARDT
First National Pictures 383 Mad. Ave.
Phone Vand. 6600

NO TICKETS WILL BE AVAILABLE AFTER 5 O'CLOCK ON MARCH 28th

THE MOTION PICTURE INDUSTRY'S BIG NIGHT OUT

they'll all be there !

ENTERTAINMENT BY
MAJOR EDWARD BOWES
AND HIS CAPITOL FAMILY IN
A SPECIAL A.M.P.A PROGRAM

30-Beautiful Ballet Girls-30
2-Burlesque Newsreels - 2
and a
MIDNIGHT SURPRISE

Dancing 'till Dawn - music by
Jimmie Caruso's A-M-P-A Orchestra

7th ANNUAL - 1st INTERNATIONAL

A-M-P-A DINNER

HOTEL ASTOR SAT. APRIL 2 1927
TICKETS $10.00

It takes more than an announcement to make a newsreel!

Years of experience, millions in expenditure and the incalculable energy of countless editorial and camera experts in all parts of the world have gone into the making of

FOX NEWS

with the result that the "*Mightiest of All*" is recognized today throughout the motion picture industry and by the theatre-going public as the standard bearer among newsreels.

Exhibitors are buying FOX NEWS *because it means money in the bank!*

Ask Me Another!

1—Who is the oldest motion picture advertising manager in continuous service?

2—Who made the first dramatic motion picture?

3—What was its title?

4—How many theatre seats are there in Cleveland, Ohio?

5—Who won the legal fight against the Patents Company making the open market possible?

6—What is the average weekly attendance in a city of 35,000?

7—Who organized First National Pictures?

8—Who controls the first-run situation in Fort Wayne, Ind.?

9—How many picture theatres in Maryland?

10—What paper started the service bureau idea?

Answers in This Issue

ROXY
S. L. ROTHAFEL

has booked these two WILLIAM FOX attractions for his

ROXY THEATRE



TAKE A TIP FROM A MASTER SHOWMAN

William Fox
Presents

ANKLES PREFERRED

with

MADGE BELLAMY

J. FARRELL Mc DONALD - LAWRENCE GRAY - ALLAN FORREST - BARRY NORTON

Story by JAMES HAMILTON J. G. BLYSTONE *Production*

An Intimate Story of Silk Stockings

ALSO ~ The Motion Picture Version of that Outstanding Stage Hit ~

CRADLE SNATCHERS

By Russell Medcraft and Norma Mitchell

HOWARD HAWKS *Production*

with LOUISE FAZENDA

JOSEPH STRIKER — DOROTHY PHILLIPS

SAMMY COHEN — J. FARRELL MACDONALD

DIONE ELLIS — WILLIAM DAVIDSON



FOX PROFIT PICTURES

Member of Motion Picture Producers and Distributors of America, Inc. — Wm. H. Hays, Pres.

When FIRST NATIONAL MAKES A NEW STAR she's Made!

ALREADY AMERICA IS SHOUTING THE PRAISES OF

BILLIE DOVE

You know what we did with Ken Maynard...
Leading his field in less than a year!
Now history repeats with America's Prize Beauty!
Every word of these Showman-wires warns you—
"Don't wait to play her in the Surprise Sensation—"

First National Pictures, Inc.
Presents

An Affair of the Follies

With

LEWIS STONE, BILLIE DOVE and LLOYD HUGHES

Adapted from Dixie Wilson's Story "Here Y'Are Brother"
Scenario by Carey Wilson
Directed by Millard Webb
Produced by Al Rockett
A First National Picture

First National Pictures

Her next—"THE TENDER HOUR"



Billie Dove in "Affair of Follies" did surprisingly big business. We congratulate First National on having the foresight to engage such a talented personality.

S. P. Skouras
Ambassador, St. Louis

"Affair of Follies" played Loew's State to one of the biggest weeks in many months. Am sure Billie Dove will prove one of the greatest star attractions.

A. L. Gore, Los Angeles

Billie Dove coming star of the age. "Affair of Follies" best picture you have ever sold me regardless of price!

J. Barbour Russell
The Washington, Louisville

"Kansas City Star" critic very enthusiastic and predicts Billie Dove will be one of the leading feminine stars in the moving picture firmament.

Wm. Warner
Main Street, Kansas City

Billie Dove went over like a million dollars at Grand and Liberty. Did exceptional business.

R. H. Wehrle

A George Fitzmaurice PRODUCTION -- *Booking now!*

REWARD!

5 Rows of Standees at every Show—
A unanimous vote of thanks from your patrons—
And a Bank Deposit Slip that will make the cashier say— "Good Morning, JUDGE!"

If You
CAPTURE
The NOTORIOUS LADY

She's got the good



SAM E. RORK presents

THE NOTORIOUS LADY

With

LEWIS STONE

BARBARA BEDFORD

and **FRANCIS McDONALD**

ADAPTED BY JANE MURFIN

From SIR PATRICK HASTINGS' NOVEL "THE RIVER"

A KING BAGGOT production

First National Pictures

A First National Picture

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Motion Picture News

Volume XXXV NEW YORK CITY, APRIL 1, 1927 No. 13

The Roxy Lesson

THERE are those who will argue that Broadway is a special case all by itself, so that its box-office performances do not mean much one way or the other.

Perhaps they don't in some instances where an entirely artificial situation is cooked up for ballyhoo purposes elsewhere. But when a great new theatre opens, it ought to be interesting, we should think, to all exhibitors to hear what happened to the existing houses, even if they are on Broadway.

Sufficient time has now elapsed since the opening of the Roxy to form an estimate of its effect on the street as a whole. A lot of people figured, prior to the premiere, that the advent of the Roxy would not cut much ice. But the other Broadway houses braced themselves for the shock, elaborated their shows, made additions to personnel, and indicated in several other ways that they were ready for the competition.

In its first week, the Roxy grossed approximately $127,000 out of a total of about $500,000 for all picture Broadway, counting road-shows at legitimate theatres, as well as the regular film houses.

At the same time, careful figuring shows that every theatre, except one, fell off at the box-office, the total drop for all being around $20,000 compared with the week prior to the Roxy opening. The one theatre that did not drop showed, instead, a gain.

Of course, a good many factors have to be considered in the box-office gross problem. Show quality is one. Just now Lent is another. It is therefore entirely logical from one angle, to say that the drop might have occurred anyhow.

This, however, does not seem to be the consensus of opinion among the observers along Broadway. The Roxy is figured as offering a unique form of competition, and with a huge seating capacity as one of its big box office weapons. With an unusually good picture, the Roxy, according to the observers is going to create a very interesting situation for everybody.

In any event, the Broadway situation is well worth watching, because it will indicate just what may be expected in the case of the individual showman, with a great theatre, versus circuit competitors.

And of one thing we may be sure: the magnificent new theatres call loudly to the studios for consistent, quality pictures.

THE feature in this week's issue of MOTION PICTURE NEWS is

The Showman

which appears each month within the covers of THE NEWS and thus is of maximum permanent value to exhibitor and advertiser.

The Showman is a decided innovation in the trade paper field, covering the complete theatre — equipment and show; the architect equally with the exploitation man.

The Week in Review

Comment on Passing Affairs

THE German director, F. W. Murnau, who has finished one picture here for Fox, and is returning to Germany to complete an old contract before coming back to America, gave a sensible talk at a luncheon in his honor at the Ritz-Carlton on Wednesday. His remarks are worth quoting from:

"Seven months ago I came here almost a stranger. I had sent ahead of me an ambassador in the form of a motion picture called 'The Last Laugh.' You were kind enough to be hospitable to this ambassador, but the hospitality I have found during my stay here in your country is something far beyond my expectations. First New York, then San Francisco, then Los Angeles, and Hollywood—you all greeted me as one of your own. I have been treated so wonderfully that now as I am going to leave, I am already beginning to feel homesick for America.

"I liked and highly appreciated the spirit of friendship with which everybody who worked in my unit stood at my side, always willing to give his best, always willing to help me. In this way they all created an atmosphere of harmony in which even the hardest work became a pleasure. That is the only atmosphere in which art can grow.

* * *

"THERE is one subject I would like to talk to you about, that is the interesting camera angle in pictures. You cannot open a newspaper or a magazine dealing with the screen without reading about it, you cannot start a conversation about the movies among your friends without hearing it again and again. Interesting camera angles: It seems to be the most used—I think also the most abused term in pictures—talking, reading, and producing.

"Such a thing as an interesting camera angle should not exist. By itself an interesting camera angle does not mean a thing. If it does not help to intensify the dramatic action of the scene it is not only useless, it is dangerous; because instead of helping the dramatic action, it detracts from it.

"But what should the camera angle be if not interesting? It should— be dramatic, that is to say a camera angle that helps to intensify the dramatic angle of the scene. If you use the phrase 'interesting camera angle,' it implies an adverse criticism, while the phrase 'dramatic camera angle' conveys high praise. This subject certainly brings to your mind the foreign director, for it is in connection with him that it is usually mentioned.

* * *

"WHEN we talk of art we cannot talk of countries. An artist really cannot be classified by nationality. He is international and the thing which he creates is international. Some publications dedicated to sensationalism in pictures have referred to the 'foreign invasion' in the film world. How can there be a foreign invasion in art? You would not differentiate between Kreisler and Spaulding because one is a European and the other an American. Both are great violinists. There are no border lines in art. We, in Germany, would be proud to have a motion picture industry so large as to attract the greatest directors this side of the Atlantic Ocean to show their art in competition with our own. In art, like in every other form of creation, the best work is obtained through competition."

* * *

"SLIDE, KELLY, SLIDE," M-G-M's new offering at the Embassy, New York, is a fine box-office attraction for the regular picture theatre. With the baseball season just in the offing, this picture shapes up as a seasonable hit. It goes right out to the exhibitor, we understand.

The work of William Haines, as a "smart aleck" rookie, is very fine, and the support, including Harry Carey, Warner Richmond, Sally O'Neil and Junior Coghlan is topnotch. While the story is carried chiefly by the baseball atmosphere, there is a good romance and a touch of heart interest.

Editorial	1115
The Week in Review	1116
Pictures and People	1117-18
The Showman	1119-1166
General News and Features	1167-77
Key City Reports	1178-80
Short Subjects	1181-82
Studio Briefs	1183
Short Subject Reviews	1184
Feature Reviews	1185-90
Classified Ads	1191
Regional News	1192-99
Release Chart	1200-10

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Joe Weil, for two years director of exploitation for Universal, appointed to the newly created post of director of advertising and exploitation for "U" Chain Theatres



Nat Nathanson, president of Hi-Mark Productions, has built up a State rights producing and distributing organization which will have forty-four subjects this season



Edward Everett Horton, starring in two-reel comedies made by Hollywood Productions for Paramount, has his director, Jay A. Howe, thoroughly under control

PICTURES AND PEOPLE

Lighting Progress

ANOTHER company to fall in line with the new developments in studio lighting is Warner Bros., where a practical test of incandescent lighting and panchromatic film is being made with such favorable results that rapid expansion of the method may be expected. It is being used on one production, in which Irene Rich appears, under the supervision of Frank Murphy, chief engineer, and Dave Abel, cinematographer.

In addition to important economy features, the method virtually eliminates the need for make-up, and lessens the chances of klieg eyes in a large measure.

Another studio innovation on the Coast is the use of a phonograph with electrical amplification at the Metropolitan Studio to furnish music during the taking of scenes. This was done with some little success by Allan Dwan at the Fox Eastern studios.

Cohn Seeks Talent

HARRY COHN, Vice-President of Columbia in charge of production, in New York for a few weeks, is looking for "new faces"—two boys and two girls—to take to the Coast for development. He wants a clean-cut American type, which he believes will be the vogue this coming year. They will be started in small parts and advanced as rapidly as their development warrants, and no faster. This was the course followed by Mr. Cohn with Dorothy Revier, whom he discovered and developed into a distinct box-office asset.

He reveals an interesting angle in connection with "The Blood Ship," the first large scale special to be made by Columbia, which he will start on his return. In spite of the success of Hobart Bosworth in "The Sea Wolf," "Below the Surface" and "Be



Clara Bow, Paramount star, was awarded a trophy by the Wampas at the annual frolic as the 1924 baby star who had attained the greatest success, but as she was ill it was presented at her home. She is now working in "Rough House Rosie"



Colvin W. Brown, vice-president of F.B.O. in charge of foreign distribution, arrives in New York with Mrs. Brown after a three months' stay abroad



They all come back. Betty Blythe went abroad two years ago, appearing in numerous productions in England and France, and is returning to the American screen



Joan Crawford, whose rapid rise with M-G-M reads like a film romance, appears with considerable success in "The Taxi Dancer." "The Unknown" will be next.



"Quarantined Rivals," a Gotham production of the George Randolph Chester comedy, has been cast with unusual care as to type and ability. Here are the principal players in the piece; reading across from left to right: Ray Haller, Kathleen Collins, Bobby Agnew, Veora Daniels, Big Boy Williams, Clarissa Selwynne and John Miljan

hind the Door," he has never been given a chance since at the sort of thing which is so obviously his forte. Some time ago he purchased "The Blood Ship" to make sure that no one else got it, and bided his time until he could find a producer with his faith in it. He found that in Harry Cohn, who took Bosworth and the story together, and is convinced the picture will be a "natural."

Studio in Garden of Alla

ONE of the Spanish villas at The Garden of Alla, Hollywood's new hotel, which has replaced the former homesite of Nazimova, has been engaged by Irving Chidnoff, celebrated photographer of stage and screen luminaries of New York.

The artist, who arrived in Hollywood on March 7, will make photographic studies of prominent personalities of the screen whose careers have contributed in the making of motion picture history. These will illustrate a book to be published by Bookart, which will commemorate the thirtieth anniversary of the screen. Upon completion of his assignment, Chidnoff will return East to resume his regular work.

Al Christie was the first to "look pleasant," The next scheduled to face the still lens are Norma and Constance Talmadge, Buster Keaton, Blanche Sweet, and two representatives of old Vitagraph days, Florence Turner and Maurice Costello.

At The Garden of Alla are a score of guests affiliated with motion pictures, including Dorothy Farnum, Laura LaPlante and William Seiter, Beulah Livingstone, Lillian Gale, erstwhile M. P. NEWS scribe, and the dining-room has become a popular rendezvous for motion picture gatherings.

"Resurrection" Opens

THERE has been no little speculation in the trade as to the sort of picture which Edwin Carewe would make from Tolstoy's "Resurrection." On Thursday of last week it was shown for the first time at the Rialto Theatre, Newark, N.J., with Mr. Carewe as a guest of honor.

For years Carewe dreamed of this picture, and at last, he found in Walter Camp, Jr., and Joseph M. Schenck, men of sufficient faith in him and in it to furnish the finances and the release. Their faith has not been misplaced. What a picture! Carewe has made of it a great love story, much of it laid at a time prior to the opening of the novel, but he has retained the spirit of Tolstoy amazingly.

The National Board of Review this week awarded its only asterisk to "Resurrection." If this picture doesn't make Dolores del Rio a star, we give up.

Youth Will Prevail

TWELVE years ago a youth named Nat Nathanson left school to battle for recognition in the business world and, like a good many others, chose the film business.

While many who have chosen the same vocation have faded out of the picture, Nat entered the foreign sales end of the business and, starting with a one-man company, he has built up one of the most extensive organizations. He is selling film in every corner of the globe, and is president of Hi-Mark.

A short time ago, Nat decided to produce and distribute in this country such pictures that he felt would be in demand. First he secured the Steve Donoghue two-reel racing stories, then he acquired fourteen two-reel comedies featuring the young comedian, George Bunny. Nat further arranged for the production of twelve two-reel offerings, a series of college sports in story form. The first is called "The Sophomore," followed by "Pigskin," "Taking the Air," "Diamond Delirium," "Links and Ladies," "Frats and Frills," "The Cinder Track," "A Freshman's Folly," "Whirling Wheels," "Fencing and Fancying," "Brawn and Blades" and "Hazed and Hushed."

Marylin Mills was next to be signed and this young lady has more than made good in her feature, "The Love of Paquita," with her two horses, "El Diablo" and "Bonita."

Jenner Visits New York

SOMETHING new in feature comedy production methods is being introduced in Harry Langdon comedies, according to William H. Jenner, general manager of the Harry Langdon Corporation, who arrived in New York City last week for a brief visit before returning to production activities on the West Coast.

Speaking of the completed negative of Langdon's latest picture, "Long Pants," which will go into the New York Strand April 1st, Mr. Jenner said, "The comedy, in most all cases, has been typically a man's picture. Checking up has shown that the male member of the family reacts more favorably. What we propose to do is not only please the man, but to also please the women by weaving in a certain number of romantic and melodramatic situations. We have done this in 'Long Pants,' and at its preview at the Wilshire Theatre, a house in Hollywood claiming to have the 'toughest' audience in that section, exactly 183 real honest-to-goodness laughs were recorded on the 'laughmeter'."

Johnny Previews One

JOHNNY HINES' latest picture, "All Aboard," was previewed at the Bunny Theatre, Broadway at 147th Street, New York City, the other night under the personal supervision of his emissary, Mr. Herbert Q. Crooker. We had a particular interest in this, because Matt Taylor, who wrote the story, is an M. P. NEWS alumnus and Pete Milne, who did the titles, is another. "All Aboard" marks a new departure for Johnny, in that he develops a distinct character in it, more or less consistently maintained throughout, making a more sympathetic and cohesive story.

Passing Through Gotham

CORINNE GRIFFITH, newest addition to the ranks of independent producers for United Artists, left New York City for Hollywood Thursday, to select a director and leading man for "The Garden of Eden," her first production for United Artists. Miss Griffith and her husband, Walter Morosco, arrived in New York Tuesday, March 15, after a three months' tour of European countries. Mr. Morosco preceded his wife to California by several days.

Dix Departs

RICHARD DIX, who remained in New York long enough to assist Julian Johnson and John W. Conway with the editing and titling of his latest Paramount picture, "Knockout Reilly," has seen this work satisfactorily completed and the film turned over to the laboratory, so this week he departed for Hollywood, where his next starring vehicle will be produced.

The SHOWMAN

April, 1927

Features

Pictorial Review of Theatres.

The "IT" of Theatre Management.

The Kind of Publicity that Builds Goodwill.

Viewing a Premiere from the Booth.

How Movietone Pictures are Made.

THE picture theatre today draws upon many crafts and arts for its equipment and appeal. Fine architecture is an ally. Music from massive organ and big orchestra is another. Back-stage, it commands the most elaborate systems of lights in existence. The very air of the house itself is conditioned for the audience.

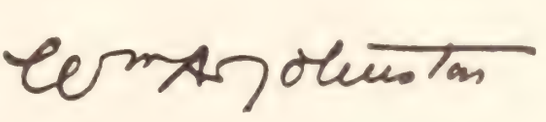
And all these things contribute definitely to the one single pleasing effect on the patron—and thus become part, almost, of the show itself.

Theatre equipment, as it is handled in the modern picture palace, has been turned into what is virtually a human agent playing its role in the theatre picture.

On the practical side, the great new theatres are calling forth the best efforts of equipment manufacturers and distributors. In the distribution field, big changes have come about in the last two years. Modern business practices, with improved service to exhibitors and good credit standing of distributors with manufacturers are the rule.

New and improved apparatus is constantly required. It is evident that, with sound distribution and the increase in building of theatres each year, the equipment field is broadening all the time.

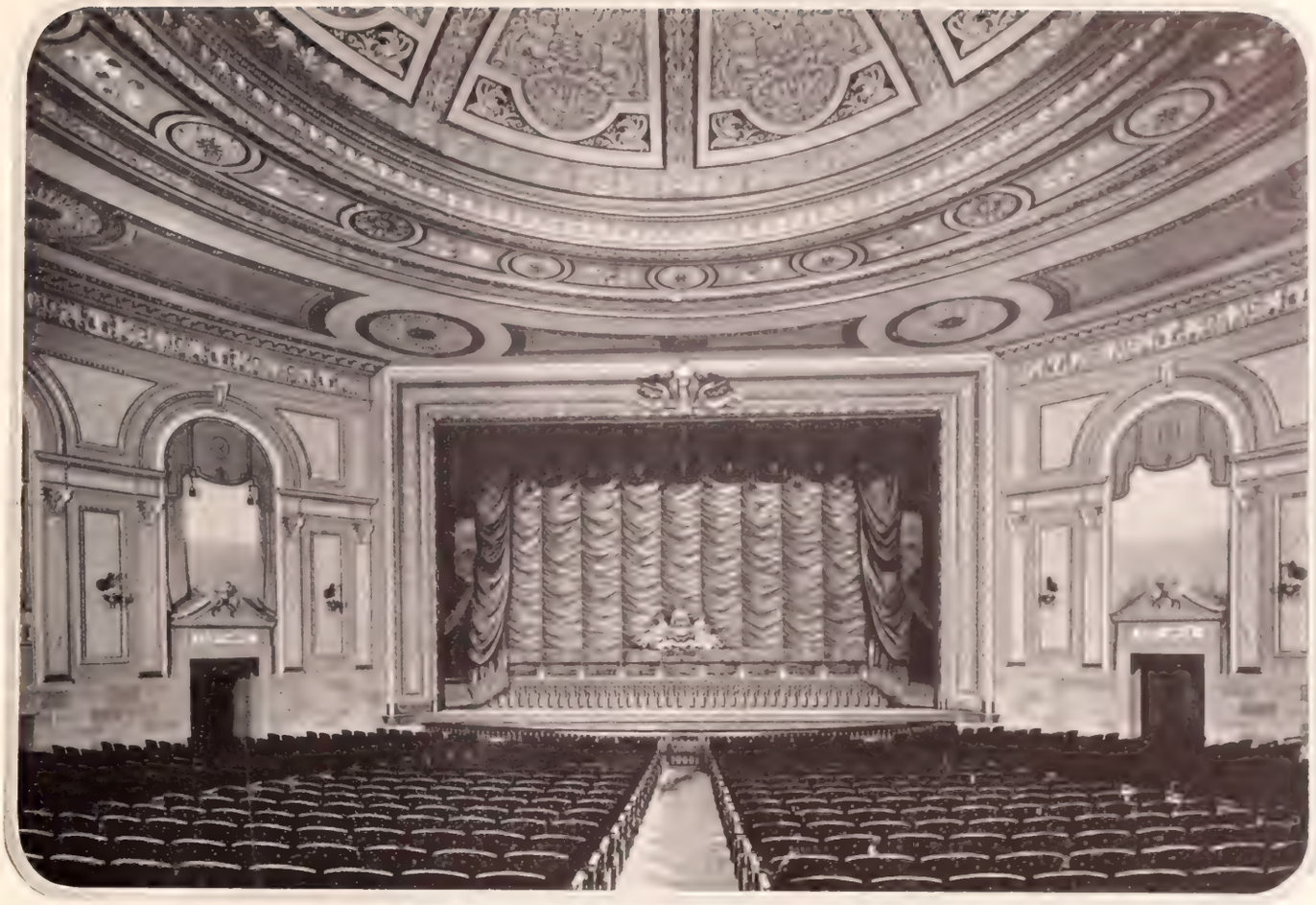
In the theatre, the show's the thing. The picture house does not put all its show on stage or screen. That's the main attraction, of course. But the whole theatre, nowadays, is the show, too. And in this age of mechanical wonders, the theatre calls to the equipment world for whatever contributes to the comfort or delight of its patrons.





BUFFALO'S PALATIAL PLAYHOUSE

An impressive view revealing the luxurious quality which distinguishes Shea's Buffalo Theatre, Buffalo, N.Y., designed by C. W. & Geo. L. Rapp, architects. The photo above shows the entrance foyer as viewed from the stairway leading to the mezzanine



Auditorium of the Rivoli Theatre, Montreal

A CANADA CIRCUIT BUILDS ITS MODEL THEATRE

Rivoli In Montreal Embodies Beauty and Efficiency

THE opening of the Moulin Rouge Theatre in Montreal, Quebec, in the autumn of 1908 marked the commencement of the United Amusement Corporation, Limited, Montreal. In 1912 the company opened its second theatre, the Strand, in Montreal, and this was followed by the Regent Theatre which was completed in April, 1916. The next theatre to be built was the Papineau, which was opened in April, 1921. Then, during recent years, the company opened the Belmont, the Plaza, the Westmount and Corona, which were purchased by the corporation, the Mount Royal, the Rialto and then the Amherst, which was purchased. And recently the handsome Rivoli Theatre was opened by United Amusement Corporation, making the eleventh of a chain of substantial moving picture houses for Montreal and suburbs, all under the general management of George Nicholas Ganetakos, who is managing director of this interesting enterprise.

The Rivoli, which is in the North End of the city of Montreal, stands as the culmination of the years of experience which the company has gained. It has 1,531 seats and it is a theatre of about this size that the company has found best suited for community success. All but 144 of these seats are on the one main floor, the small balance being located on a "shelf balcony" which serves the purpose of a support for the large projection room.

A distinct feature of the Rivoli Theatre is that it has exposed plumbing and exposed electric conduits in a concrete tunnel extending the whole length of the building under the main floor. If any trouble should occur in either the electric service or the water, it is a simple matter to trace either of the services to the point where they enter the structure.

Another modern feature of the Rivoli is that it is heated by oil. The projection room is the model of Romeo Vandette, the projection engineer of the United Amusement Corp.

The proscenium width is 45 feet and the stage depth is 22 feet, to provide for special presentations. Incidentally, the building frontage is 92 feet, cosy stores being found on each side of the entrance. The building depth is 130 feet.

The Rivoli Theatre is truly of fireproof construction. The structure was erected by the Brennner Norris & Company, Limited, Montreal, contractors and engineers, from plans drawn by Dan Crighton, Montreal architect. Artistic effects were worked out by Emanuel Briffa, who is associated with the United Amusements Corp., and who enjoys the distinction of having decorated 158 fine theatres in the United States and Canada. With him was A. De Giorgio, well known as a plastic decorator, who has executed the plain and ornamental plastering in six other United theatres as well as many churches and public buildings in Eastern Canada. Structural steel for the Rivoli was fabricated and erected by Canadian Vickers, Limited, Montreal. There is considerable marble work in the Rivoli and this was installed by the Mariotti Marble Company, Montreal.

The manager of the Rivoli Theatre is G. Lefebvre and assisting Mr. Vandette in the projection are Messrs. A. Lague and E. Lamay.

The executive staff is complete in every detail. George Nicholas Ganetakos, of course, is the general manager, and the assistant general manager is William Lester. Edward F. McMahon is the [illegible]

A NEW ATMOSPHERIC THEATRE OPENS IN DETROIT



Front of the Annex Theatre, Detroit, with interesting treatment of vertical sign and Spanish design.

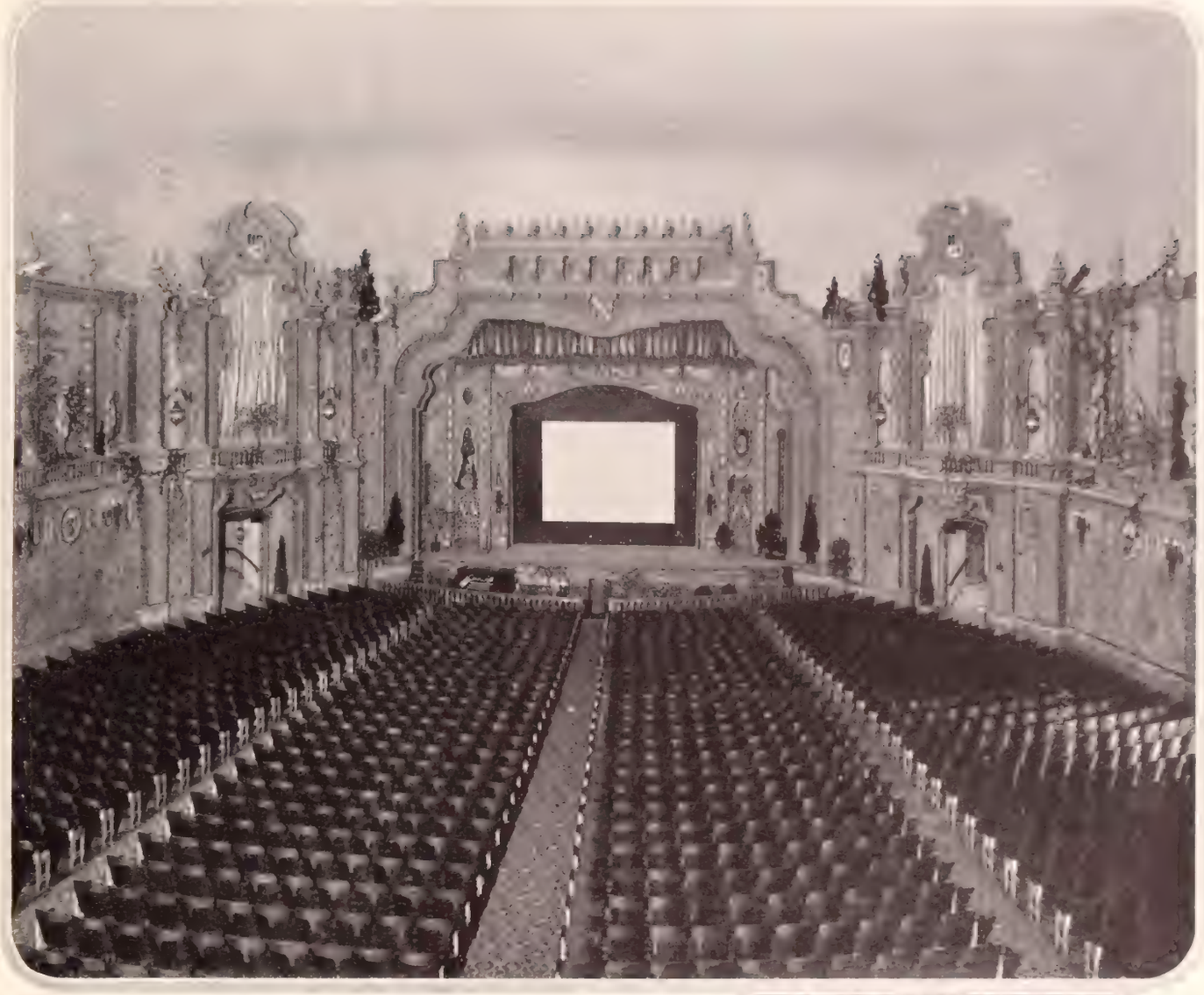
The foyer entrance creates the illusion of an outdoor court. Colorful treatment of the foyer is carried into every detail of wall and floor decoration.

A NEW triumph for the showmanship of the atmospheric theatre and a new peak in the development of the "theatre picture" in this style of architecture were brought to fruition when the Grand Riviera Theatre Company of Detroit formulated plans for the Annex, which now occupies a site opposite that organization's own Riviera Theatre, at Grand River and Albert avenues, and engaged John Eberson as architect.

The Annex is the Grand Riviera Company's enterprise to keep in the family, as it were, the competition in a neighborhood which has developed as one of the finest in the country through the success of the Riviera. It is a 2,000 seat house, all seats on one floor, and carries to its highest point the showmanship features of the atmospheric theatre. In the Spanish style, the Annex, from facade to the stage, is a remarkable example of the "attraction values" which can be built into a playhouse. Its combination of what may be termed pictorial atmospheric effects with the utilitarian side of theatre operation are probably most observable to the casual witness in the manner in which the vertical electric sign has been worked into the architectural scheme of the exterior, and the balcony stairway, which "makes a picture" of the advantageously placed projection booth.

The officers of the Grand Riviera Theatre Co., builders and operators of the Annex are: Chas. W. Munz, president; B. R. Williams, vice-president and managing director; H. E. Applegate, secretary and treasurer.

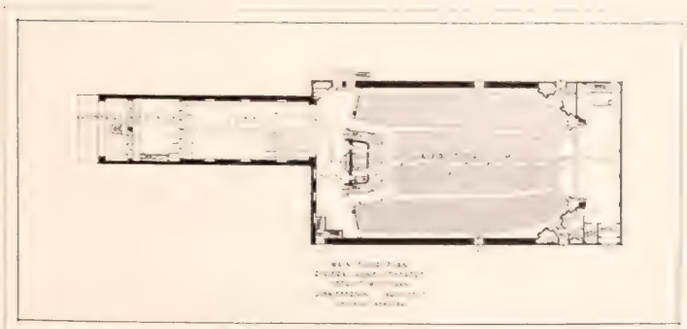


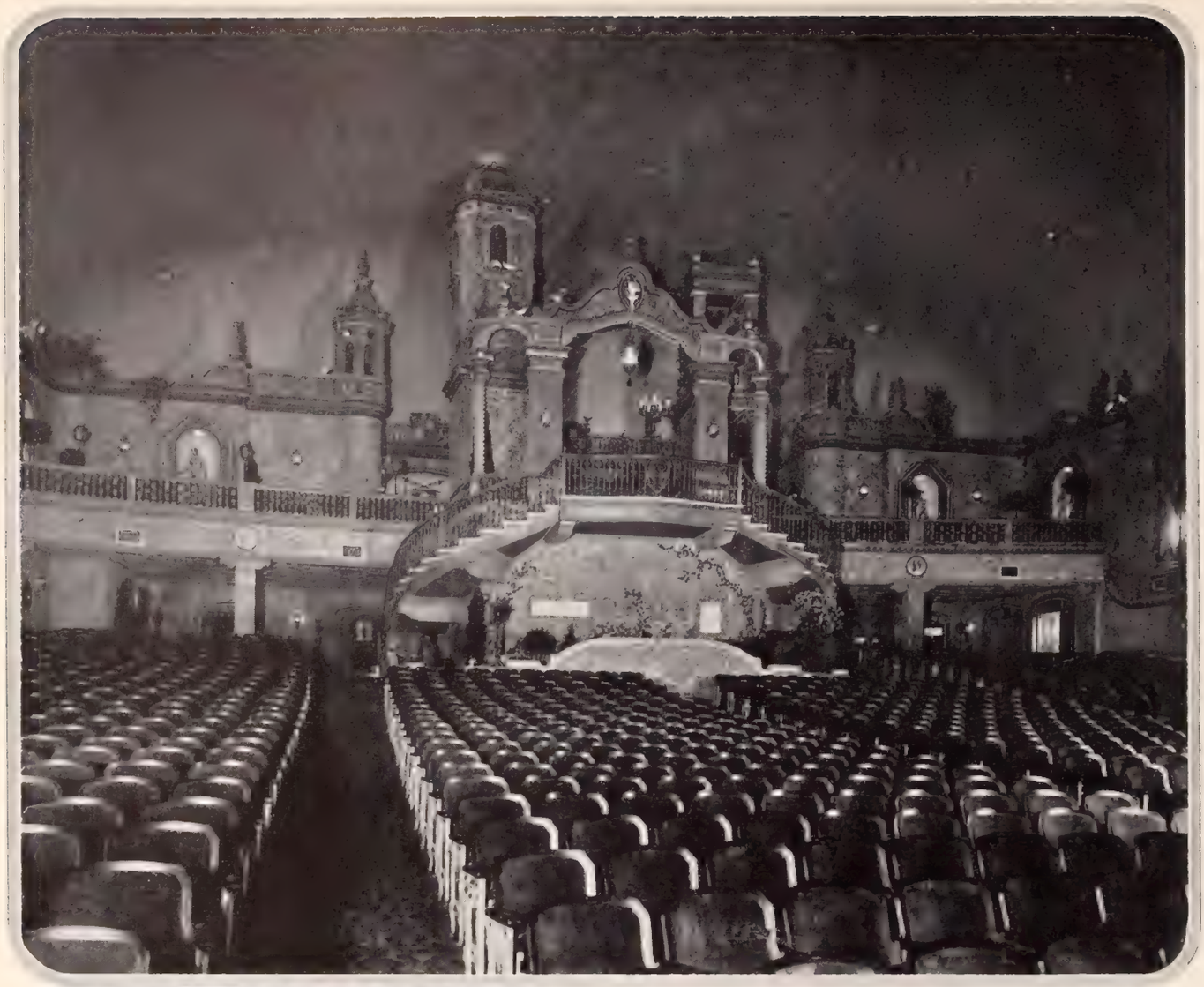


An atmospheric theatre with all seats on one floor, is the latest and in many respects the most interesting of the theatres designed by John Eberson.



Detail of the tiling and ceiling treatment which features the inner foyer of the Annex.

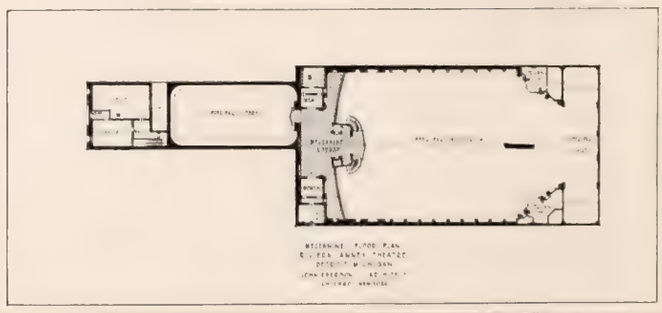




General view of the auditorium of the Annex from the stage, an unusual design in which the atmospheric picture greets the patrons on leaving. Winding stairway is built around the projection booth.



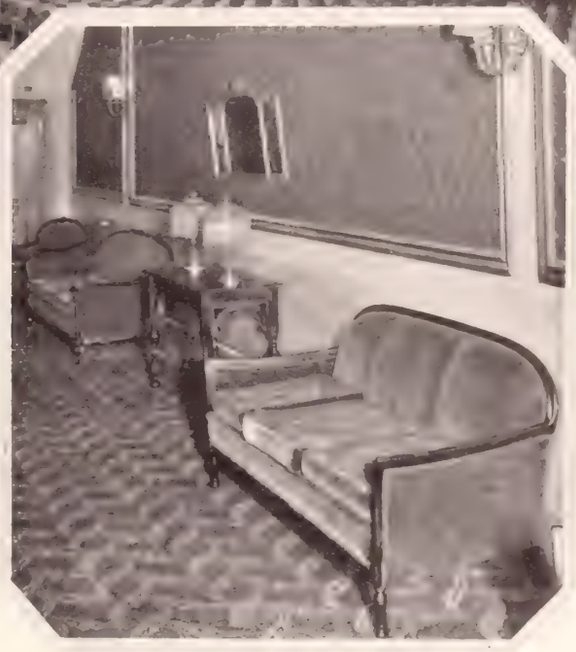
On the left is a view of the mezzanine lounge. Tower at extreme left houses ventilator from projection booth.





THE NEW TIVOLI THEATRE IN FREDERICK, MD.

Above—The auditorium of the Tivoli, located on a site opposite the Francis Scott Key Hotel, Frederick, Md., and built at a cost in excess of



Left—A corner of the mezzanine promenade, which overlooks the rotunda. The Tivoli may be described as consisting of entrance foyer, lobby, rotunda, auditorium, mezzanine promenade and balcony

side stairway leading to the promenade lounge and balcony. The lounge runs around three sides of

Below—The main entrance of the newest addition to the Stanley-Crandall chain in Washington, D.C., and vicinity







The Playhouse, New Canaan, Conn.

A PICTURE THEATRE THAT DEALS IN ART

Paintings on Display in Lobby of New Canaan Playhouse

UP in the small Connecticut village of New Canaan is a community playhouse which has attracted more attention than many larger and vastly more expensive theatres.

There are three distinctive features which set this theatre apart from others in the State. By a simple, costless innovation true art and the motion picture have been brought together in this Playhouse. While the latest comedies from Hollywood are thrown on the screen, in the quiet foyer contemporary American paintings are exhibited, and he who laughs at the "pie throwing" may stop to gaze in awe at a stormy sea by George Pickwell, or with contentment at a Charles Reiffel landscape. Exhibitions of oil paintings are changed at intervals in the foyer and the patrons follow with keen interest the works of the many artists who exhibit at the theatre.

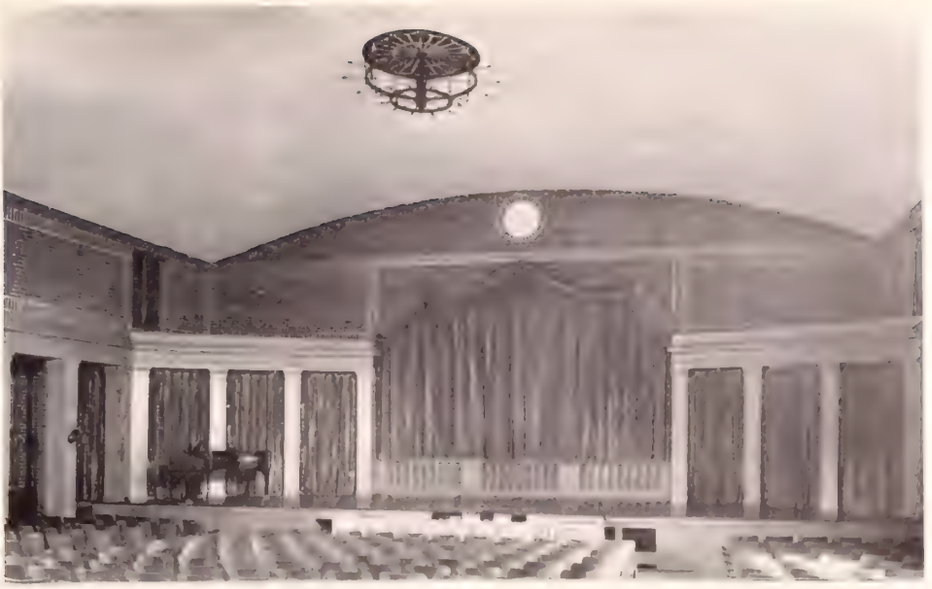
These are exhibitions loaned by the artists of the Silvermine Group residing in and about New Canaan, or by the William Macbeth Gallery of New York City, have focussed the attention of the art world on this small Playhouse. The large motion picture palaces through the country have turned to the old masters and many superb paintings are hung in their foyers. These paintings, however, hang there indefinitely and represent a tremendous outlay of money by the theatres. The New Canaan Playhouse has the advantage of exhibiting a different group of oils every month or six weeks, and affords its patrons an exceptional opportunity to become familiar with the works of contemporary American artists.

The New York galleries are now cooperating in this plan of bringing the works of American artists to the attention of the public through other channels than the regular exhibition galleries. Many theatres throughout the country have foyers which could easily be converted into a place for the exhibition of paintings and still leave plenty of space in the lobbies for the exhibition of motion picture advertising material. Such a move would create vastly more interest in the theatre than would be the case if the foyers as well as the lobbies were also devoted to advertising lithographs, one-sheets, photos, and the like.

Another outstanding feature of the Playhouse is the fact that it is owned and operated by the community through a local board of directors. There are over a hundred stockholders in the Playhouse which means that over five hundred people in this small community have a financial interest in its success. The directors are chosen from the leading business men of the community. Irwin Wheeler and Charles E. Casey, who are interested in the operation of several community playhouses are officers of the New Canaan Playhouse Corporation, and they with their associates on the board direct the policies of the theatre.

The third distinctive feature of the Playhouse is the simplicity of its architecture and the radical departure from the usual type of motion picture theatre. New Canaan takes great pride in its many fine samples of Colonial architecture and it was natural that Calvin Kiessling, a New York architect, residing in New Canaan, should choose a Colonial style for the Playhouse. The front of the theatre is reminiscent of Independence Hall and the inside is finished entirely in common brick and depends on its proportions for its decoration. Not only are the paintings exhibited in the foyer but many are hung on the main walls of the auditorium itself.

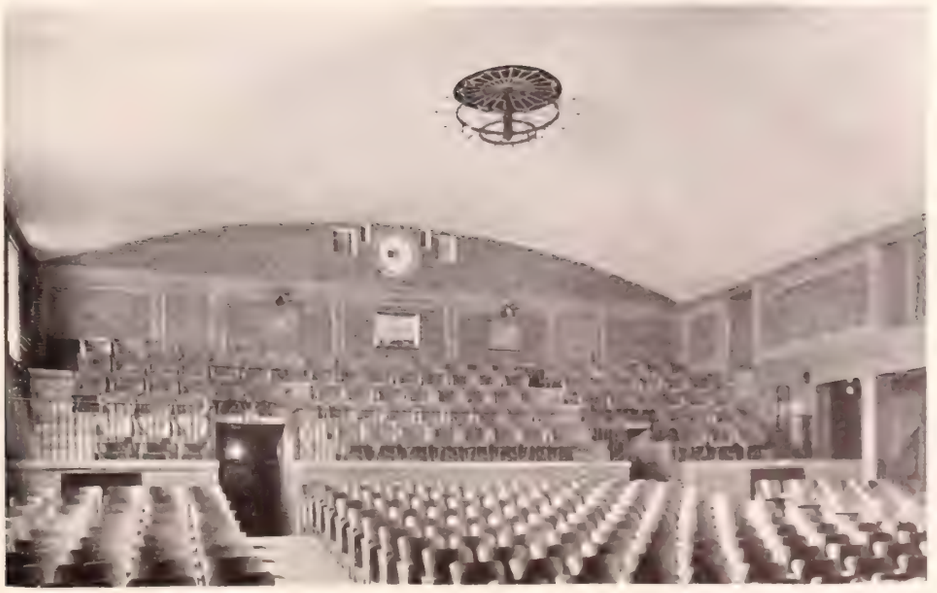
At the present time there is being exhibited in the foyer of the Playhouse a group of pastels drawn by Carl Schmitt formerly of Silvermine and now residing in Chartres, France. The pastels were sent by him from France for exhibition first in the Playhouse. Those unsold will be later exhibited at a gallery in New York City.



The auditorium of the Playhouse, [illegible], Conn., looking toward the stage.



The lobby of the Playhouse is the art gallery where paintings by well known artists are placed on display



The rear of the auditorium, with balcony, provided with roomy and comfortable wicker chairs.

A DE LUXE THEATRE OF SPANISH STYLE OPENS IN TACOMA

THE first de luxe picture theatre in Tacoma, Washington, was opened to the public last January, when the Broadway, operated under the joint direction of Pacific Northwest Theatres, Inc., and the H. T. Moore Amusement Company, had its premiere.

The Broadway seats 2,000. In the auditorium are 1,200 chairs, full upholstered with backs covered in blue and taupe velour, and the seats of blue Spanish Morroccoline. The balcony seats are blue Moroccoline on backs and seats.

The charming and luxurious theatre is designed after the Spanish Renaissance style. The entrance to the theatre proper is through eight massive carved doors. The foyer, with walls treated in travertine, houses a grand stairway leading to the mezzanine. The auditorium is equally colorful, with ceiling beams of inlaid colors, wrought iron lighting fixtures and brilliant drapes.

Credit for the Broadway goes especially to Architect Bell of the firm of Heath, Gove and Bell, and to B. F. Shearer, associated with the National Theatre Supply Company as director of Interior Decorating division, whose studios at Seattle furnished all equipment, draperies, carpets, furnishings and decorating.



Above is a view of the ceiling of the Broadway's auditorium, decorated in Spanish Renaissance design. The stage, proscenium and proscenium drapes are in red, apple green, and gold



Above—A corner of the men's smoking-room, luxuriously equipped and decorated in the colorful manner of the Spanish period after which the Broadway is designed



On the right is the foyer with portion of grand stairway to mezzanine floor left, at rear the check room. The foyer is entered through eight massive carved doors. The interior is decorated in Spanish motif, with travertine walls



The ... treatment of the ... atmospheric style featuring replicas ...

THE SAENGER—A GEM IN A GREAT CHAIN IN THE SOUTH

THE opening of the new $2,500,000 Saenger Theatre in New Orleans on Saturday morning, February 5, brough to a climax more than five years of steady toil and planning by the Saenger Theatres, Inc., to give that city a theatre as fine as any in America.

The sensation of being lifted from a workaday world into a land of mediæval romance and of seeing the latest departure in modern performances under a summer sky of twinkling stars and moving clouds was conveyed to thousands of Orleanians on the opening night.

The external aspect of the New Saenger Theatre is that of a huge block of brick work, only hinting at the loveliness within. Through a long lobby opening on Canal Street, calculated to have a capacity of a thousand or more, the entrance is into another large lobby or foyer. High above the floor level hang the great crystal chandeliers, as beautiful as any in the world, brought from the old castles of France and Italy.

The inner promenades are the Saenger's art galleries. They are crowded almost, but with taste in arrangement, with exact copies of Italy's treasures of sculpture.

The individual pieces of furniture throughout combine design of the antique with the comfort of the modern.



Below—The corridor leading to the foyer of the New Saenger. The huge chandeliers once adorned castles of Italy and France

... torium looking toward the stage from the balcony

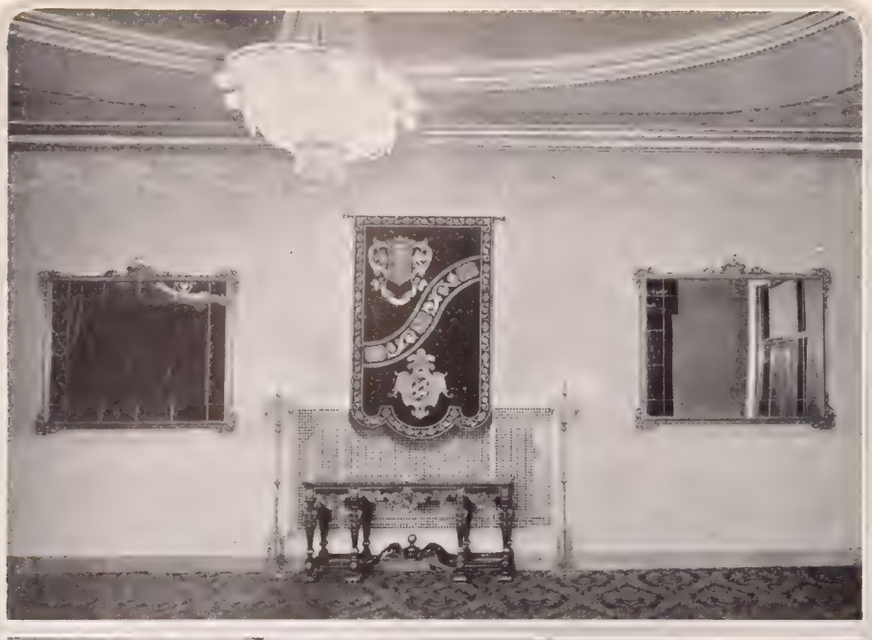
Below is shown a corner of the ladies' retiring room.





LOBBY FIXTURES ENTER PLAN OF DECORATION

A LONG forward stride has been made in such essentials of the picture theatre as ticket booths, wall frames—designed for the display of the standardized "scene stills" and lobby cards—ticket boxes and other business equipment of the motion picture theatre. The development of these articles long since achieved a high point on the side of utility, but a later phase was the application of the principles of artistic design, which enlarged not only on the efficiency of display frames, etc., as such, but also increased their value to the decorative scheme of the entrance lobbies and



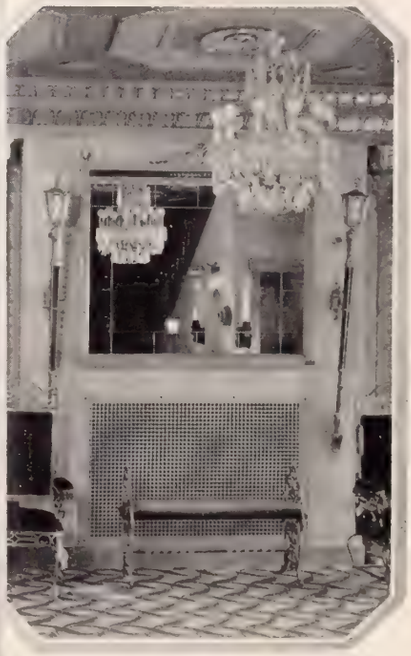




(Photos courtesy of Libman-Spanjer)

Above—A portion of the main foyer of the Roosevelt Theatre at Newark, N.J., showing tasteful treatment of radiator recess

Center—Corner of the smoking-room at the Cameo Theatre, Jersey City, N.J. Furniture and decorations in harmony with Spanish design of theatre



Above—Benches and wall decorations enhance the beauty of the foyer at the Granada Theatre, Corona, L.I.

Left—Fixtures blend with the design of the foyer at the Sunnyside Theatre, Long Island City

foyers of the de luxe theatre. The modern equipment is a detail which has taken first importance in planning the decoration of these buildings.

No longer is the ticket booth, the wall case, the smoking receptacle merely a standardized article to be purchased as so much necessary equipment. These furnishings are now designed especially for the particular theatre which they are to adorn, and carry out in details of decoration, color and shape, the particular features of the architecture.

Duplication or adaptation of distinctive features of the architecture appears in the finished pieces installed by firms specializing in this field. The reproduction here of views of lobbies and foyers in some recently built theatres, makes clear the marked improved which the designers and manufacturers of these fixtures have achieved.



Top—Wall display frames and mirrors in the lobby of the Sanford Theatre, Irvington, N.J. Note how Spanish design is featured



Center—Lobby of the Boulevard Theatre, Jackson Heights, L.I., one of the more recent neighborhood houses in that section



Above—Inside ticket booth in the lobby of the Bellmore Theatre, Brooklyn, N.Y.



Right—View of the lobby ticket booth at the Granada Theatre, Corona, L.I.

Harold B. Franklin defines

The 'IT' of Theatre Management

in an interview by Thomas C. Kennedy

"So many elements go into the making of a good manager that the perfect expression of IT, upon analysis, is found to embrace several outstanding qualifications in native elements, training and practiced ability. They may be set down as: Experience, Personality, Show Sense, Common Sense, Judgment, Executive Ability, Alertness, Freshness—freedom from 'tradition' and set notions; Business Ability, Workman rather than 'Genius' type.

"I place Personality at the top of the list—after experience, of course—for the reason that it is the personality of the manager, expressing itself in his arrangement of programs, the conduct of the staff and even the advertising of the theatre, which give the house 'character' and 'atmosphere.' The manager's personality—the external manifestations of which are his appearance, his manner of speech and personal conduct—reflects itself in every department of the theatre. A gruff, rough-and-ready manner will engender gruffness, and the abrupt ungracious manner in those under him. This means that the theatre's contacts with the public, through its cashiers, doormen and ushers, will lack that courteous, pleasant relation which builds good-will.

"Show sense is of vast importance to the theatre manager. We often hear discussions about What the Public Wants. As a matter of fact they don't know what they want. You have to give them something and then let them pass on it. The public has its likes and dislikes, in entertainment as everything else, and it is for the theatre manager to discover his public's preferences and build his show accordingly. If the tastes run toward pictures of elemental appeal, that is the type of show he must give them if he expects his theatre to succeed.

"Common sense must be blended with show sense. He must co-ordinate his show, adhere to his policy faithfully and align himself and his theatre with the proper social and civic movements to promote its welfare as a responsible institution of the community it serves. He must apply common sense to his showmanship, keeping his musical programs in harmony with the type of screen entertainment desired.

"Good judgment in all matters pertaining to the policy of the theatre and its relations with the public is one of the characteristics which distinguish the successful manager. His judgment of entertainment values, good taste, the policy to adopt in exploiting pictures and his diplomacy in handling the affairs of the theatre are vital factors.

"Alertness of mind and body, quick and 'straight-line' thinking are a characteristic you will find in every successful manager. It is the thing which every theatre operator looks for in the man who manages his house, for it means initiative, the grasping of opportunity to further the interests of the theatre as a civic institution and a business enterprise.

"I always look for what may be termed 'Freshness.' This is the youthful attitude of mind. The 'old-timer,' cramped in viewpoint and hampered in movement by a burden of 'traditions' and set notions about Show Business simply does not belong in the modern picture theatre. It is a business of youth, of constant searching for new ideas and constructive originality.

"The manager of the picture theatre of today must be a business man, he must know how much to spend on advertising and put his theatre on a basis where it will function smoothly, without disorder or confusion, even in his absence. His accounts must be kept straight. The theatre now is first of all a business institution, and its business-like operation is absolutely necessary.

Genius Not Wanted

"His methods of doing things, whether it be the arrangement of entertainments or introduction of new ideas, must be those of the workman rather than the genius. For the latter is likely to be temperamental, he works feverishly when the enthusiasm of an idea is upon him, but he is just as likely to lapse into spells of abstraction when he has worked off the energy under which he was driven by 'inspiration.' It is a work-a-day job, managing the present-day theatre, and the manager is required to respond at any time, and this implies a logical and balanced mind, capable of organizing his work and grasping essentials and of evolving some desirable solution to every problem that may arise at any time."

The "yardstick" by which the theatre manager of ability is measured for a post with Publix Theatres Corporation was thus set forth by Harold B. Franklin, who recently resigned as vice-president of that company to become president and general manager of West Coast Theatres, Inc. In the industry he is recognized as one of the foremost theatre executives, and at a testimonial dinner tendered him in New York on Saturday evening, March 12, he received from Adolph Zukor, with whom he has long been associated, the highest tribute to his ability and achievement.

Mr. Zukor accorded to Franklin full credit for the planning and the execution of the plans which gave Publix its newest and greatest theatre, the Paramount, located at "the crossroads of the world," and playing to a weekly patronage that has mounted as high as $80,000.

He related how the theatre department of Famous Players, with every good intention of functioning as a profitable business enterprise, for a long while was simply a "department" that hardly any others than the executives of the company knew anything about. After things had gone thus for some time, Sidney R. Kent took the matter up with Mr. Zukor.

"What would you suggest?" the latter asked. Mr. Kent said the department needed a strong theatre man to direct it, adding that "up in Buffalo there's a tough customer; he works for Mike Shea, and I think he will fill the bill." Mr. Zukor said that if he was really a "tough customer" he might, and forthwith overtures were made to Franklin to take on the management of the Famous Players-Lasky theatre department.

The miracle he wrought in building up that department is now a well-known story in the industry, just as are the earlier activities of Harold B. Franklin. His first conspicuous position was as booking manager for a vaudeville circuit, comprising about forty small theatres. He later organized and operated dramatic and musical stock companies in Stamford, Conn.; Pittsfield, Mass; Easton, Pa., and New York City. As managing director of Shea's Hippodrome, in Buffalo, he introduced numerous innovations which since have become recognized features of the programs at de luxe picture theatres. During his five years in Buffalo he made his theatre famous and advanced it to a position as a model worthy of general imitation.

The assumption of his new duties as president and general manager of West Coast is considered in many quarters of the industry the most formidable task Franklin or any other big business executive has taken upon himself. The circuit is a large one, with theatres over an extensixe area in Northern and Southern California. It is a huge undertaking, for he will be called upon to lift many of these houses "out of the red." Many of the towns are considered to be "over seated."

As one who has listened to the fears expressed for him, and who interviewed Mr. Franklin two weeks before he left New York for "the coast" to take on his new job, the writer feels certain that while Franklin realizes the size of the task before him, he is less concerned over the outcome than many of these "Trade observers."

West Coast Situation

Discussing the West Coast situation, Mr. Franklin said: "The circuit as a whole has been built upon a solid foundation and comprises many of the finest theatres of their type in the country. Great credit is due to the Gore Brothers and the others who have developed West Coast Theatres to its present point. They have anticipated the wonderful prosperity that has come to the State of California. It is gratifying to know that I will have the assistance of the fine organization which they created in the further development of the West Coast chain."

Franklin is a man who has met and overcome too many obstacles to fret and become anxious over "problems." He is the perfect type of doer. A man of great energy and with a tremendous capacity for work. In speech he is alert, quick, but never hurried, and there is in everything he does a deliberate quality which expresses authority and leadership.

For a man accustomed and able to form quick decisions on matters of large import, and galvanize into action an organization comprising hundreds of men, he is extra-

IF YOU HAVE THESE YOUV'E GOT "IT"

- ¶ Experience
- ¶ Personality
- ¶ Show Sense
- ¶ Common Sense
- ¶ Judgment
- ¶ Executive Ability
- ¶ Alertness
- ¶ Freshness
  (freedom from set notions and "traditions")
- ¶ Business Ability
- ¶ Workman —not "Genius" type

ordinarily well "modulated." His speech is soft, his manner positively gentle, and characterized by that amiability and graciousness which radiates friendliness and warmth. He is the leader, inspiring with confidence to follow, rather than the driver forcing to "carry on" those with whom he comes into contact.

He gives himself wholeheartedly to whatever is immediately before him. Submitting to an interview at a time when there were many claims upon his time, Mr. Franklin pushed his chair back from a desk upon which there was much "documentary" evidence of many pressing jobs, and concentrated on giving an interview. He was giving an interview and he did it with all the energy, seriousness and sincerity that he would bring to whatever matter was in hand. I thought of what Lloyd-George once said when answering questions on how to accomplish your work—"Concentrate on the job in hand. If you are combing your hair, why, comb your hair," was the idea he expressed.

Above all, Franklin has an abundance of faith in human nature and he's an optimist on the future of the picture theatre. Brains and ability he holds in the greatest esteem and they are to him the answer, the solution to all the problems of the present and the future as they have been in the past. "The man with the brains will work his way to the top, no obstacle can hold him down, and there never can be a monopoly of brains in this business or any other."

The theatre is a passion with him, and he holds in the deepest respect the up-to-date picture theatre. Its advancement from a business of questioned standing to a place as one of the most important institutions in the social and business life of town and city is an accomplishment which he looks upon with the pride with which a parent would regard the great achievements of a gifted and brilliant son or daughter.



Harold B. Franklin

his duties as President and General Manager of West Coast Theatres, Inc.

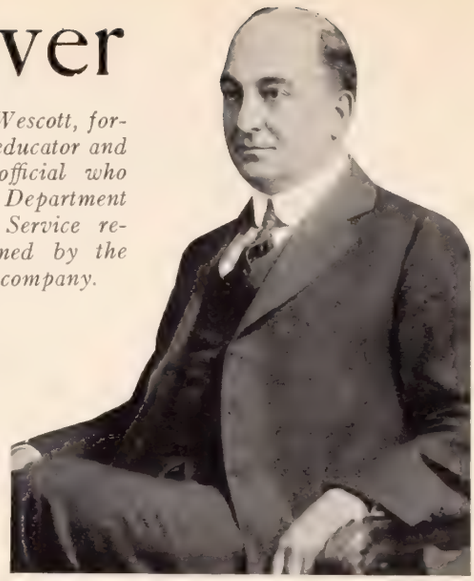
"The theatre of today," he says, "has a standing of importance second not even to the newspaper in every community in which it is found. It is respected by the banker as a legitimate and important business enterprise; the merchant and the business man have high regard for its influence; social, civic and religious leaders of the progressive type esteem it as a powerful institution for good in the life of the community and welcome its co-operation with their interests just as they co-operate with the theatre for the benefit of the community."

So far as attractions are concerned, Mr. Franklin says, "In a picture theatre, the picture's the thing. It is 'the play' and the play today as ever 'is the thing.' The large theatre caters to a large patronage and must make a broad appeal, for that reason there is a need for some of the variety which vaudeville supplies.

"The stage presentation, the short screen features, the music and the service features, however, are built around the feature picture in the successful large theatres. It is the picture that draws the crowds.

"They all enjoy a news reel, but the news reel will not draw patrons to the theatre. Most everybody likes a short comedy, but unless there is some popular personality featured, it will not sell tickets for you; many enjoy the stage numbers, but the stage number does not, on its own, bring people into the theatre; courteous service will create good-will for a theatre, but you cannot get money into the box-office with it. However, the combination of all of these elements does increase the average quality of entertainment, and therefore raises the average drawing power of the house. But the feature picture is the factor which determines the amount of business between the 'average' and the 'peaks' of box-office returns."

From Skeptic to Believer In The Public Relations Plan



Harry D. Wescott, former actor, educator and public official who heads the Department of Public Service recently formed by the Stanley company.

WHEN, about four years ago, the Harry Crandall organization in Washington D.C., launched its "Public Relations Department," many showmen regarded the move as a more or less vagrant flight into realms far removed from those in which a theatre operating company naturally belonged. To many it seemed a roundabout way of selling a theatre to a community—something of a shunting off the main track, this business of a theatre going in for such things as educational classes and schools for foreigners. The childrens' matinees, at which admissions were charged but which were arranged at such trouble and expense that they could not show a very big profit, seemed idealistic enough—but free educational work!

Nevertheless the Crandall department was started, with Harriet Hawley Locher, a woman of wide experience and a record of accomplishment in educational and organization work, in charge. The fact that Harry Crandall was at the head of the company starting the Public Relations Department in Washington removed all doubt as to the sincerity of the move, and as a consequence theatre men, and particularly officials of large circuits, watched every development of this work with the greatest interest.

Among those who kept this Crandall experiment under close observation—and they admit now they were skeptical at the outset—were the officials of the Stanley Company of America, with which the Crandall theatres later became affiliated. From the very beginning the Crandall department accomplished results. After the Stanley-Crandall merger, the department was not only continued but its work extended. Then later—and this only recently—the Stanley officials, with the broad vision which characterizes their valuation of any project for bigger and better business, gave the final endorsement when they announced the formation of a Department of Public Service and Education to extend Public Relations work to all of its community houses.

As an initial step, the Stanley officials selected Harry D. Wescott to head the department and sent him to Washington to study Mrs. Locher's work there.

Mr. Wescott's selection for the post was itself an emphatic gesture on the part of the Stanley Company, in recognition of the importance its officials attached to this phase of theatre operation.

Harry D. Wescott was graduated from Yale in 1901, is the founder of the Yale University Dramatic Association, was once a trouper, is a member of the Philadelphia bar, was Democratic nominee for mayor of that city about eight years ago, was Registration Commissioner and has been teaching the study of the photoplay at Temple University for seven years—a work which brought him back to his first love, the theatre. Incidentally, it was his father, Judge John W. Wescott, of New Jersey, who nominated Woodrow Wilson for the Presidency, at both the Baltimore and St. Louis conventions.

Westcott has the Public Service and Educational department of the Stanley Company well under way, though it officially started only a short time ago. Outlining the policy under which the department will operate in an interview given to "The Showman" by Mr. Wescott, he said:

"Our work, so far, has three phases: Saturday Morning Matinees for children; the Educational Hour; and a Echool for Foreigners.

"The first is not just a matinee. We carefully select the kind of pictures and surrounding entertainment which will amuse the youngsters and put in a dash of education, just enough of the latter not to spoil the entertainment.

"And each show opens with a short and snappy patriotic presentation, such as a troup of Boy Scouts giving the "Pledge to the Flag," and Girl Scouts, Camp Fire Girls and other organizations in appropriate exhibitions in turn.

Participation of Organizations

"But what is of the utmost importance, in fact indispensable, is the assistance given by the Women's Clubs of the neighborhood. In Germantown, for example, every Woman's Club participates in the work as a civic and community activity. They provide hostesses to welcome and care for the children, they have organized a committee which visits all of our theatres for the purpose of assisting in the selection of suitable pictures, both features and short subjects, also committees on publicity and entertainment, to seek out poor children and bring them to the theatre and for whatever other work may be found necessary.

"The chairman of the Germantown Division of Motion Pictures, State Federation of Pennsylvania Women's Clubs, is there seeing that her appointees are on the job.

"Of course, committees differ, but the foregoing exemplifies the principle underlying the work everywhere. We charge the regular house admissions, otherwise the children feel that the show is worthless.

"The Educational Hour at present is confined to a central theatre. Here anyone who is sufficiently interested to apply for a membership card, which costs nothing, may hear a five or ten-minute lecture explaining the pictures which depict various aspects of science, commerce, art, industry, etc. This film is obtained for the most part from the government, but much is obtained from the industry at large.

"The School for Foreigners will follow Mrs. Locher's plan, and provide a suitable hall were the foreigner may learn about America through motion pictures. This is not Americanization work as such, but more of a broad education.

"The work will in no wise conflict with Mrs. Locher's in Washington, but rather will work together in the Stanley family.

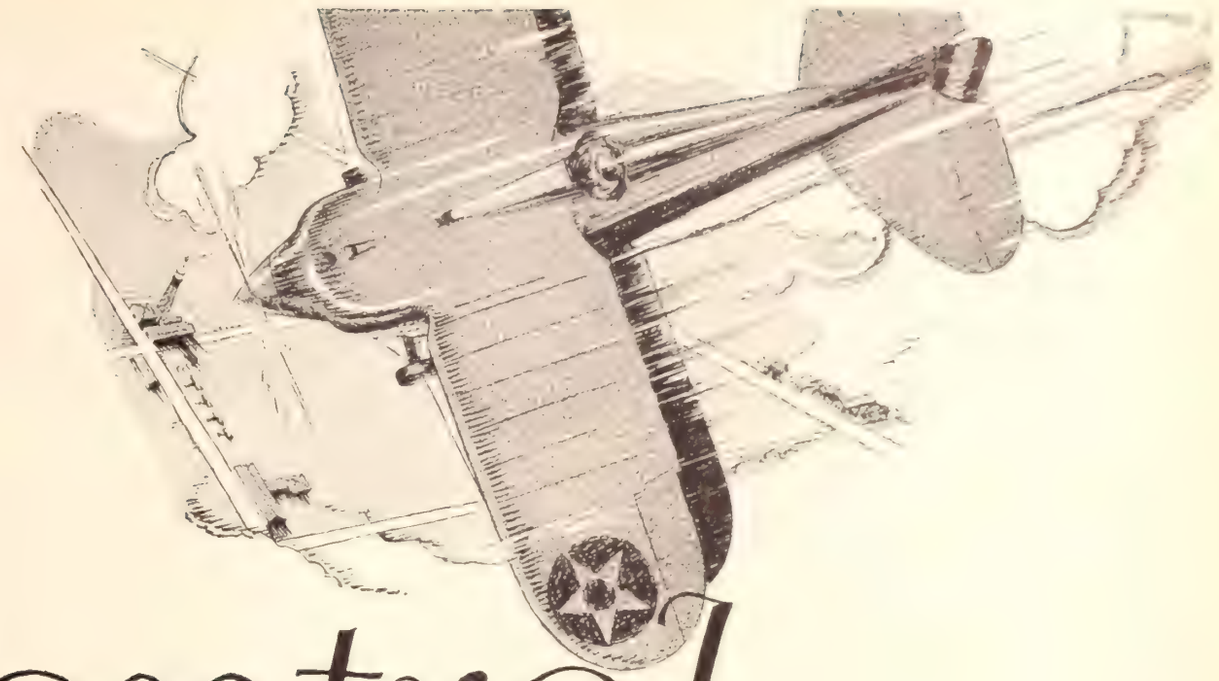
About the same time as the Stanley Company launched a Public Relations Department, a similar organization was formed by the Finkelstein and Ruben Company, operators of a large chain in the Northwest.

With a view to establishing a better understanding of motion pictures and the theatres as well as the creation of new prestige-building contacts between the company and various leaders and organizations, F. & R. planned this new department on a comprehensive scale. Miss Blanche MacDonald, former Twin City newspaperwoman and publicity expert, was appointed to head the Public Relations Department. Miss MacDonald chose the women's organizations as the first objective of her public relations work, and though the department has been in existence but a few months the progress made has more than justified the high hopes of the F. & R. officials when they formulated their plans to bring into closer relations the theatres and the public.

Many valuable contacts are being made by the new department in Minneapolis. Of especial value were those growing out of the Lincoln's Birthday morning matinee for children, held at the Garrick Theatre.

A cordial tie-up was made with the Minneapolis Public Library, which has 34 branches. Posters were exhibited in all the branches drawing attention to the matinee, and Miss Gratia Countryman, librarian, said she would welcome material advertising fine things in the movies. In return for such advertising any theatre can of course afford to put on a trailer mentioning the books which the library has on the subject.

The Lincoln's Birthday matinee was also advertised by sending out about 150 letters to Parent-Teachers' associations and to parochial schools. W. F. Webster, superintendent of schools, permitted a bulletin to be sent from his office to each school in the city carrying a notice of the matinee, on condition that he might send a committee to inspect and approve the picture in advance. A few changes were made at the suggestion of the committee.



Control



C. S. "Casey" Jones

says

Control? It's a vital necessity in an airplane. Absolutely complete accurate control, sensitive yet smooth, is demanded above all else, by the pilot. His comfort, his efficiency, sometimes his very life, depend on it.

is the power of *complete* regulation

GOOD ship—blue sky—zoom and stall — tight stick . . . control smooth . . . positive . . . complete—bank and slip — thought . . . action . . . right.

As a pilot sends three thousand pounds, or more, of metal, wood, and fabric humming through space, the under-current of his thought is always control; for him it must be complete.

Few think of the stage electrician, and the theatre dimmer levers which he handles so carefully, as the agency for life and accomplishment that 'plane and pilot are. Yet through the lights which he dims or brightens the emotions of millions are controlled.

As with the pilot, successful accomplishment can come only through accurate control. Exactly as perfect or imperfect as are the means for his control of light, so perfect is the illusion of life created for this vast theatre audience.

Light, properly controlled, rolls out in chords as real, and as vivid, as any music; it changes the drab, crude flatness of a stage setting to reality—to life. It brings to the audience a real release from self; the only reason for the existence and success of the stage.

Stage masters of light and emotion have said, as David Belasco did, that their most perfect lighting effects would have been impossible without the smooth, accurate control—the complete regulation which is to be had only by the use of Ward Leonard Vitrohm Dimmers.

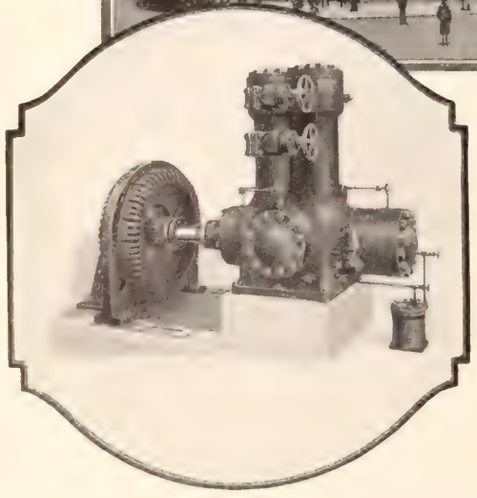
More than a quarter of a century's experience in the manufacture of Theatre lighting control apparatus is back of Vitrohm Dimmers. The stages and auditoriums, of the world's largest theatres are Ward Leonard equipped. Send us your specifications for estimate, and possibly, advice. The services of our engineering department are freely at your disposal.

Ward Leonard Electric Company

37-41 South Street — Mount Vernon, N.Y.

YORK
Air Cooling & Purifying Systems *for* Theatres





York Carbon Dioxide Unit, direct connected to synchronous motor. Requires limited space and is readily accessible

Another "YORK" equipped STANLEY

ADDED TO THE FAST GROWING CHAIN

THIS time at Pittsburgh. Magnificent appointments, ideal layout and construction and the York System of positive temperature control and air conditioning make these theatres havens of rest and comfort—regardless of street temperatures.

Write for a list of York equipped playhouses.

YORK Manufacturing Company
York, Penna.

Things Your Press Agent *Can* Put Across

A consideration of the good and bad in picture theatre publicity from the angle of the theatre and the public and second in a series of three articles dealing with the exploitation, advertising and publicity phase of theatre management.

By Vic Gauntlett

Advertising Manager John Hamrick Theatres

With Cartoon Illustrations by the Author



CATALINA ISLAND once was famous for coral reefs and glass-bottom boats. Now it is noted for "non-piece" bathing suits and axle grease. Publicity did this. This brings me to my second article for "The Showman," namely, the press agent and his value to the show business. Publicity is all powerful. However like everything else you will find in Publicity the good and bad. Good publicity has raised unknown actors to stars and bad publicity has made stars into "bums" as far as the public was concerned. Good publicity has turned many poor-paying theatres into gold mines while bad publicity has turned many theatres into second-rate garages.

Publicity is the life blood of the show business! When you speak of publicity and the show business you naturally think of "press agents." In some cases they have more "highfalutin" titles with less pay, but to the newspaper boys they are known as "P-A's." It's up to the press agent to keep this "life-blood of the theatre" in a good healthy condition. I wonder how many theatre owners would go to a "quack doctor" to cure their physical ills —not very many, I'll wager and yet many of them have a "quack press agent," who knows nothing of the show or newspaper game, poisoning the life-blood of his business with the improper sort of publicity. If your business is sick, call in a specialist and not a quack.

Besides being thoroughly familiar with the entire workings of the newspaper game, the press agent has to be a high-class salesman and also a great little analyst of the public as well. It is up to him to analyze the condition of the public day by day; to keep his hand on its pulse and to find out just what the dear fickle public craves the most. After he has done this then it is up to him by good publicity to sell the necessary stimulants to the news columns of the newspapers in order that the public can absorb them. Good publicity is not necessarily the kind that gets the most space. I remember one instance in regard to this, that happened to me, and I am going to dwell on it briefly as a means of illustrating this point.

Where a Big Stunt Failed

The theatre had booked a rip-snorting melodrama, very melo in fact and with a dime novel title. I sold one of the newspapers on an idea to have a local girl duplicate all the dare-devil stunts and breath-taking thrills that the heroine was supposed to go through during the making of the picture. The newspaper got as excited over the stunt as I did. They turned over their feature writer and a staff photographer to work exclusively on the idea and put it over in a big manner. Page one publicity and special art was nothing. For ten days the stunt "hogged" the columns of the paper. All the town was buzzing about it. The managers on Film Row were patting me on the back and telling me what a wizard I was, and then the picture opened to a wonderful "flop."

Up to this time I figured that the more news space you grabbed from the newspaper the bigger would be the result in the box-office. However, the failure of this publicity stunt opened my eyes to the value of analyzing and giving careful consideration to all publicity ideas before planting them in the newspapers. What I really did with this idea was to so thoroughly cheapen the picture that it would have smashed all records in a ten-cent house, but I drove them away from our fifty-cent theatre. This was bad publicity and it has always been a bitter lesson for me but one that I have never forgotten.

It is often said in the fight game that one blow properly placed is a sure-fire "knock-out." This same holds true in the publicity game. Oft'times one big convincing smash will do the trick where columns of ordinary publicity won't. I recall as a successful example of this type of exploitation in a fairly large town in the State of Washington, when I was out with "Human Wreckage."

Value of Local Influence

After getting into the town and sizing up the situation, I was at sea as to what to really pull to get the big "knock-out" punch in the campaign. I found out that the big influential man in the town was the editor of the largest of the three daily newspapers. His word in the community was almost law. He was a hard man to reach and it took me nearly three days before I got a chance to have a heart-to-heart talk with him. I finally got what I was after and that was to give him a private showing of the picture, without even the manager of the theatre knowing anything about it. After he viewed the picture I saw that he was deeply impressed with the powerful sermon that the picture preached. I suggested that his opinion on the picture would be a valuable one for the community. On the opening day of the picture he broke forth with a double-column, signed editorial on page one, with what I think was the greatest editorial boost I have ever read. It was the one big "knock-out" punch of my campaign and as a result the theatre smashed house records.

I realize that only a few of the bigger theatres are in a position to afford the services of "press agents." However, the manager or the owner should be careful to clip from the press books only stories that they themselves feel will be business pullers for their box-office. It's bad business to get into the habit of just handing an entire press book to the newspapers. The

(Continued on page 1156)



The manager, realizing that he is stuck with a basket of lemons, informs his press agent to sell them as peaches.



6000 Heywood-Wakefield Chairs are in the Roxy Theatre. Three distinctive types of seating were designed: balcony, orchestra, and the loge type shown here. It has a spring filled back and double spring seat. The upholstery is genuine Mohair in a rich red shade.

ROXY'S DREAM NOW A Reality

SOME time ago, S. L. Rothafel dreamed of a wonder theatre, perfect in its plan, architecture, program, and appointments. Today this dreamed-of-theatre is a reality—a master show-house in which Heywood-Wakefield Seating plays an important part.

The magnificent Roxy loge chair (shown above) brings fireside comfort to the theatre. You can see at a glance that a seat as beautiful, luxurious and unusual as this could only be developed by designers and engineers who were leaders, not followers.

The Roxy is but one of the many notable theatres we have recently seated. The same men who created and produced the wonderful Roxy designs will be pleased to plan distinctive seating for you. Or, if you wish good, unusually comfortable seating from our regular line, we have a wide variety of attractive designs to please you.

WAREHOUSES AT

Baltimore, Maryland
Boston, Massachusetts
Buffalo, New York
Chicago, Illinois
Kansas City, Missouri
Los Angeles, California
New York, New York
Philadelphia, Pennsylvania
Portland, Oregon
St. Louis, Missouri
San Francisco, California

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REG. U.S. PAT. OFF.

Theatre Seating

IN the first article of this series in last month's issue of "The Showman," an outline was given of the various lamps which are the actual materials of theatre lighting. Later articles will show the manner in which these lamps may be used for the lighting of theatre and stage and the various effects that may be secured by their proper use. Before we go on, however, to the detailed discussion of these various practical uses of the incandescent lamp in the theatre it seems advisable to go over briefly some of the terms that are fundamental to illumination and light measurement.

By this it is not meant that exact technical definitions of these fundamental terms must be known. A clear understanding of what these terms represent is all that is necessary. And this understanding individuals must have who are responsible for the design, operation, maintenance, or installation of a lighting system, if they are to be able to deal intelligently with the lighting problems in these fields.

Illumination and Light Measurement

By A. B. ODAY
Engineering Dept. Edison Lamp Works of General Electric Co.

WHEN some of the more common terms pertaining to light and illumination are mentioned in casual conversation with the general public, they are prone to throw up their hands, so to speak, and remark that they know nothing about such things. They seem to think that these terms are beyond their comprehension. In order to show that there is no reason for the existence of such an idea, attention might be called to the fact that many of the terms used with ease and seeming understanding in every-day life are not entirely clear to all people if they really sit down and analyze their knowledge.

For example, if someone says to you it is ten below zero, or it was 90 degrees in the shade, right away a mental picture is created as to about how cold or how hot the particular day in question was. Also, if you say we have three bushels of potatoes, we know right away about what quantity is represented. If we say a thing is five feet long, we have a mental picture of its length. If there is required two and a half yards of cloth, we know about the quantity represented. It is doubtful, however, if very many people could give us a technical definition of a degree of temperature, a foot, a yard, a bushel or a gallon—still we know definitely what is meant when these units are mentioned. We have been brought up to use these terms all through our life, and by constant association have become thoroughly acquainted with what they represent.

Of course, it is obvious that with light and illumination we must have units of measure to express our values. Probably the reason more people are not familiar with illumination terms is due to the fact that illuminating engineering is one of the newer of the arts and sciences and we have not been associated with these terms for any great length of time.

What it is important to realize is that if we can get along and have a clear understanding of some of the other units of measure and terms mentioned above without knowing the exact technical definitions, there is probably reason to believe that we do not need to carry in our heads the exact technical definitions of illumination terms. We must, however, have a thorough comprehension of just what these terms mean if we are to deal intelligently and effectively with the subject of illumination.

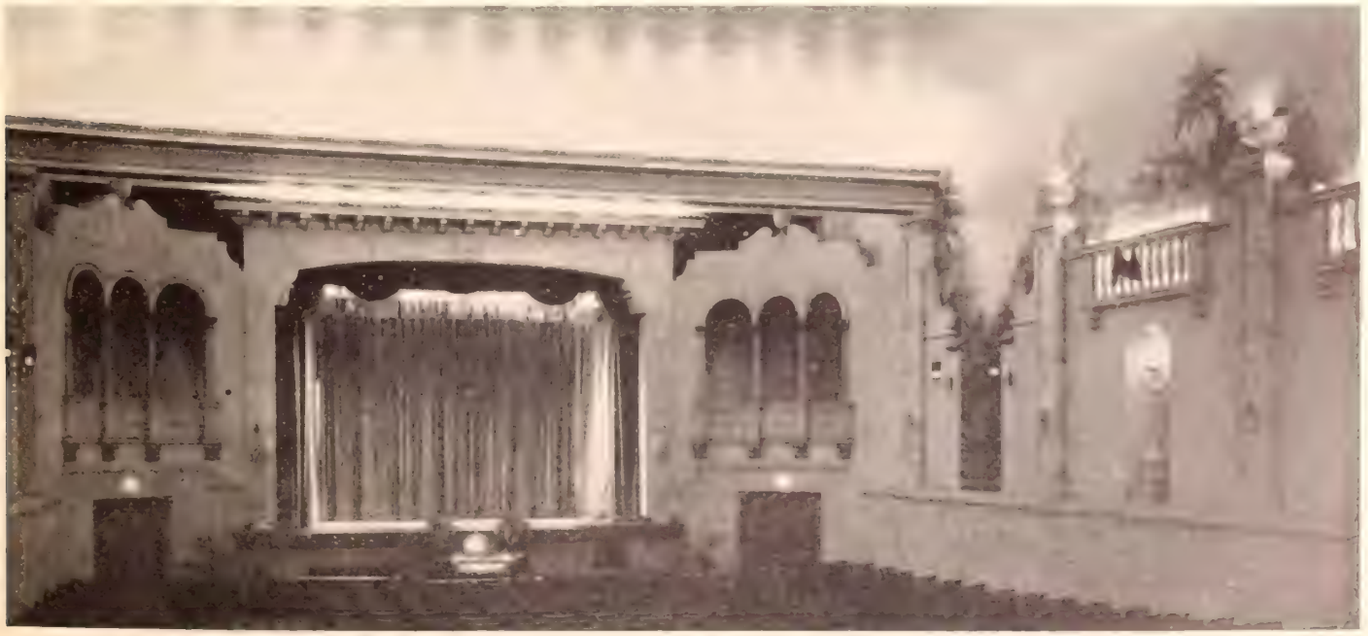
Some of the more important terms with which everybody should be familiar, especially if he is interested in the subject of illumination, are the candle, candle power, mean horizontal candlepower, mean spherical candlepower, lumen, and footcandle.

In the beginning when new light sources of real value began to appear, they were quite naturally compared with the ordinary candle which was at that time probably the only really practical light source. At that time it was decided that a candle of a certain size, made of certain material, which burned at a certain rate, should be called a unit light source, or a "standard candle," which gave off a certain definite quantity of light. At first it was the practice to compare other light sources with this standard candle, taking into consideration only the light given off in one direction.

The strength of light in the horizontal direction, that is, directly opposite the center of the flame, was chosen, and by averaging the strength of light in this one plane around the light source, they arrived at a term known as "mean horizontal candlepower." It must be borne in mind that candlepower, or mean horizontal candlepower, does not in any way indicate the total amount of light which is given off by a light source, but rather the strength of light in one direction.

If a lamp gives 100 candlepower in a horizontal direction, we do not know the total amount of light given off by this source, but rather the strength of light in this one certain direction. To illustrate this, we might put a lamp—say a standard candle—inside a hemisphere. If the hemisphere is painted black on the inside, we know that the light going in one direction will be absorbed; still if we took a measure of the intensity in the direction away from

(*Continued on page* 1150)



An example of all cove lighting and side-wall urns—general view of auditorium of the Capitol Theatre, Richmond, Va.

"Every day a *good* day"

THAT has been the Carrier slogan for years. Long before any theatre in the country took advantage of the tremendous attraction offered by a healthful, comfortable atmosphere, Carrier was designing and installing equipment in hundreds of industries to make "Every day a *good* day" for manufacturing processes or for the health, comfort and efficiency of workers.

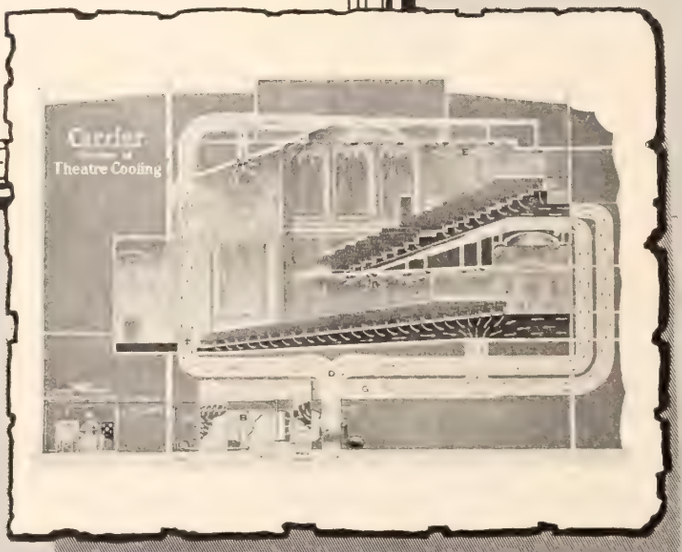
¶ Then some progressive showmen saw that Manufactured Weather would make "Every day a *good* day" for their patrons and their box office. Consider the Rivoli, on Broadway, the first theatre in New York City to have a complete air conditioning system. This Carrier Conditioned Theatre is entering its third year of operation. With absolute dependability the Carrier equipment has functioned to create and maintain ideal air conditions in the theatre regardless of the season, the weather, or the size of the crowd.

¶ There are now more than fifty theatres from Los Angeles to Broadway which boast the fact that they

Carrier Conditioned Theatres

The same system is available for the smaller theatres. There is yet time before Summer to make your theatres Carrier Conditioned Theatres. Our engineers are ready to consult with owners and architects. Ask for a visit. Write for the book, "Theatre Cooling and Conditioning."

A typical Carrier Conditioned Theatre. Equipped to cool and dehumidify the air in Summer, to warm and humidify in Winter.

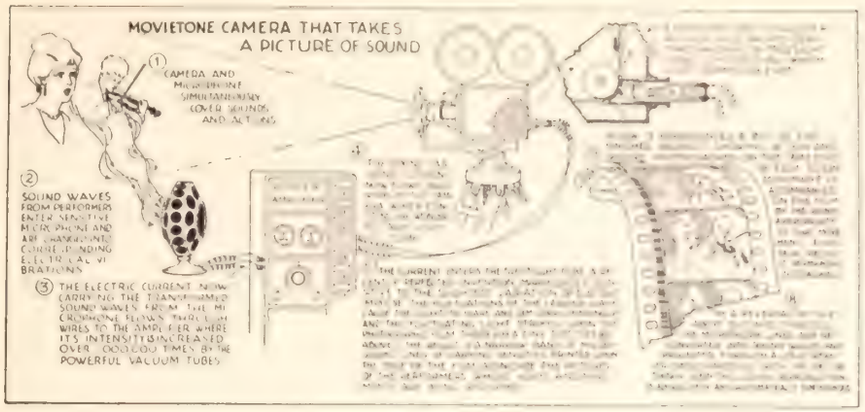


Carrier Engineering Corporation

Offices and Laboratories

NEWARK, NEW JERSEY

New York — Chicago
Boston — Cleveland
Philadelphia — Kansas City
Los Angeles
Washington







A section of the Fox Case Movietone Studios in New York, showing movietone cameras and other apparatus employed in the production of Movietone pictures



A view of the studio during the production of a Movietone picture, with simultaneous recording of pictures and sound. The Fox Case studios are located at 460 West 54th Street, New York City

How Movietone Films Are Produced

Fox-Case "Talking Pictures" Developed Commercially

JUST now leading film companies are placing "talking movies" before the public. So far, no fewer than four separate and distinct methods have been devised for obtaining the perfect synchronization of sound with motion upon the screen, which forms the basis of all the known methods.

The four methods in the order of their appearance are as follows: The DeForest Phonofilm, wherein a photographic record of the sound vibration is made on the film immediately adjoining the picture record, the photographic record on this part of the film being the result of varying the intensity of exposure by means of a sound-induced electric current flowing through a special lamp. The Vitaphone, which uses a special phonograph record (similar to the type used in homes) mechanically synchronized with the film projector mechanism, the sound record being amplified by radio means to the point where it is audible throughout the entire theatre. The General Electric Photophone (described in the preceding issue of "The Showman") which, in its general aspects is similar to the DeForest system in that it makes use of a sound record on the film, adjacent to the picture record, the principal difference being that the path of a light beam reflected from a mirror actuated by the sound vibrations is traced upon the film instead of a record being made, by means of varied intensity of exposure. And latest, the Fox-Case Movietone, which derives its name from the commercial arrangement between the Fox Film Corporation and the Case Research Laboratories, which laboratories are responsible for the system.

The latter, which accomplishes the reproduction of synchronized sound and pictures by means of a photographic record of the varying sound vibrations made by varying the intensity of exposure on the edge of the picture record, has been put on a commercial scale of production, and according to announcement from the executive offices of the company the progress made by this concern in the last few months has eliminated all obstacles in the path of steady production for the theatre of subjects made especially for the voice or instrumental accompaniment.

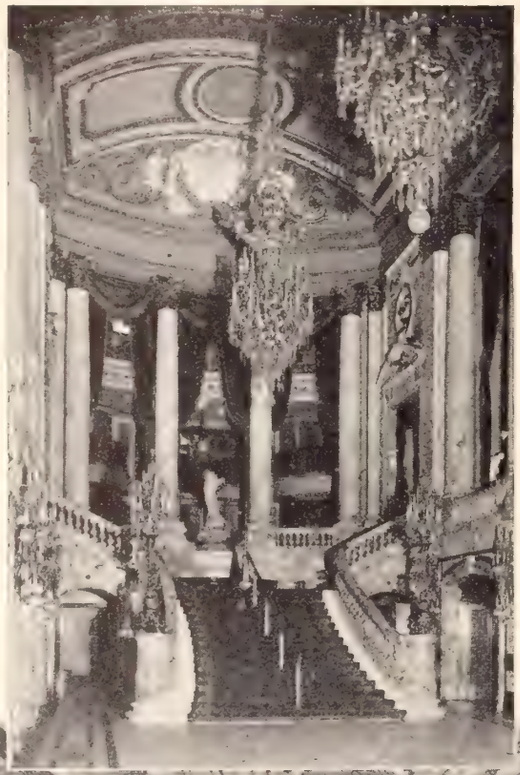
A demonstration of Movietone [illegible] was given in New York in February. The program consisted of two parts, the first being a reel of short subjects made in the course of experimentation at the Fox Case Studios, and announced as "Studies in Movietone"—not intended for release to theatres. Solos of Hawaiian music on the steel guitar, banjo and piano numbers, a canary atop its cage in a burst of song—were some of the bits of varied record presented in sound and pictures. The second part of the program presented the first of the Movietone productions intended for theatrical use. Raquel Meller was seen and heard in a cycle of songs in Spanish.

These pictures were staged in elaborate sets erected in the Manhattan studios [illegible] New York.

The studios are of special construction. There are two rooms or studio stages in [illegible] studios are ample in size to allow for elaborate settings or large orchestral accompaniment; both studios have the usual equipment of [illegible] required by the Movietone process.

[illegible]

Made by
American Seating Company



Foyer and Grand Staircase Paramount Theatre New York
C. W. & Geo. L. Rapp Architects

Main Floor, Paramount Theatre.
Theatre Chairs Designed and Installed by American Seating Company.



Representative Installations of our Theatre Seating Engineering Service

Piccadilly, Chicago
Uptown, Chicago
Rialto Square, Joliet, Ill.
Ziegfeld's
New York City, N. Y.
Paramount
New York City, N. Y.
Fox Academy of Music
New York City, N. Y.
State Theatre, Easton, Pa.
Prospect Theatre
Flushing, L. I., N. Y.
Broadway Theatre
Tacoma, Wash.
West Side Theatre
Scranton, Pa.
Ambassador Theatre
St. Louis, Mo.
Loew's State Theatre
St. Louis, Mo.
Belasco Theatre
Los Angeles, Calif.
Madrid Theatre
Kansas City, Mo.
El Capitan Theatre
Hollywood, Calif.
Canal Street Theatre
New Orleans, La.
Albee Theatre
Brooklyn, N. Y.
Metropolitan Theatre
Boston, Mass.
Carolina Theatre
Charlotte, N. C.
Palace Theatre
Worcester, Mass.
Colorado Theatre
Pueblo, Colo.
Strand Theatre
New Britain, Conn.
Coral Gables Theatre
Miami, Fla.
Florida Theatre
St. Petersburg, Fla.
Keith Theatre
Detroit, Mich.
Texas Theatre
San Antonio, Texas
Metropolitan Theatre
Houston, Texas

AMERICAN SEATING COMPANY 10 E. JACKSON BOULEVARD CHICAGO

NEW YORK
[illegible] W [illegible]th St

PHILADELPHIA
1211-K Chestnut St

BOSTON
[illegible]-D Canal St.

The Kind of Publicity That Builds Goodwill

A Few Examples of the Method That Made Keith's Palace an Indianapolis Institution

By J. Roland Duvall



HERB JENNINGS
The manager who succeeded where others failed.

PREVIOUS to the fall of 1922, I am told $25,000 was spent advertising what is now the Palace Theatre, in Indianapolis. The theatre name was splashed on highway sign boards for miles around. It greeted you on every scrap paper can, on the front of every street car. Tack cards flared in prominent places. Half and quarter-page advertisements invited attention through the medium of the press. It was a new theatre. The public stormed its doors. The public dwindled away. Five managers came and went in one year.

I was employed on the *Indianapolis News* at that time. After the afternoon edition had gone to press, the boys would gather around the copy desk and air their opinions. Politics and theatres were popular subjects. We always talked freely about the new theatre, which proved that advertising had kept the theatre name on our lips. But our comments were particularly unfavorable. The picture editor would hand out assignments with "Who wants to see the Palace tonight?" Dead silence. Then someone picked for the duty, much grumbling from the unlucky one, and usually wise-cracks from the copy-desk crew.

Then Herb Jennings came to Indianapolis. He suddenly cut his paid newspaper advertising. Gradually the name Palace disappeared from sign boards, street cars, street boxes and prominent places. His publicity man, more frequently Mr. Jennings himself, brought stories to the editors. These stories were newsy. Then the newspaper boys began to drop in to see the Palace manager and solicit news. That was the reason he had us wearing paths to his door. He had real news. At times he suggested follow-up stories to local or national news events. Again it might be a "lead"—always independent of the theatre. But the story never failed to involve mention of his house in some way.

On Thursday night, April 2, 1924, an usher brought the "bulldog" edition of the morning paper to his desk. Every paper is delivered to his desk as soon as it is on the street. On the front page, down in one corner, was a police story about a man being killed by the falling of a paper bale. His name was Rid McAllister. The account was brief. He had been out of work. His new job lasted half an hour when he was killed. He was survived by a widow and two children, who were ill and incidentally destitute. From that brief stickful of police news Mr. Jennings secured front-page advertising for ten days, his name and mention of the theatre being carried in thirty-seven different stories through three newspapers. A relief fund was started that grew to $10,000 in four weeks. Even the city administration asked permission of the theatre to assist in a worthy cause.

An accurate schedule of events runs like this:

THURSDAY—10:30 P.M. Bulldog edition of *Morning Star* laid on Manager Jennings' desk. Reads story of McAllister's destitute family. Immediately calls Managing Editor. Not there. Finally locates him at his home after midnight. Makes trip by taxi to his home. Story sold.

FRIDAY—4:00 A.M. *Morning Star* breaks with two column picture of Mrs. McAllister and children, tells story of their plight as discovered by the newspaper and announcement that the Palace Theatre will give a benefit show on Saturday morning. Three column headlines, front page.

8 A.M. Jennings visits both afternoon dailies and secures two column front page stories in each paper, supplying each with completed details of the arrangements for the benefit show. Visits advertising departments of both papers and secures from each a two column four inch complimentary advertisement telling about the Palace Theatre Benefit Show.

9:15 A.M. Interests Indianapolis Kiwanis Club in acting as Sponsor for the Benefit Campaign.

3:00 P.M. Releases Kiwanis Club sponsorship story to morning paper after all evening editions are on the street.

5:00 P.M. Collections begin coming to theatre from outside sources. Sign man makes special lobby cards. Sign advertising benefit show, money box on pedestal and armed guard on curb line in front of box office to attract attention and draw money from passerbys.

Saturday—*Morning Star* breaks with the Kiwanis story in two columns on the front page; also a complementary advertisement, advertising the Benefit performance.

Sunday—*Morning Star* carries two column story with layout of three two column photographs by staff photographer of crowds at Palace Benefit Show, street ballyhoo and well filled money box in [illegible]

Monday—*Morning Star* carries front page story in which Palace management thanks the public for their kind assistance in making the benefit show a success and quotes proceeds.

11:00 A.M. Reporters from two afternoon papers wait at theatre for manager to give a detailed report of all moneys contributed to date. Front page stories.

Tuesday—*Morning Star* carries two column front page story "Church and Theatre Join Forces to Relieve Poverty." Story quotes mention from pulpits of several churches. *Indianapolis News* carries one column story of City Controller turning his collections over to the Palace Fund. *Indianapolis Times*, another afternoon paper, carries one column account of further donations and Editorial.

Wednesday—All three papers carry front page stories on progress of collections.

Thursday—Morning paper carries report of Kiwanis Club on first actual financial relief given the McAllister family and suggestion that the money be invested to take care of the widow and children over a period of several years. Afternoon papers carry story of local real estate agency offering to aid Kiwanis Club in furnishing the McAllisters with a home. Palace manager is on the fund committee, so the theatre still gets prominent mention.

Friday—All three papers carry follow-up stories on moneys collected and offers of other firms to assist the family.

Saturday—No stories appeared.

Sunday—No stories appeared.

Monday—*Morning Star* carries two column front page interview with Mrs. McAllister saying she desires to return to Kentucky and live on a farm of her own. Good human interest stuff. Story suggested to reporter by Mr. Jennings.

Tuesday—Afternoon papers carry story that Indianapolis Kiwanis Club purchases farm in Kentucky for the McAllisters and deposits balance of fund in a bank, payable [illegible] four years.

And today the Palace Theatre is con-

[Continued on page 118]





The "Colorado," Denver's finest theater enfolds each picture program with fitting atmosphere by use of C-H "Simplicity" Dimmers

Write for this booklet

A typical C-H Dimmer installation

"Day-Dreams" to order

DAY DREAMS—back to the unrealized ambitions of youth—satisfying the suppressed desire for romance that lies within us all—that's the pull of the "movie." That is the attraction which brings patrons to your box office. The extent to which you supply "the stuff of which dreams are made" determines your profit.

Films alone can't do it. Enchanting lighting adds to the effect, inspiring a mood which the best of films cannot create alone.

Modern theaters everywhere use C-H "Simplicity" Dimmers to create this crowd-pulling atmosphere. With "Simplicity" Dimmers, smooth fading and crescendo of light are accomplished without a trace of flicker. Magnificent color schemes are produced with ease. C-H Dimmer design assures velvet-smooth operation, long life and negligible maintenance.

Regardless of its size, age or present decorations, your theater can be equipped with C-H "Simplicity" Dimmers.

Consult your architect or electrical contractor. See how easily you can make this profit-boosting improvement.

In the meantime, let us mail you a copy of the booklet "Illumination Control for the Modern Theater" containing the complete story of C-H Dimmers and a form for securing an estimate of cost

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1268 St. Paul Avenue, Milwaukee, Wisconsin

Superiorities of Simplicity Dimmers

Solid soapstone bases have high heat dispersion and insulating qualities—great continuous load capacity—and won't burn out.

Contacts on each side of plates allow twice as many circuits in the same space. Plates can be taken out by removing one screw. Plates of any desired capacity can be substituted—allowing adaptation to all theaters.

Low ratio rack and pinion drive eliminates play and back-lash. 110 distinct steps with no overlapping of contacts assures flickerless fading from full brilliancy to black out.

Brushes of Cophite—a non-oxidizing, self-lubricating material.

CUTLER HAMMER

Perfect Illumination Control for the Modern Theater

Viewing a Premiere from the Booth

Watching the Wheels Go Round at the Roxy Opening

By E. G. Johnston

A GUEST of the new hotel at Fiftieth Street and Seventh Avenue, New York City, who had arrived in town from his Middle West home on the afternoon of March 11th, emerged from the main entrance of that hostelry in the early hours of the evening on that same day and stood for a few seconds gaping at a spectacle. He saw a transformation of his neighborhood. When he checked into the hotel, there had been nothing impressive above the ordinary routine of daily city traffic. Now, it looked like an anniversary of Armistice Night. Something had happened while he was up in his room.

A policeman spied the bewildered hotel guest.

"Move on you! You can't stand there," bawled the officer of the law, and an indignant but complacent citizen moved on, impotently muttering words that sounded like "rights," and "what in hell is going on, anyway!"

And what was the use of getting sore. Wasn't "Roxy," the inimitable, the incomparable "Roxy," about to open his world's largest motion picture theatre, and was there anyone or anything in New York City that night of more importance?

That was out of doors.

Inside the huge playhouse, there was a very tired "Roxy"; very tired for the reason that he has constantly been on the alert for the past several months in order to see that every important detail of construction was carried out according to his wishes. Everything was apparently complete. Surely, Mr. Rothafel could now relax and pridefully watch his carefully prepared "show" go forward; rehearsed so carefully that next day's newspapers could not but carry favorable comment.

But there was one more thing to occupy "Roxy's" attention for the evening. One more department—commonly called the projection booth, lately dignified by the name, "projectatory," and sometimes referred to by an uglier but more truly descriptive term as "the guts of the show."

There are two doors leading from the mezzanine foyer that enter either end of the booth, and from the time that the chimes heralded the start of the program, Mr. Rothafel traced and retraced his steps in and out these portals to receive chief projectionist Arthur Smith's assurance that "everything was alright." For, after all, if this department did not function properly, if a projector, spot or color flood failed in operation, or if a projectionist failed in his expected duty, there appeared a flaw in the evening's performance that could not easily be explained to those siting in the comfortable, upholstered seats of the auditorium. For most spectators are prone to forget and discount the importance of those rays of light that flash from the projection booth portholes, backstage and other points in the theatre.

The average first-night audience thinks in terms of the glamor of a new playhouse. They are impressed by the color and flesh



Arthur Smith, Chief Projectionist, Roxy Theatre

of his or her surroundings, or the propinquity of a well-known star, and give little heed to the mechanical side of the performance. And that is the point that we've been a long time getting to. This is a projectionist's story; a story of the Roxy's premiere as viewed from the projection booth and backstage.

More than the usual number of men making up the night shift were in the main booth on the opening night. The regular shift is made up of five men. This particular night several experts from company headquarters of those who made the installations augmented the force.

From the time the signal was received in the booth to get under way, number after number reeled off in a manner that could only be produced by an efficient and disciplined unit of of a well-organized theatre. Men darted back and forth, each one tense with the thought that all adjustments must be properly made. Floods were trained to the stage at the correct angle, every operation was effected by a corps of "hand-picked" operators.

Backstage at this time, other experts in their respective duties and under the direction of veteran Stage Manager Frank Smeador, were contributing their part to the performance. Here is another section where man-controlled mechanism must click along in a precise manner and in full co-operation with those in charge of the projection booth. "Spot" men belong to a different organization than the operators, and they too, played an important part as the presentations went on. In addition to the large, powerful floods located in the projection booth, either side of backstage is equipped with big Brenkerts and batteries of smaller spots.

While backstage, as the presentation using the blue sky background is on, let us describe the workings of this, and also

The giant cyclorama is used for both a sunrise board and for background. It couples to the organ-console at three and and is raised and lowered by means of electric motors. Its curved dimensions are enormous and it is located at the extreme rear of the stage. On the back of the "eye" is a little instrument with a small piano keyboard. Along one side of small rheostats. It is with this that the twinkling star effect is produced on the background. Small electric lights placed at different points on the background are made to blink by the piano keys—hand-manipulated by an operator. The intensity of the lights is controlled by the rheostats.

The extreme rear of the stage terminates in a sharp angle and it is there that the "effect" projector is located. It is housed in a small concrete booth in order to conform to fire laws. As the "Harbor Scene" went on, with Julius Bledsoe, the colored baritone, singing "Suwanee River," along a Manhattan waterfront, a single reel of film in this machine, projected through a transparent screen a scene of shipping and the docks. With the use of this screen, together with the angle of projection, a stereoscopic effect was produced.

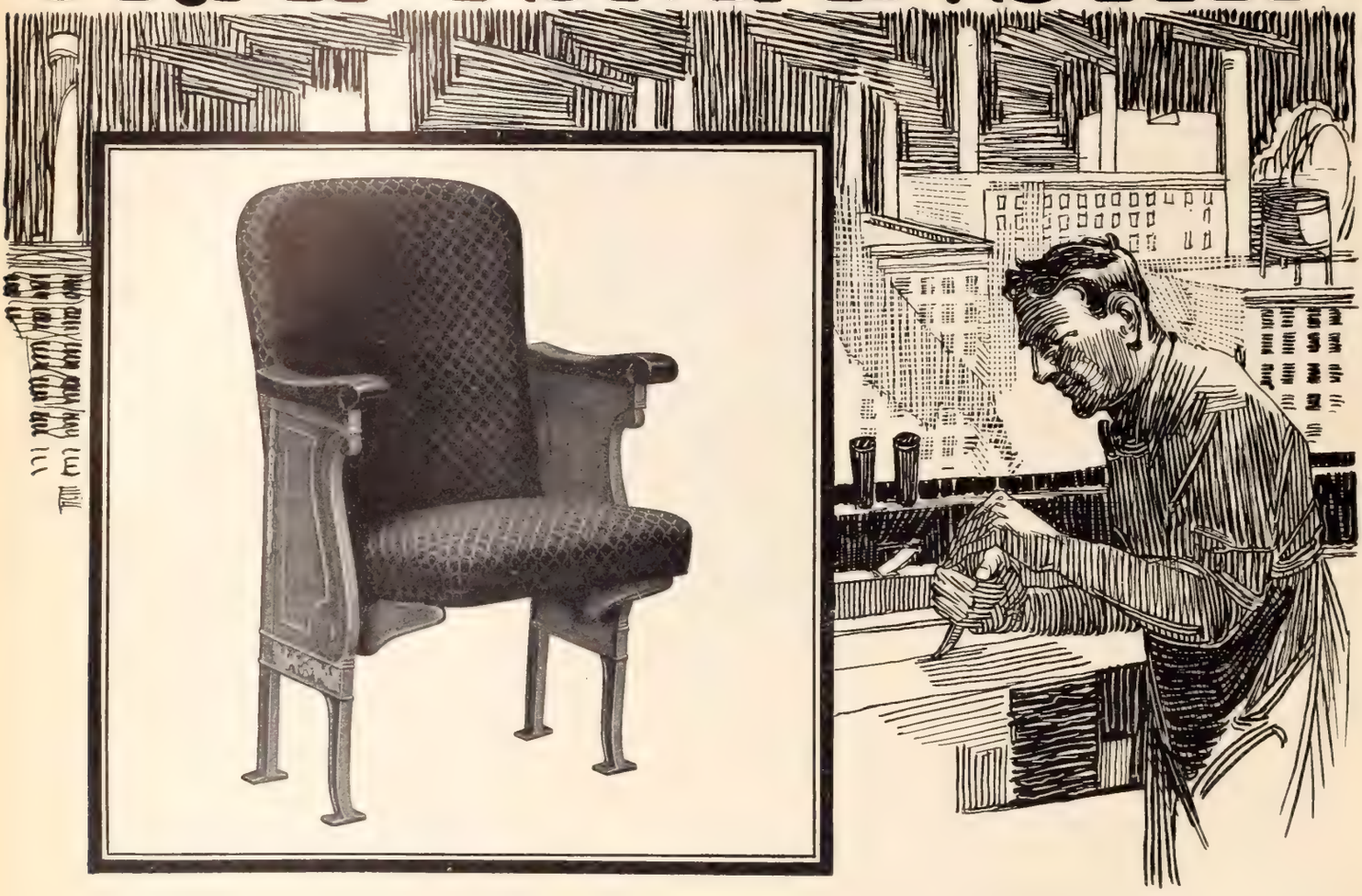
Now comes the Vitaphone presentation. Back in the main projection booth, Charles Hardell, who has acted as instructor at most Vitaphone premieres, had placed a large disc record on the carrier attached at the left hand side of the Simplex machine. Directly to the left and rear of this machine is the volume control board. A single reel depicting a scene from "Carmen" and featuring Martinelli and Gordon flashed on the screen. Simultaneously, the Vitaphone attachment began to revolve, orchestral accompaniment emanating from the several amplifiers in the auditorium. The singers appeared on the screen and soon the volume of their voices filled the theatre.

First came an orchestral accompaniment and then followed the appearance of the two artists on the screen and soon a Bizet melody caught and held the attention of

(Continued on page 1143)



CRAFTSMANSHIP



Steel Furniture Company theater seating has long been noted for its rugged strength, and its splendid record of perfect service wherever used. Enduring all tests of time and strenuous wear, every installation of Steel seating is a fine tribute to famous Grand Rapids craftsmanship. Unrivalled in quality and beauty, Steel theater seating is the culmination of years of practical experiments and tests.

Built of the finest materials, designed by men who know every theater seating requirement, backed by large resources and volume production, Steel seating deserves your earnest consideration. We will gladly send complete details on request.

STEEL FURNITURE CO.

GRAND RAPIDS, MICHIGAN









Picking Highlights for Cut-Out Displays

By Joe Hirt

Art Director Morgan Lithograph Co.

THERE will be no attempt here to make this a high-brow talk on "Posters—How They Are Made." No fine phrases about "Design," "Symmetry," "Balance," "Composition," "Envelopment," "Technique," etc., etc., simply because that would be telling you what so-and-so of this-and-that academy had to say, and what he or she was taught by the master and what the master in turn was taught at such and such a school belonging to this or that period, and so on back to the immortal grand master, where work adorns the ceilings of some magnificent old-world cathedral. We'll bet that given a movie poster to make, lots of the big bugs of the ancient art world would have flopped.

After all, what does the exhibitor care how the artist went about designing, drawing and coloring his poster, or how the "stone man" uses "quarter" or "half" tints in getting his Alpine blues or rhubarb pinks? What he wants is a finished product that is a zippy, go-get-'em, box-office movie poster. He wants his "paper" to earn its salt. High art to him is something for museums; and he's right about it. And right here we want to tell you that the modern exhibitor realizes that the movie poster is in a field entirely by itself. He might use a "snipe," a half-sheet, hanger, one, three, six or twenty-four sheet, but if it doesn't hit 'em in the eye, it's useless as a poster. The up-to-the-minute exhibitor is hep to everything that makes for a good poster and that helps his house. One big bet on which he's getting a strangle-hold is the cut-out possibilities of his poster. He's wise that the last word in poster design is "Will it make a cut-out?"

He's a resourceful man, is the modern exhibitor, and he knows if he runs a big theatre in a big town that he can call upon his skilled labor (which only means someone with "artistic" taste), to do his cutting out, and if he runs a small theatre he can call upon the local handy-man for a helper. There's no town so small that it hasn't the call on someone "handy with tools."

Now let's look at these illustrations with the exhibitor, and, as the swell ad-men say, "visualize" with him.

In the head of Laura La Plante for "Butterflies in the Rain," Mr. Exhibitor sees at a glance the appeal that this alluring portrait has for the man on the street. It makes for that personal proximity that every fan craves. So he proceeds to make it more realistic—cuts out the background.

In the three-sheet of the same picture, he hops right onto the fact that everything was made of the beautiful female figure combined with the gaudy splendor of the butterfly, added to which are incidents of the film pictured on the wings.

Mr. Exhibitor will tell you that it's not always necessary to have a cut-out head or a picture for "punch-stuff." He'll take the one-sheet of "The Big Gun" and make a knock-out teaser of it, with darn little work. It'll mean more to him as a cut-out than as a flat poster slapped up on a fence or a stone wall.

Then watch him grab the six-sheet of "The Love Thrill," cut out the two couples and stand them up life-like against a dark background. We know a couple of exhibitors who will take the background part and into it cut a few zig-zag openings, flash a light on and off, behind the card to give it the effect of lightning. Another one will take the title, cut out each letter individually and hang that onto the rest of the cut-out.

He will give the one-sheet of this subject the once-over, see all the strength and vigor in the embrace and add to its pulling power by cutting away the background. "Here's something," he says, "that anybody who's human will get a thrill from."

Don't kid yourself. Mr. Exhibitor is a live showman, up to every possible trick and turn. Take the twenty-four sheet of Hoot Gibson in "Hey! Hey! Cowboy." What he'll do with that on his marquee is a caution! Here he has a life-size horse, [illegible] loping madly, hell-bent-for-election, across the top of his marquee. No hard work cutting this one out. "That's showmanship Art," says he; "no criss-cross lines; no weak joints; no fine points to bust off."

(Continued on page 1165)

The Universal company's posters reproduced here are used as examples in the text of Mr. Hirt's article.





"to keep your house open against all odds"

Film fires; breakdowns—THE DARK HOUSE—an ever-present possibility of loss that every exhibitor must guard against. And when trouble comes, quick action alone can save that loss.

$150,000.00 invested

in emergency apparatus—projectors, mechanisms, intermittent movements, generators, and other emergency equipment, and with this one purpose in mind: "to keep your house open at all odds."

National Service isn't "shifty" (with you when there's an "axe to grind" and absent when you're in need of help). Men and machinery are held in readiness, day or night, to quickly meet any emergency that may arise.

This uniformly dependable service is always at your call from any one of the 31 National Branch Stores, and there's one near YOU!

National Engineering Service

is also at your disposal on any equipment or construction problem that may confront you; ready to co-operate with you and assist you from "preliminary plans to presentation." National is ready to assume full responsibility for the mechanical excellence of your theatre.

National Theatre Supply Company

~ Offices in all ~ Principal Cities

A NATIONAL INSTITUTION SERVING THE AMERICAN THEATRE INDUSTRY

Viewing a Premiere from the Projection Booth

(Continued from page 1145)

the audience. All during this time, Hardell's eyes were focussed on the control board and his ears trained to catch the tones that came from an amplifier in the booth. It is by these two devices that a check is kept on tone and volume.

All Vitaphone numbers in the Roxy undergo rehearsals. Usually, one of the staff, with a protable telephone, checks the orchestra floor and other sections for undertones and overtones. Results of these investigations are telephoned to the control room.

One thing noticeable, however, as far as Vitaphone is concerned, is the apparent simplicity of operation. Mr. Hardell is the authority for the statement that the motion picture machine operator of average intelligence can be broken in for this additional duty within a very short time. Its complexities have been exaggerated to a marked degree and the observations of the writer bear out Mr. Hardell's statement. Reducing it all to a minimum, it appears no more complex than the operation of a real good radio set.

And now—Ganbarelli and her ballet have left amid the applause of the audience—the ensemble has filled the spacious stage and trouped off—and Vitaphone's last note resounds throughout the house. We shift our eyes to another Simplex, where an operator stands ready to throw the switch which will start on its way the first reel of Gloria Swanson's, "The Love of Sunya." Backstage, things have quieted down somewhat, with the exception that props, etc., are being placed in their after-show positions. Six to seven thousand people have settled back in their comfortable chairs, whispering to one another that "Roxy" is a great showman and that the beauty of the house even exceeded their expectations. All they have to do now is to look at a very good feature-length picture.

But the boys in the projection booth still carry on.

A word or two about what "Roxy" is doing with projection—and his new screen which has caused so much controversy among film folks.

Projection is a highly important matter with Mr. Rothafel. And its importance in any theatre is stressed by this article, which strives to point out that no matter how beautiful a theatre may be, a picture show is just as good as its projection, equipment and personnel.

Two features of Roxy projection are claimed as out of the ordinary in the average motion picture theatre. One is: the machines are set at an angle of less than ten degrees, therefore practically eliminating distortion from that source.

In order to obtain this position it was necessary for the booth to be located in the center of the mezzanine balcony. This was accomplished at a sacrifice of two hundred seats.

The other feature is the cause of the controversy mentioned above. It has set tongues wagging around New York City; and over in Boston, a lady reporter on the "Post" quotes Gloria Swanson to the effect that "Roxy's" projection seriously detracted from her picture.

If these charges be true it is not the fault of Mr. Rothafel.

Silhouette projection, as this method of surrounding the screen's edge with a light which tapers off to darkness, is known, was adopted after a showing to a great many prominent exhibitors and other members of the industry. Practically every exhibitor acclaimed the innovation as a great stride in the right direction. The consensus of all was entirely favorable as regards its adoption. The most outstanding feature claimed for the new method was the illusion of depth, that much sought-after quality of the screen. Mr. Rothafel's experiment is an interesting departure from the usual method and every theatre owner will be interested in the world [illegible]

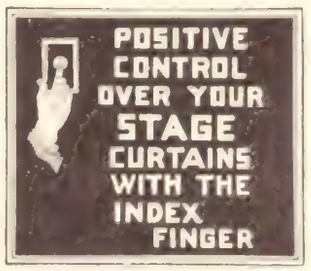
In addition to chief projectionist [illegible] Smith, who has been in charge of projection at most of the prominent Broadway [illegible] New York theatres of various lines, considerable praise is due William Hardy, of the National Supply Company, for his part in the installation of all apparatus.

The projection room personnel of the Roxy Theatre is made up of [illegible] including chief projectionist Arthur Smith. Five men work to a shift and there are three periods during the day's work.

The men under Mr. Smith are: Messrs. Johnston, Brown, Bayer, Fuller, Nealy, Brikholm, Northington, Stewart, Buchardt, Ruddock, Pliskin, Greenberg, Janitz and Cochran. All members of New York Local Number 306.



Shh!



Any curtain [illegible] stopped or reversed by the [illegible] of ONE button

Of Course---

It's a Vallen Achievement!

The Vallen High Speed Curtain Control

[illegible] received your "Quiet Book"?

Urgent need predestined a high speed curtain control for front drapes. How fitting that Vallen should again visualize and fulfill this demand, affording a snappy opening with curtain manipulation at 135 feet per minute—completing a dramatic act with the quick, graceful, *NOISELESS* movement of curtains, coming onto the stage from nowhere; fading out the act at a moment when your audience is still within the grasp of the theme!

VALLEN ELECTRICAL COMPANY

225 Bluff Street
Akron, Ohio

The VALLEN *organization and engineers are at your command. Why take a chance?*

VALLEN
REMOTE ELECTRIC
CURTAIN CONTROL
EQUIPMENT

Illumination and Light Measurement

(*Continued from page* 1139)

the hemisphere, we should find one candlepower. We might even close the opening still more, and should still get a reading of one candlepower, but it is obvious that a considerable amount of the total light must have been absorbed: still our reading in the one direction would not be affected.

As we come to the next term, we have an approach to a unit or figure which indicates the total amount of light given off by light source. That is, if we average the candlepower strength in every direction around the light source, we obtain a figure designated as the "mean spherical candlepower"—that is, the average of the candlepowers in every direction. The next two terms, which are really the most important of all, are the "lumen" and the "footcandle." The lumen may briefly be described or defined as the unit of measure of quantity of light. The footcandle could be defined as the unit of measure of illumination. At this point it might be well to explain that there really is a great deal of difference between light and illumination—light being known as the cause, and illumination as the effect produced by this cause.

It is logical that we must have light before illumination can be produced. Therefore, we should consider the "lumen" or measure of light before the "footcandle" or measure of illumination. However, by putting the cart before the horse, so to speak, it may be possible to give in a few words just what we mean by these two terms.

We are all by this time familiar with the ordinary standard candle. If we place a piece of paper one foot away from this standard candle, we shall have one footcandle of illumination on this paper. We know by mathematical calculation that it takes one lumen of light distributed over one square foot of area to produce one footcandle of illumination. One can easily get an idea of the value of one footcandle, or just how much illumination is represented by one footcandle, by actually holding the paper one foot away from the standard candle.

These units of measure, no matter how abstract they may seem at first acquaintance, have a definite concrete meaning, and can be measured by actual instruments. For the theatre manager the most useful of these measuring instruments is the "footcandle meter." This is a handy, compact, portable instrument which measures in footcandles the intensity of illumination on surfaces.

The uses of the footcandle meter in the motion picture theatre are many. It can be used to measure the intensity of illumination upon the screen and in all parts of the theatre. The intensities found can be compared with lists of standard theatre illumination intensities and the adequacy of the lighting can thus be checked up.

Perhaps the most important use of the footcandle meter in the theatre is in connection with maintenance. Unless the lamps and reflectors or enclosing glassware are cleaned regularly, dust collects and cuts off much of the light, so that in some cases only one-half of the amount of light that is paid for may be actually effective. The footcandle meter affords the best possible means of determining how much the intensity of illumination has dropped off and consequently how often the lighting equipment must be cleaned.

Another lighting term about which we hear much is "glare." Glare is something which must be avoided or reduced to a satisfactory minimum if we are to have satisfactory illumination. Glare hinders our seeing, is certainly annoying, and may be harmful. It is light improperly applied. Unfortunately, we have no definite unit of measure of glare, inasmuch as it is made up of several factors. Glare depends upon brightness of light source, total flux of light directed toward the eye, position of light source, and contrast between light source and background.

Diffusing the light is one means of relieving glare. This can be accomplished by means of enlarging the apparent area of the light source. The best example of this is the placing of a glass enclosing globe about the lamp. Reducing the contrast between the light source and its background also tends to reduce glare. This subject, which is an important one, will be developed more fully in later articles of this series.

The properties of reflection and diffusion should also be thoroughly understood. With regard to reflection, we have generally three kinds, namely "regular reflection," which might be illustrated by the type received from the ordinary mirror; "spread reflection"—that obtained from the ordinary

(*Continued on page* 1154)

FACTS

Every Exhibitor Should Know About the

TEAR-PROOF

SILVERSHEET

"It Just CAN'T Be Torn"

IT HAS A CANVAS BASE

The Tear-Proof Silversheet is built on a non-tearable, abuse-resisting, puncture-proof canvas base. This fabric is tough enough to resist the damage ordinarily inflicted by vandals, hoodlums, or unavoidable back-stage accidents that would ruin a screen not having a canvas base.

SPECIFICATION-BUILT SURFACE

The surface of the Tear-Proof Silversheet is specification-built by J. Otto Knobel, builder of 10,000 successful screens, to meet the individual requirements of your theatre. This is the same surface that has made the regular Silversheet so famous. *The Tear-Proof Silversheet is the ONLY screen made with a specification-built surface on a canvas base fabric.*

GENUINE REDWOOD FRAME

With each Tear-Proof Silversheet we furnish a genuine California Redwood tension frame. This frame, the result of twelve years' development, is fitted with our well-known steel jacket tension device, which gives it unlimited life and does away with the necessity of ever boring new holes for the tension bolts.

ABSOLUTE SATISFACTION GUARANTEED

We positively guarantee the Tear-Proof Silversheet screen to give you complete satisfaction in every respect, or we will refund your money. No "ifs" or "buts" about it. We can give this guarantee because we know that Silversheet has made good wherever it has been used. No other screen maker furnishes such a guarantee. And remember, too, the Tear-Proof Silversheet costs no more than ordinary screens.

"It's the Specification-finished Surface that Does It"

AMERICAN SILVERSHEET COMPANY

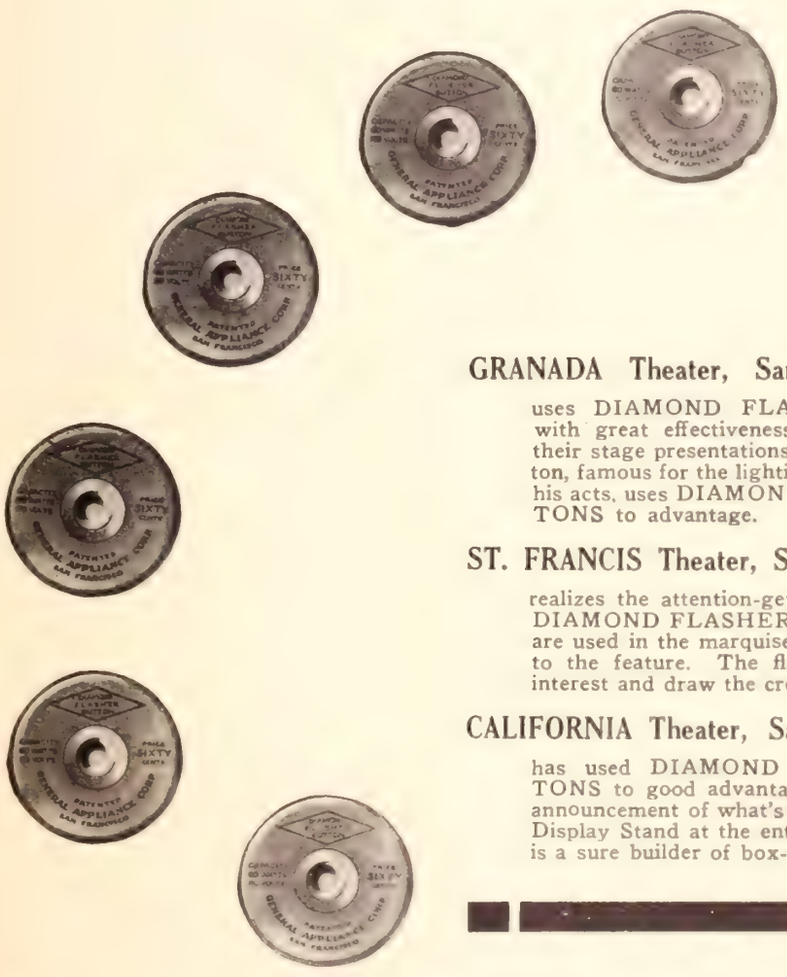
Saint Louis, U. S. A.

Write direct or to the nearest branch of the National Theatre Supply Co. for details and prices

You, *too*, should use DIAMOND FLASHER BUTTONS

to enhance Your

THEATRICAL LIGHTING!



GRANADA Theater, San Francisco, Cal.

uses DIAMOND FLASHER BUTTONS with great effectiveness in the lighting of their stage presentations. Mr. Jack Partington, famous for the lighting effects attained in his acts, uses DIAMOND FLASHER BUTTONS to advantage.

ST. FRANCIS Theater, San Francisco, Cal.

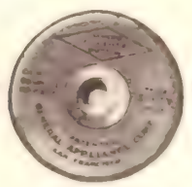
realizes the attention-getting possibilities of DIAMOND FLASHER BUTTONS. They are used in the marquise to attract attention to the feature. The flashing lights create interest and draw the crowds.

CALIFORNIA Theater, San Francisco, Cal.

has used DIAMOND FLASHER BUTTONS to good advantage behind a cut-out announcement of what's playing. This large Display Stand at the entrance of the theatre is a sure builder of box-office receipts.

Note This:

[illegible] Button on the market. To [illegible] yourself of greater profits and a permanent business be *sure* it's the *original* DIAMOND FLASHER BUTTON.



Size

Price 60c. marked on each Button

Export Representatives
PARKER, PEEBLES & KNOX, Inc.
44 Whitehall St.
[illegible] N. Y.

General Appliance Corporation

Licensed under SHOENBERG-SCHON Laboratories]

120 Eighth St. San Francisco, Cal.

GENERAL APPLIANCE CORPORATION [illegible] FLASHER

Ventilation
WHEN You need it

COOLS
In Summer and Conditions Air In Winter

Completely controlled ventilation—ventilation that not only cools in summer, but which can be regulated to meet winter conditions as well—is the unusual advantage afforded by the Arctic Nu-Air System.
Arctic Nu-Air can be regulated to give the correct amount of air required to insure your patrons' comfort regardless of the weather—a refreshing sea breeze that cools without draft on the hottest days or a zephyr that wafts warmed fresh air into every nook and cranny on the coldest days.

* * *

The price of a system that merely cools will buy an Arctic Nu-Air all year ventilating system. Priced as low as $275 and sold on convenient terms, Arctic Nu-Air soon pays for itself out of profits.

Send Coupon — No Obligation

Also read our ads on the two pages following, telling about other Arctic Nu-Air advantages.

Arctic Nu-Air Corporation
Direct, Reversible and Exhaust Ventilators
512-514 So. 4th St., Minneapolis, U. S. A.
Tell me about it—without obligation (MPN-1).

Theatre .....
City ..... State .....
My Name .....

It's ARCTIC NU-AIR or it is not COMPLETELY CONTROLLED VENTILATION

New and Improved Equipment

A Review of the Latest Developments in Theatre Devices

Simplicity and Durability Feature New Strong Reflector Arc

IT is comparatively easy for a mechanical designer, possessed of an idea and given carte blanche in the manner of construction, to turn out a device, which, from the standpoint of performance, will be satisfactory. It is an altogether different proposition, however, to take the same device and so fashion it that the component parts, as finally used, will represent the absolute minimum consistent with thoroughly satisfactory operation.

Such work calls for attention to detail and a careful minding of Ps and Qs on the part of the designer.

From the standpoint of simplicity the Strong Reflector Arc (Fig. 4) is outstanding; yet, the construction is such that durability is one of the outstanding features.

This idea of simplified construction has not been confined to mechanics alone, but also has been extended to include such auxiliary devices as the automatic arc control and the stereopticon attachment.

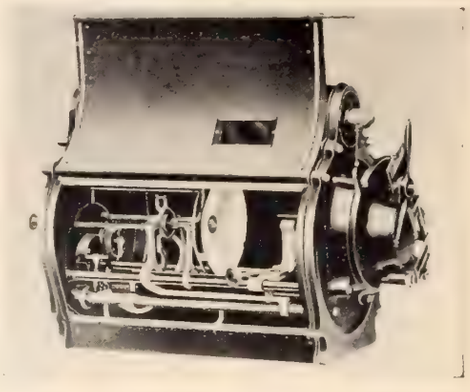
Optically, there is nothing new in the Strong lamp, as it uses the now well-known elliptic mirror for the primary interception of light from the arc crater, which results in the formation of an evenly-illuminated "spot" on the aperture, free from the effects of spherical aberration. The resultant screen illumination is correspondingly even from edge to edge of picture, and entirely free from dark corners.

The outstanding feature of the Strong reflector arc consists of an automatic arc control, which has been so simplified as to construction, that it consists of nothing more than a special electric motor, a train of reducing gears, by means of which the motor actuates the feeding of the carbons, and a small circular wound resistance, for controling the length of arc as finally established.

Briefly, the operation of the Strong arc control is as follows: The motor field consists of a compound winding, made up of two separate sets of coils. One set of coils is of high resistance and low current capacity, and is connected directly across the line so that it establishes a constant magnetic flux, which tends to cause the motor armature to rotate in a given direction.

The second set of field coils is of low resistance and high current capacity (carrying the full flow of current through the arc) and is connected in series with the carbons so that the intensity of the magnetic flux established by these coils depends directly upon the strength of the current flowing through the electric arc. These coils are so wound that the magnetic field set up by them directly opposes that set up by the first set of coils and the general design is such that when carbons are burning at the desired separation distance, the magnetic field from one set of coils *exactly* counteracts that of the other set, with the result that the motor armature stands still.

As the carbons are burned away, the voltage across the arc naturally increases, the current through the arc *decreases,* and this diminished current causes the magnetic flux threading the high current field coils to weaken and be over-balanced by the flux from the constant current coils.



The Strong Reflector Arc

A force is thus excited on the motor armature, which causes it to rotate and feed the carbons together until the two magnetic fields are again balanced.

Should the carbons feed together too closely, a current higher than normal will flow through the arc and high current coils, and cause the magnetic field from these windings to over-balance that from the constant current coils and the motor will reverse itself until the carbons have been separated to the correct distance.

As operated in practice, the control is so sensitive that the motor feeds continuously, since the response to the gradual burning away of the carbons is nearly instantaneous.

Accurate alignment of the carbons is maintained by means of a 5½-in. by 11 in. three-point suspension bearing of the carbon carriage, so arranged that no ash or grit can fall on them. The ash from the arc falls on a removable receptacle, which covers the entire bottom of the lamp.

New Theatre Building Projects

ALABAMA

Birmingham—Plans have been completed for the erection of a theatre bldg. on Third Ave. and 18th St. Owners, Famous Players-Lasky Corp., 485 Fifth Ave., New York City. Approx. cost, $1,000,000.

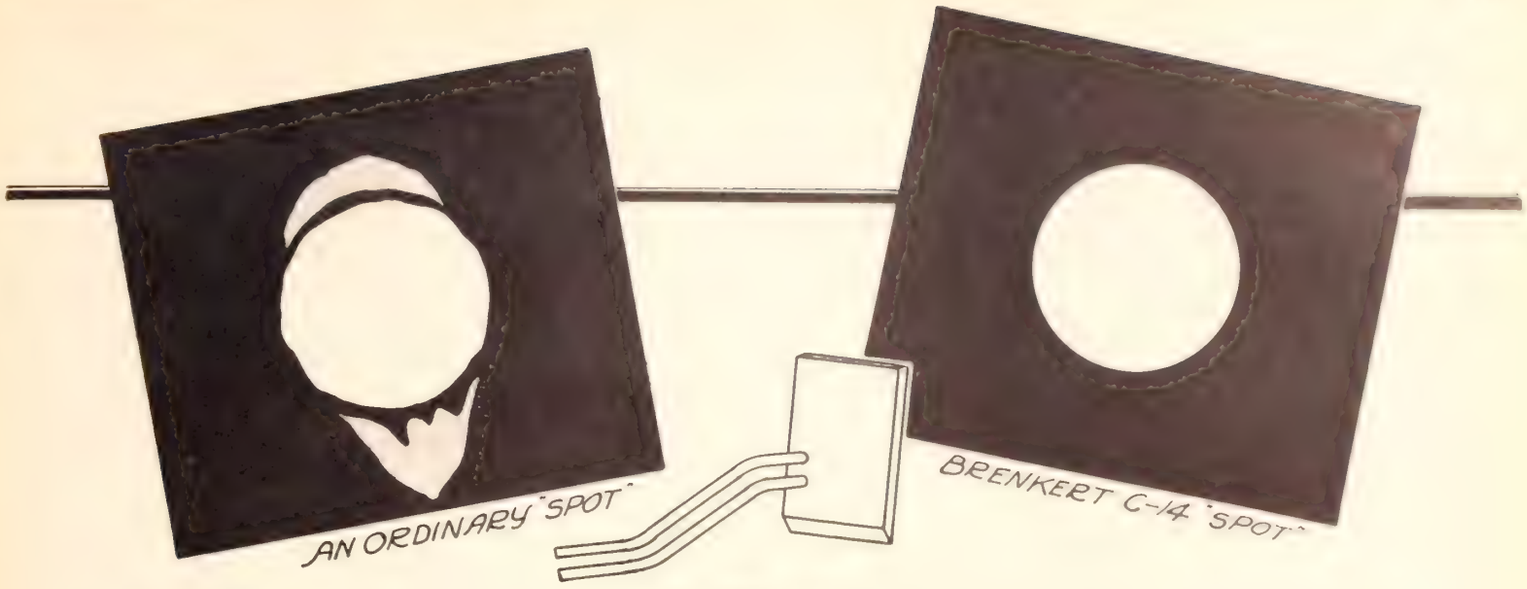
CALIFORNIA

Los Angeles—Plans are being prepared for the erection of a theatre bldg. on Whittier Blvd. Owner, P. N. Snyder, 5625 Whittier Blvd. Archts., Balch Bros., 934½ S. Figueroa St. Approx. cost, $350,000.

Los Angeles—Plans have been completed for the erection of a theatre bldg. at 922 S. Broadway, between 9th and 10th Aves. Owner, United Artists Corp., 922 S. Olive St. Archts., Walker & Eisen, Western Pacific Bldg. Approx. cost, $1,000,000.

CONNECTICUT

Bristol—Plans have been completed for the

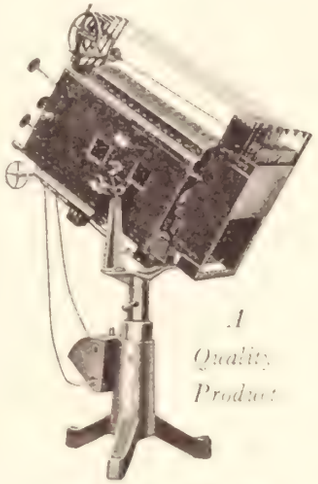


FLAME SHIELD
FOR ELIMINATING FALSE IMAGES

Brilliant, clean-cut spots and floods — and with NO FALSE images!

NO NEED now to fuss and fume about stray light marring perfect presentations. The flame shield, which is a part of the NEW Brenkert C-14 spot-flood lamp, together with its improved type of arc lamp, eliminates *all* false images and permits the formation of only a perfectly round, clean-cut spot. The thing so much desired by all projectionists and theatre men.

Compare the two illustrations shown above. One shows the results obtained with an ordinary type of spotlamp where the ragged spot has an image of the lower carbon tip above it and an image of the tail flame below it.



The C-14 Spot-Flood Lamp
A Brenkert Product

Then observe the spot formed by the NEW Brenkert C-14 spot-flood lamp and note the perfectly round, sharply defined disc of light projected to the stage. No tail flame; no double image effect; just a clean-cut spot, sparklingly bright and full of snap.

This particular triumph of Brenkert engineering is just one of the many good features of the NEW C-14 spot-flood lamp. Others are: increased lighting efficiency; counterbalanced lamp house; centralized color control; color signals conveniently located; perfect rigidity of machine; ball bearing horizontal swivel of entire head.

Brenkert Projectors and Effect Lighting Devices are engineered and manufactured under the most efficient methods. All equipment carries the Brenkert guarantee. Sold and serviced by dealers throughout the United States and Canada

Brenkert

DETROIT, MICH.
7448 St. Aubin Avenue

PROJECTORS and EFFECT LIGHTING DEVICES

Distributed in the United States by National Theatre Supply Company and in Canada by Motion Picture Supply Dealers



COOLS

Properly--Without Draft--and Can Be Changed To Suit Weather Conditions

A move of a lever and you meet changing weather conditions with just the right amount of air to insure your patrons' comfort. You can operate it at full capacity on the real hot days or distribute just enough air for proper ventilation on the cooler days and nights.

Arctic Nu-Air is equipped with a speed control device that provides positive air-volume regulation. This cuts down current consumption of the motor, permits the use of the less costly constant speed motor, and prolongs life of the system. In winter it effects savings in fuel.

A Year 'Round Profit Maker

Arctic Nu-Air drives out discomforts that drive out patrons — in winter, summer, spring and fall. Priced as low as $275 and sold on convenient terms, Arctic Nu-Air soon pays for itself out of profits. You'll be interested in our other ads on the preceding and following pages. Send the coupon; get the facts about the greatest achievement in the history of ventilation.

Arctic Nu-Air Corporation
Direct, Reversible and Exhaust Ventilators
512-514 So. 4th St., Minneapolis, U. S. A.
Tell me about it—without obligation (MPN-2).

Theatre .....
City ..... State .....
My Name .....



A Printing Plant That Cuts Costs on Mail Pieces

DO printing costs provide the stumbling block to a free use of direct-mail advertising, dodgers, heralds, and other matter which you know could help you to build up a bigger patronage for your shows?

If you are the manager of a theatre in a town under five thousand, the chances are that your answer to this question will be in the affirmative, as in that case you are but one of hundreds of community theatre managers who recognize the absolute need of this form of advertising but know by experience in paying the printing bills that the enterprise meets defeat solely through the cost of its production.

The solution to the problem has been found by several managers. One, and possibly he stands as the most notable example of the group of managers who have found "the way out" of this difficulty, is A. L. Stallings, manager of the Kinema Theatre, Richfield, Utah.

For several years this theatre has advertised on a large scale basis, with programs, heralds, dodgers, etc., and all of them produced in the Kinema's own printing plant—a plant, by the way, which is equipped with an Electric Automatic Mimeograph.

The machinery for this plant paid for itself in eighteen months of use, producing programs and other advertising materials. This theatre blankets its field with advertising of proved selling-power, and the cost of its production is extremely small. It issues at frequent intervals an elaborate program, with local advertising and page displays selling feature pictures booked for future showing. These display ads incorporate the punch-lines and illustrations taken from the cream of the campaign-book layouts, both text and illustrations being done with a mimeograph. "The cost of our Xmas program, twenty-eight pages, without labor, was $19.50," says Mr. Stallings in a report on this phase of his work written especially for "THE SHOWMAN."

"That figure represents the outlay for 750 copies of the issue, in which we carried $83 worth of local advertising. We mailed the program in special envelopes, also printed by mimeograph. The amount, however, does not cover labor charges, which are very small.

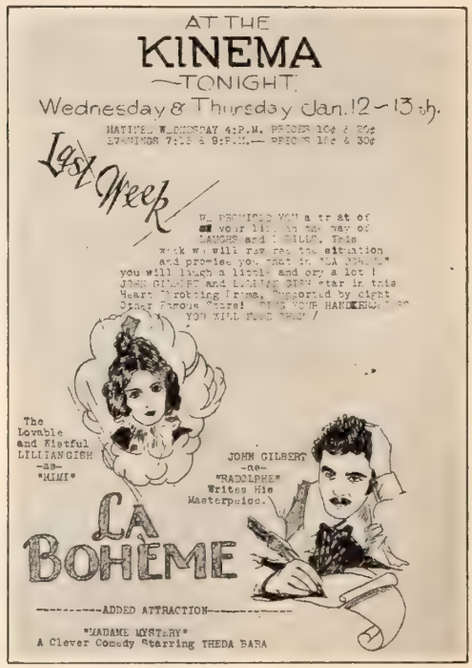
"We have in our employ a young man who is a good letterer, can draw almost anything, and he does all stencil work required for our advertising. However, almost anyone can make a good stencil by tracing the object to be reproduced. If a dodger is desired, the illustrations and lettering can be found in the campaign books issued by distributors.

"As a check-up on the Xmas program, we redeemed each book on Sunday, January 9, giving one free admission for each book, this offer being made several days after mailing. About 30% of the programs were returned to us, which proved that our material is being read and preserved.

"We use our mimeograph for dating heralds, for printing special tickets, dodgers, prepare our mailing addresses on gummed paper, and many other things.

"Each week we issue a Hang Me Up Program, and about five or six times a year we put out a thirty to thirty-six page program.

"I am sure that any theatre in a town under 5,000 can use printing of this kind, get as good if not better results than with a printer, and can save sixty per cent on the cost of producing this form of advertising material."



A mailing piece produced at the Kinema Theatre plant to exploit La Boheme (M-G-M) and typical of the effective advertising issued by Manager A. L. Stallings

Illumination and Light Measurement

(*Continued from page* 1150)

painted aluminum surface, and "diffuse reflection"—that obtained from an ordinary mat surface similar to white blotting paper.

With regular reflection, light can be accurately controlled. With spread reflection, the distribution can be controlled somewhat, although there is considerable scattering of the rays. With diffuse reflection, the light rays are thoroughly broken up and spread about and there is little control of the distribution of light.

Transmission of light also follows very closely the laws of reflection, except, of course, that rays of light pass through the material rather than being reflected back from it.

The purpose of this treatment has been to provide a suitable foundation for the discussions of theatre lighting that are to follow. With an understanding of these fundamental terms in mind, no one will have any difficulty in appreciating the full significance of the statements made and the problems discussed in the remainder of the articles. In any case, these few explanations of important terms will provide a valuable reference background for the discussions that will appear in the next few issues of this magazine.



WHEN OUT SHOWS PLATE GLASS MIRROR

MAGIC MIRROR

is

the latest novelty for displaying coming attractions in lobbies, foyers, or back of standees. Serves as a mirror; also for advertising 11 x 14 photos, for transparencies and as a holder for programmes.

Equipped with flashers. Approved by the Board of Fire Underwriters.

MADE BY

LIBMAN-SPANJER CORP.

MANUFACTURERS OF HIGH GRADE THEATRE FRAMES, TICKET BOOTHS AND FOYER FURNITURE

1600 BROADWAY - - - NEW YORK CITY



WHEN ON SHOWS 11 x 14 PHOTO ILLUMINATED



HERTNER TransVerteR

EXPERIENCE COUNTS

THE TRANSVERTER is so fundamentally correct in design, so sturdy in construction, so quiet and efficient in operation, that with merely normal care and cleanliness, it will continue to operate year after year. Transverters have been in use since 1915—over twelve years—and these earliest installations are giving the same faithful service today as when first installed.

The Transverter produces steady, direct current and hence the arc is quiet and constant.

It is by far the best known and the most popular Motor Generator on the market.

Distributed in U. S. A. by The National Theatre Supply Company

"The Best Is None Too Good for Your Theatre"

Write for our new literature on both Multiple and Series Types



The HERTNER ELECTRIC CO.
CLEVELAND, O. U.S.A.

1900 W. 112th Street



COOLS

Every Part of the Theatre Without Ducts

Arctic Nu-Air provides complete control of air-distribution without the use of expensive ducts. A simple adjustment of its ingenious outlet control at the time of installation assures a uniform distribution of air throughout the house at all times.

The Dual-Directional-Deflector is the secret of air-direction control that no other system can give you. It is an exclusive feature of Arctic Nu-Air, invented by our own engineers and fully protected by U. S. Letters Patent. With it you can direct the air up or down, to the right or left, or diffuse it in all directions. Without it you must resort to costly ducts or concentrate the output of air on only a small section of your theatre with resultant discomfort to most of your patrons.

Get the Facts

Priced as low as $275 and sold on convenient terms, Arctic Nu-Air soon pays for itself out of profits.

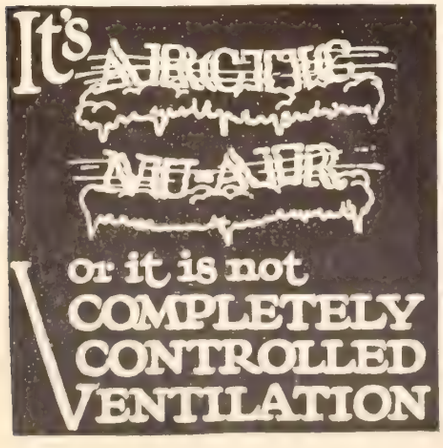
There are additional facts in our ads on the two preceding pages—but get all of them by sending the Coupon.

Arctic Nu-Air Corporation
Direct, Reversible and Exhaust Ventilators
512-514 So. 4th St., Minneapolis, U. S. A.
Tell me about it—without obligation (MPN-3).

Theatre .....

City..... State.....

My Name.....



Things Your Press Agent Can and Cannot Put Across

(*Continued from page* 1137)

newspaper men having no showmanship experience will invariably just print at random any stories without any regard to their value as business pullers. Another thing of importance is—don't go entirely on the suggestions of the press books. Remember the boys who get out these books do so in a general manner as they have to cover the high spots of the entire nation. Your community may be different while different ideas and stories will appeal to them more so than in some other town. You know your town better than they do. Use the press books by all means—but as an aid in your campaign and not as the campaign itself. You'll find that careful thinking along this line and not just hurried clipping and pasting will bring in bigger results in the check-up at the end of the run of the picture.

A manager or a press agent in many cases will have to stretch a point or two to the public, but they should never mislead the boys of the press. If one breaks faith with the newspapers they will have a hard row to hoe. Tell them the truth about a picture or of a big break that's coming up on any exceptional news story. They will like you a whole lot better and treat you whiter in the long run. Battle them whenever it's necessary and "hound" them for publicity right along, but never lie to them. If you get an original idea on a publicity stunt go after the papers for all you are worth until you get it planted with one or the other of them. But first be sure in your own mind that the stunt has the big "knock-out" punch in it and will get the business in your box-office and not drive it away. If it doesn't stand up to this sane analysis—don't pull it. I think after all is said and done that the best publicity is "straight publicity." By this I mean carefully written stories that have nothing but the selling punches of the attraction with cuts from the picture, or the stars of the picture, illustrating the articles. Sell thoroughly the show with straightforward facts and the business will take care of itself, but sell the show every single day and not just the opening performances—remind them that you still have it day by day.

I think that one of the greatest handicaps to picture theatre publicity is the over-selling of forthcoming attractions. If the manager is over-sold on a forthcoming attraction, which, by the way, he has not seen, and the picture comes along and turns out to be a side show instead of "the greatest show on earth" he has been led to expect, he passes the buck along to his press agent. Realizing that he has a basket of lemons he informs the press agent to sell them as peaches through the columns of the press. This is bad. It soon educates the public to have little faith in theatrical publicity and kills one of the greatest assets for pulling business that the theatres have.

I fully realize that all pictures can't be "the greatest show on earth" and I also realize that the managers have to endeavor to get some of the money back on these "weak sisters." But when you know they're not so big, don't pile on the glowing adjectives. A picture that's a "flop" from the time it leaves the cutting-room is a "flop" until it returns to the junk heap again. I have known some managers and a few press agents who are so egotistical that they will tell you that they can put over any picture. I have watched these "Houdinis" of the show game, and still have as yet to see them perform any of their marvelous miracles.

Standard
VAUDEVILLE
for
Motion Picture Presentation

THE FALLY MARKUS VAUDEVILLE AGENCY
Lackawanna 7876
1579 Broadway, New York City



REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE
18,138 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers
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709 Sixth Ave. at 41st St. New York City
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Remember!

Scenery
Stage Settings
Draperies

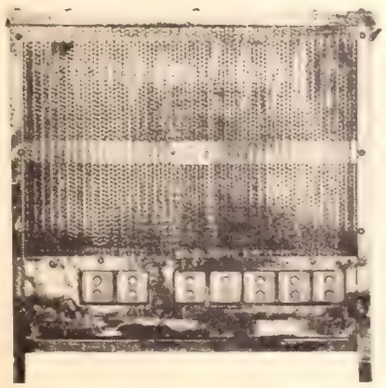
By our splendid growth we have shown our ability to do that which is wanted and at prices within the means of every theatre owner. Facilities are at your disposal; and you will find the superlative and unwavering practices of this company to treat all customers fairly, serve them usefully and give satisfaction, the keynote of our success.

NOVELTY SCENIC STUDIOS
340 West 41st Street
New York City

Proof of Superiority

The following theatres and road shows are equipped with

Perfection Rheostats



Roxy Theatre —New York City
Paramount Theatre —New York City
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Rivoli Theatre —New York City
Loew's State Theatre —New York City
Astor Theatre —New York City
Cohan Theatre —New York City

Keith's Circuit — Loew's Circuit

M. & S. Circuit
What Price Glory—Road Shows
Big Parade—Road Shows — Beau Geste—Road Shows
Simplex Division, International Projector Corp.
Vitaphone Companies — Eastman Kodak Company
U. S. Navy, and others

HOFFMANN & SOONS
522 First Avenue — New York City
Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists

PROOF
that the one Organ Heater is the EVENHEETER
is found in March issue of Motion Picture News

Where 36% of all theatres mentioned are using this heater in their organs for the service it renders.

Also used in many Ticket Booths. The Portable Evenheeter is without an equal anywhere.



EVENHEETERS are the standard chamber heaters in the organ world. Evenheeters are endorsed by leading architects and theatre builders all over the United States. Organ manufacturers and theatre owners praise them. They have stood the test. They are good.

In proof of this the two latest and largest theatres in the world have Evenheeters completely protecting their mammoth organs.

When you're planning your organ chamber in that new theatre provide EVENHEETERS. It is your best possible organ insurance.

Investigate this today! Correct your organ troubles due to temperature changes and dampness! Install EVENHEETERS.

Cramblet Eng. Co.
286-88 Milwaukee St.
Milwaukee, Wis.



He's after your money!

THIEVES attack motion picture theatres with an appalling regularity. The large amount of cash carried over night, and the ease with which the usual safe can be "cracked," make them tempting bait for the professional burglar.

Is your cash secure from thieves? York Burglary Chests will relieve your mind from worry. Mail the coupon for complete information.

York Safe and Lock Company

Factory and Principal Office, York, Pa.

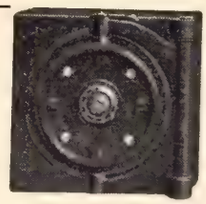
New York, Baltimore, Boston, Chicago, Philadelphia, Seattle, Tampa, St Louis, Cleveland, San Francisco, Pittsburgh, New Haven, Houston, Washington

York Safe and Lock Company
York, Pa.

Please give me complete information about York Burglary Chests.

(Name)

(Address)



MPN 4-1-27



AN IDEAL COLLECTION FOR MOTION PICTURE ORGANISTS

STANDARD ORGAN PIECES

The following condensed contents will give a good idea of the scope of this work:

20 Classic Pieces such as

Air for the G String.....*Bach*
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Dervish Chorus.....*Sebek*
Russian Patrol.....*Rubinstein*
Boyards' March.....*Halvorsen*
Festival March.....*Gounod*
Marche Nuptiale.....*Gann*

Paper bound $3.00
Cloth bound 5.00
at all music stores

D. APPLETON & COMPANY

Send for complete Index of 111 Pieces

35 W. 32nd St., New York City

Publicity That Builds Goodwill

(*Continued from page* 1143)

tinuing this policy, obtaining word-of-mouth advertising without the cost of billboards and tack cards. But the thing of most value, that cannot be measured in dollars and cents, is building good-will. The consistent building of good-will is the corner-stone of the foundation upon which the business of the Palace Theatre has been built. That alone, I believe, has done more to turn a "white elephant" into a successful institution than all the money spent in excessive advertising the year before.

Another publicity campaign of importance was secured with the aid of the Chamber of Commerce. It was looking for a medium to attract attention to a membership drive for its junior organization. Mr. Jennings gave them the use of the Palace Theatre for one week. He booked an indoor circus. The Junior Chamber actively sponsored the show.

The American Legion, with Indianapolis the national headquarters, planned a national convention at which General Pershing and General Gouraud, the one-armed hero of France, were to attend. Mr. Jennings offered the use of the theatre each morning as a meeting place. They accepted. Not one story appeared in the newspapers which did not mention the Palace Theatre.

During the Florida boom, Indianapolis business men were much concerned about the number of people leaving the city. Mr. Jennings felt the pulse of public sentiment and suggested exploitation methods for boosting Indianapolis. This resulted in the city administration launching a campaign for a "Greater Indianapolis," with headquarters next-door to the Palace Theatre lobby.

Desiring to have the theatre attract some notice during the Christmas season, an arrangement was made with the Indianapolis Star to take care of the city's poor by maintaining a relief and cheer station. This station was next door to the Palace Theatre lobby, known as the Palace-Star Christmas Cheer Station. The newspaper co-operated by sending a feature writer to the theatre to write a daily story, published on the front page under a two-column head, with the Palace Theatre name appearing regularly in the headline. These stories ran twenty-three days. The theatre and newspaper gave relief to 2,000 children. Everything was donated by an interested reading public. Public spirited business men and industries donated about $1,000 worth of new toys, many hundreds of pounds of nuts, candies and food.

Citizens have welcomed the theatre with a new pride and are automatic boosters. The newspapers also welcomed the opportunity for real local news.

Pick up any newspaper at hand and check it carefully for legitimate local news. It will not exceed ten per cent. Real news is at a premium. Editors do not ask questions about advertising space when news is at stake.

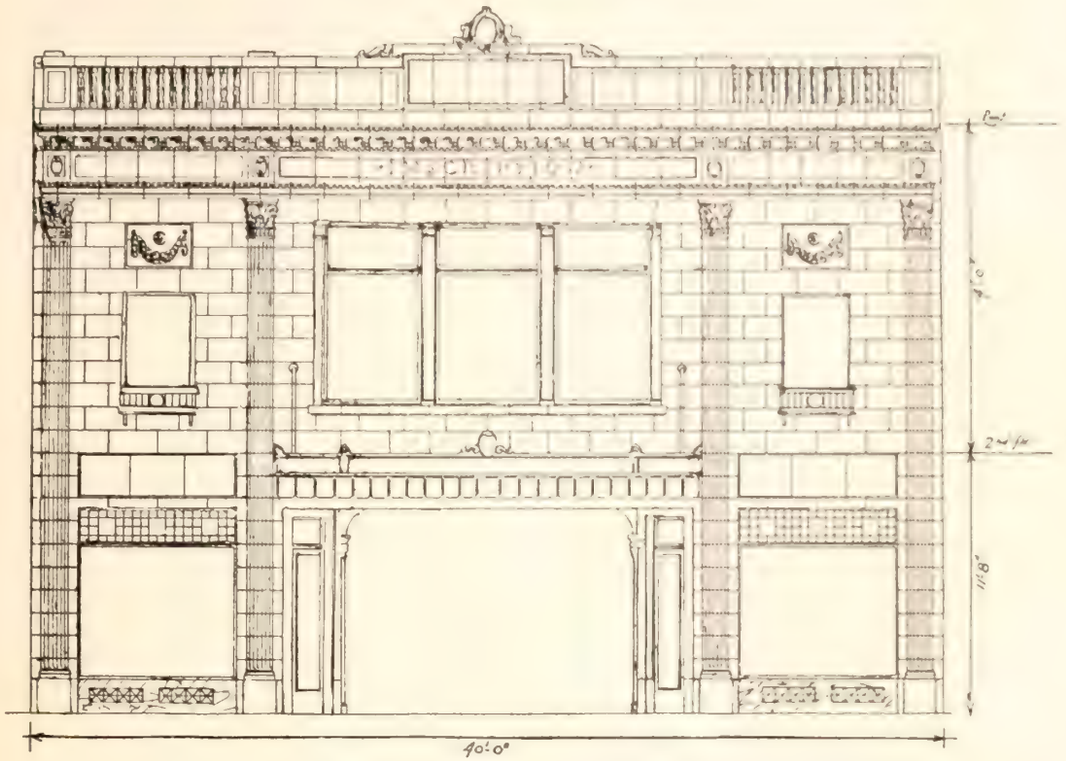
COSTUMES FOR HIRE

PRODUCTIONS
EXPLOITATION
PRESENTATIONS

BROOKS

1437 Broadway
Tel. 5580 Penn.

FOR SALE



THE Architectural Terra Cotta for this attractive theatre front is manufactured and ready for immediate delivery at a bargain price.

For full particulars write.

FEDERAL TERRA COTTA CO.

101 PARK AVENUE NEW YORK CITY

BETTER EQUIPMENT MEANS BETTER BUSINESS
THEATRE EQUIPMENT ASSOCIATION

More Patrons

More Profits

Competent – Reliable Counsel

The Exhibitor is confronted today with the very serious problem of how to make his house PAY.

There are many angles in the situation, not the least of which is the proper equipping of the theatre itself. Consult the members of this Association in all such matters.

Your requests for counsel and suggestions will receive prompt and competent attention, as practically every manufacturer and dealer member in this Association has special facilities for such service.

You can depend upon the reliability and unquestionable value of their suggestions.

The Theatre Equipment Association

With a membership composed of Responsible Manufacturers and Dealers—

(Complete list available upon request)

Reputable Motion Picture Equipment Manufacturers and Dealers thruout the U. S. and Canada, are invited to apply for membership.

Association Office
Old Colony Building
Chicago, Ill.

Plan to attend the 1927 Convention

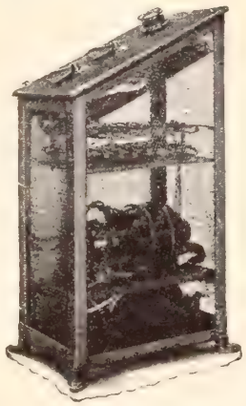
Better Equipment Means Better Business



"Interior Projection Room, Hollywood Theatre, Pottsville, Pa."

The Syncrovertor Is Saving This Theatre 25% in Current Costs of Projection

HOW long will you continue to pay this extra money for converting A C to D C for projection purpose?



The owners of the Hollywood Theatre at Pottsville, Penna., found on actual test that the Liberty Syncrovertor effected a positive saving of 25% in the cost of converting A C to D C and promptly had one installed. Mr. C. Harold Koon, Chief of Projection, states that the Syncrovertor "is the most compact, efficient and economical A C to D C machine that it has ever been my pleasure to handle."

Remember, too, that the transformer of the Syncrovertor is the machine's own emergency unit. If the motor ceases to function the transformer automatically furnishes the current required by a second arc so that there is no interruption whatever—not even a flicker on the change-over.

The Liberty Syncrovertor is made in four types, complete with ballasts, controls, meters, etc. Present and prospective theatre owners and Projectionists are urged to write us for complete specifications and prices.

Liberty Electric Corporation
Stamford, Conn.

SYNCROVERTOR

A Better Method of Rectification

Distributed by National Theatre Supply Co.
Branches in all Principal Cities.

New Theatre Building Projects

(*Continued from page* 1152)

erection of a theatre bldg. here. Owner, Colonial Theatre, care D. A. Peters. Archts., Mowll & Rand, 21 School St., Boston, Mass. Approx. cost, $150,000.

INDIANA

Anderson—Plans are being prepared for the erection of a theatre bldg. here by Anderson Realty Co., Citizens' Bank Bldg., care N. McCullough. Approx. cost, $500,000. Seat. cap., 2,500.

IOWA

Cedar Rapids—Plans have been completed for the erection of a theatre bldg. here. Owner, W. F. Naibert Realty Co., 220 Grancy Bldg. Contractor, T. Stark & Co., 118 S. 11th St. Approx. cost, $520,000.

Cedar Rapids—Plans are being prepared for the erection of a theatre bldg. on 35th Ave. and Third St. Owner, Frank Amusement Co., Inc., Waterloo, Ia., care A. Frank. Archts., W. P. Whitney, 822 W. 70th St., Chicago, Ill. Approx. cost, $1,200,000.

MASSACHUSETTS

Boston—Plans are being prepared for the erection of a theatre bldg. at 2009 Massachusetts Ave. Owner, Porter Realty Co., care of Archt., G. N. Jacobs, 9 Bosworth St. Approx. cost, $250,000.

Medford—Plans are being prepared for the erection of a theatre bldg. at Haverhill, Mass. Owner, Silverman & Kramer, 191 Merrimack St., Haverhill. Approx. cost, $150,000.

NEW YORK

Middletown—Plans are being prepared for the erection of a theatre bldg. on Main St. Owners, C. Arrigoni & O. Pelliccia, 181 Main St. Archt., Thos. W. Lamb, 644 Eighth Ave., New York City. Approx. cost, $260,000.

OHIO

Athens—Plans are being prepared for the erection of a theatre bldg. here. Owners, University Alumni Ass'n. Archts., Howell & Thomas, 3868 Carnegie Ave., Cleveland, O. Approx. cost, $300,000.

Columbus—Plans are completed for the erection of a theatre bldg. on East State St. Owner, Marcus Loew & Co., 1548 Broadway, New York City.

PENNSYLVANIA

Norwood—Plans have been completed for the erection of a theatre bldg. here. Owner, Marcus A. Benn, 65th St. and Woodland Ave., Philadelphia, Pa. Archts., Hoffman-Henon Co., Finance Bldg., Philadelphia, Pa. Approx. cost, $200,000.

SUPERIOR CARBONS MEAN
PERFECT PROJECTION

ELECTRA

CARBONS

ENSURE BEST SCREEN RESULTS FOR ALL TYPES OF PROJECTION

HUGO REISINGER

11 Broadway **New York**





One of an assortment of Harmonious color combinations.

No More Empty Seats!
Silk Pillow Nights Bring Out the Crowds

The greatest advertising novelty ever put out. You never tried an easier way to fill the house. Here's a stunt that cuts down overhead expense—keeps up the interest of patrons, fills the house and consequently increases your profits.

Every theatre manager who tried this stunt put it over in a big way.

Warm weather is approaching. Rows of vacant seats loom up ahead unless you are alive to your opportunities. Here's the big idea that will solve your attendance problem.

Several managers have advertised Pillow Nights in their programs, on posters and on the screen. The pillows are displayed in the lobby of the theatre or in the window of an adjoining store. Try it. One test will convince you that this novelty is a big winner.

These Houses Are Putting Pillow Nights Over

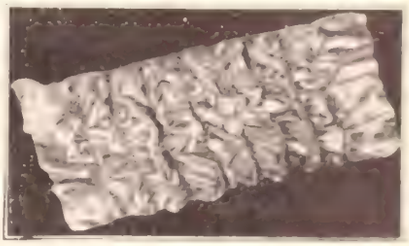
Bugg	Mid West
Adelphi	Plaza
Jackson Park	Madison Circle
Panorama	Circle
Hollywood	Star
Crown	Lido
Highland	Commodore

and many others.

$33.00 Per Dozen
F.O.B. Chicago
Regular $5 Value

Quantity production enables us to sell these beautiful rayon silk pillows for so low a price. The most beautiful color combinations you ever saw. Women go wild about them.

ORDER A DOZEN. Let us ship an assortment of twelve—different styles and color combinations. Send remittance with order or a deposit of at least $5.00, balance C.O.D. Shipping weight only 25 pounds.



You take no chances with our 100% Guarantee
Return at our expense if you are not satisfied that this is the Best Value in this country today.

IRWIN-LEE CO. 1024 S. WABASH AVENUE CHICAGO, ILL.



THE Original FA Major System is the most widely used, the most practical and the most successful—ask all the leading theatre owners, the managers of great chain theatres, all the leading architects and contractors who have done more than ninety per-cent of all theatres built in America in the last two years. All say FA Major System is the proven theatre Lighting Control. Why experiment with untried methods?

Send for full details

Frank Adam
ELECTRIC COMPANY
ST. LOUIS
Offices in Principal Cities

Increase Your Orchestra Profits Overnight

You can increase its tone and volume over 20 per cent between midnight and dawn—at a cost that is surprisingly small. The profitable results others have obtained will pay you to investigate.

GALLAGHER RESONANT ORCHESTRA BASE

This marvelous unit amplifies without distortion. Your orchestra will retain its pureness in tone, but with greater volume. The installation is simple and is entirely out of sight from the audience.

Write for details and illustrated booklet—free.

Gallagher Orchestra Equipment Co.
616-618 W. Elm St.
Chicago



It *Pays* To Buy

MAJOR

Lighting Equipment

—because good lighting is a source of profit to the exhibitor. Light Costs are but a small portion of your weekly expenditures. And Major Lighting brings returns by greatly increasing the effectiveness of your more costly equipment.





MAJOR
Major Equipment Company
4903 Fullerton Ave., Chicago

Advertising in the
Showman *Pays*

Theatre Building Brisk in Northwest Territory

ANNOUNCEMENTS of new theatres, changes in ownership, and plans for the renovating and refurnishing of established houses, still continue to pour out of Seattle and the entire Pacific Northwest. In addition to the Orpheum circuit's Westlake Orpheum, Famous Players' Seattle Theatre, and Jensen-VonHerberg's Bagdad Theatre, all under construction at the present time, recent reports bring forth the following items:

Jensen-VonHerberg have reopened the Venetian Theatre, built two months ago by Joe Gargano, and now operates it as a second-run neighborhood theatre with full film programs and specialty acts on the stage. Leroy V. Johnson, former manager of the Liberty Theatre, and now general manager of the Jensen-VonHerberg circuit of neighborhood houses, is temporarily assuming management of the house.

Pacific Northwest Theatres, Inc., announce that the Neptune Theatre in the University district, managed by W. W. Cooley, has been renamed the Liberty Theatre. The huge Liberty sign which formerly graced what is now the United Artists Theatre is now a part of the University building.

Ives and Ruth, theatre operators of this territory, announce that they are going to spend more than $30,000 in the remodeling of their Empire Theatre at Anacortes. The house will be closed for several weeks, during the installation of a big Wurlitzer organ. The same firm also contemplates closing the Rex Theatre at Mount Vernon to remodel and install an organ.

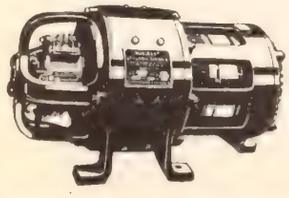
Bruno Hollenbeck, son of Julius Hollenbeck, of Linden, Wash., last week acquired ownership of the Rose Theatre at Sumas, Wash.

Benjamin W. Fey and his son, owners of the Renton Theatre, a suburban house in this city, have purchased the Grand Theatre, the opposition house, from C. M. Dunn.

B. N. Barrett, who recently took over the Ideal Theatre at Stanwood, Wash., has completed improvements that cost several thousand dollars.

"Cap" E. A. Lathrop, showman of the Alaska territory, announces that he plans to build the first "class A" building in Fairbanks. It will be a combined hotel and theatre building, the theatre seating approximately 1,200 persons, according to preliminary plans.

The Washington Theatre Enterprises, Inc., of which Caspar Fisher is the Seattle director, announce that they will erect a 1,400-seat suburban theatre at 85th Avenue and Greenwood Street, near the present Grand Theatre operated by Dave Gross. The company is also reported to be building the new downtown house at Seventh and Olive Way, said to be a Fox or Grauman enterprise.



HALLBERG GENERATORS and REFLECTOR ARCS

ARE THE RIVAL OF THE HIGH INTENSITY ARC LAMP
BUT THE COST IS ONLY ¼ TO BUY AND OPERATE!

$225 BUYS (1) LAMP $255 BUYS (1) LAMP WITH (1) STEREOPTICON—$450 BUYS (2) LAMPS WITH (1) STEREOPTICON FREE!!

Established 1904

J. H. HALLBERG, 27-7B-WEST 57th STREET, NEW YORK

Good business in hot weather

It's easy enough to get if you'll just keep in mind that people want to be cool and comfortable in hot weather—

And then give them what they want.

Typhoons have proved in more than 2,000 theatres that they deliver the right cooling results at the right price—

And that they pay for themselves in one or two summers.

Write for Booklet N-1

Typhoon Fan Company

345 West 39th Street, New York, N. Y.

Jacksonville New Orleans

Dependability and Reputation Built on a Record of Continuous Performance.

GOLD SEAL
TICKET REGISTERS
AND TICKETS

Stand the test of day-after-day and month after month ticket selling with complete satisfaction to theatre managers.

Send for Particulars & Prices

Automatic Ticket Register Corp.
723 SEVENTH AVE. NEW YORK CITY
CHICAGO LOS ANGELES



There Is a Box Office Value in Fine Decorations

ONE of the most outstanding distinctions between the nickelodeon of years gone by and the palatial theatres of today is the attention given to dressing up the house. Beauty draws the crowds. And such beauty as you will find in our wide variety of Hexter fabrics! Patterns to harmonize with period treatments. Weaves to suit every purpose. Colors to accord with any lighting scheme. All not only reflecting the last word in beauty and artistic craftsmanship, but made of a quality that can stand the greatest amount of the constant, hard service your millions of patrons will give them.

Hexter fabrics include the famous imported "Sol" Fabrics, loomed and dyed by England's ablest weavers, in 40 guaranteed fast colors, with a lustrous sheen of marvelous beauty. Also a wide selection of

SATINES—MOHAIRS—VELVETS—SILK TAFFETAS, plain and iridescent—FRENCH MARQUISETTES—GLAZED CHINTZES and many other fabrics.

Our complete [illegible] orders. Samples and color chart sent free, on request.

S. M. HEXTER & CO.
SOLE OWNERS
Cleveland, Ohio

[illegible]

How Movietone Pictures Are Produced and Presented

(*Continued from page* 1141)

outside noises to penetrate either room while a picture is being taken. In order to insure this complete isolation, each of the studios is wholly enclosed within a double wall. These walls are slightly over one foot in thickness, including an interior air space of six inches. Either side of this air space are three-inch walls of gypsum blocks and to the outside of each of these layers is an additional thickness of a patented material of cellular texture. On the inside of the studio walls this material is covered with heavy draperies of a sound-absorbing nature. Other similar draperies are hung about the studios. By this means, perfect acoustic conditions have been obtained.

The air in the rooms is changed every three minutes, purified by a washing process, heated in the winter, refrigerated in the summer, so that a constant temperature is always maintained. This equipment places Movietone in a position to produce pictures in large quantities, and it is undoubtedly one of the most essential and valuable contributions to the successful production of talking pictures.

The production of a Movietone picture does not greatly differ from the ordinary motion picture production of a similar subject. Aside from the fact that the camera is motor driven and that it is connected by wire with the telephonic apparatus, there is little difference between the recording of picture and voice by a Movietone camera and the ordinary picture recording in a motion picture studio.

In the Movietone process standard motion picture film is employed. On this film is recorded both the moving picture and its sound accompaniment, whether the latter be vocal or instrumental. In its basic elements the process is simplicity itself. It consists, briefly, in photographing variations in light intensity on movie picture film. This is accomplished by collecting the sounds to be recorded through the use of a microphone, which has the property of changing sound variations into electrical variations. These electrical variations are amplified, and in turn vary the intensity of the recording light. This recording, or "aeo" light, so-called because of an alkaline earth oxide deposit on the filament, is high in actinic values.

It is contained in a glass tube which is inserted in the back of the camera in such a manner that the variations in light intensity fall directly upon a narrow edge of the negative film on which the motion picture is also simultaneously being recorded.

The presentation of a Movietone subject to the audience in the theatre or auditorium is in effect a reversal of this process. The standard film, containing both picture and sound in a photographic record, is run through a standard moving picture projection machine, to which has been attached a sound reproducing unit. This sound reproducing unit includes a light which is focused by a lens system through a narrow slit onto the sound record of the film. As the sound record on the film passes by the slit, it interrupts the constant light shining through it, and sets up light variations corresponding directly to those photographed. These changes in light variation then fall on a photoelectric cell, which changes the light variations back to electrical variations. These electrical variations are then amplified and carried by wire from the projection booth to the screen and reproduced on the screen through loudspeakers.

In the Fox-Case process, aside from its own various particular patents, such, for instance, as the "aeo" tube, certain telephonic aparatus is necessary. This embraces the use of such devices as amplifiers, microphones, loud-speakers, both in recording and reproducing. Wherever telephonic apparatus is employed by Movietone the devices of the Western Electric Company are used. These are the devices which were acquired by Vitaphone under an exclusive license from Western Electric, and the use of which by Movietone is covered by an agreement between Fox-Case Corporation and The Vitaphone Corporation. Since the telephonic equipment, which is the principal part of an installation, is common to both Vitaphone and Movietone, reproducing attachments for these two systems are now being so designed that both can be put on the one projection machine.

ROXY *selects* KLIEGL

LIGHTING SPECIALTIES for his "dream palace"—the world's finest and largest theatre.

1 MOVING CLOUD EFFECTS projected on the cyclorama.
2 FLOODLIGHTS in the balcony for lighting the proscenium arch.
3 SPOTLIGHTS and FLOODLIGHTS on the stage for lighting settings and players.
4 MUSIC STANDS especially designed for his remarkable orchestra of 110 pieces.
5 SCIOPTICONS back stage for projecting panoramas and scenic novelties.
6 TWINKLE SWITCHBOARD for actuating five hundred stars in the sky cyclorama.
7 COLOR BORDERLIGHTS for illumination of cyclorama back of the picture screens.
8 SPECIAL FILING EQUIPMENT for gelatine color screens and color mediums.

Theatre Owners and Architects contemplating the erection of new theatres are invited to avail themselves of our services and experience

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
ESTABLISHED 1896
THEATRICAL · DECORATIVE · SPECTACULAR
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Picking Highlights for Display Cutouts

(Continued from page 1147)

In "Held By the Law," Mr. Exhibitor says, "Sure fire stuff. Look at that wow of a hand when it's cut out, standing out up on my marquee or hanging underneath, clutching its victims in a horrible grip." He knows also that the three-sheet has great cut-out stuff in it.

The three-sheet of Reginald Denny in "The Cheerful Fraud" gives the showman-exhibitor a triple header. Here he cuts around the head and leaves the other three sides square. It gives him a strong, forceful cut-out portrait, a smashing title and a pictorial tail-piece.

In the twenty-four sheet of "The Wrong



A display effect gained by placing flasher light behind clasped hands in Universal poster for "The Love Thrill."

Mr. Wright," our live exhibitor immediately spots the realism which stops 'em dead. He knows that here he has the unusual, and he makes the most of it. The letters are cut out and tacked onto the bottom of the poster, leaving the silhouetted figures standing out with all their punch.

Oodles and oodles of matter could be written about posters and perhaps sometime we will give you a real high-brow talk on the art of Poster Designing. But right now we're interested in your getting the showmanship angle of poster cut-outs. You see, there's no find-the-bird-in-this-picture stuff, no cross-word puzzle stuff, no jig-saw problems; just simple, strong, telling posters that anybody could cut out who is handy with—yes, a compass or keyhole saw.

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- Installation takes only a few hours, but the benefits last for years. Many exhibitors tell us that the Supreme Blower has paid for itself in the extra profits made possible in a single month.
- Price $165 f.o.b. St. Louis. Standardization and volume production makes it possible for us to sell Supreme Blowers at this low price.
- Terms if desired. Install the Supreme Blower now before hot weather comes, and get the benefits while paying for it.

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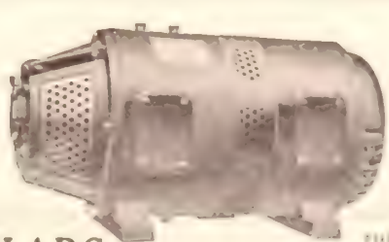
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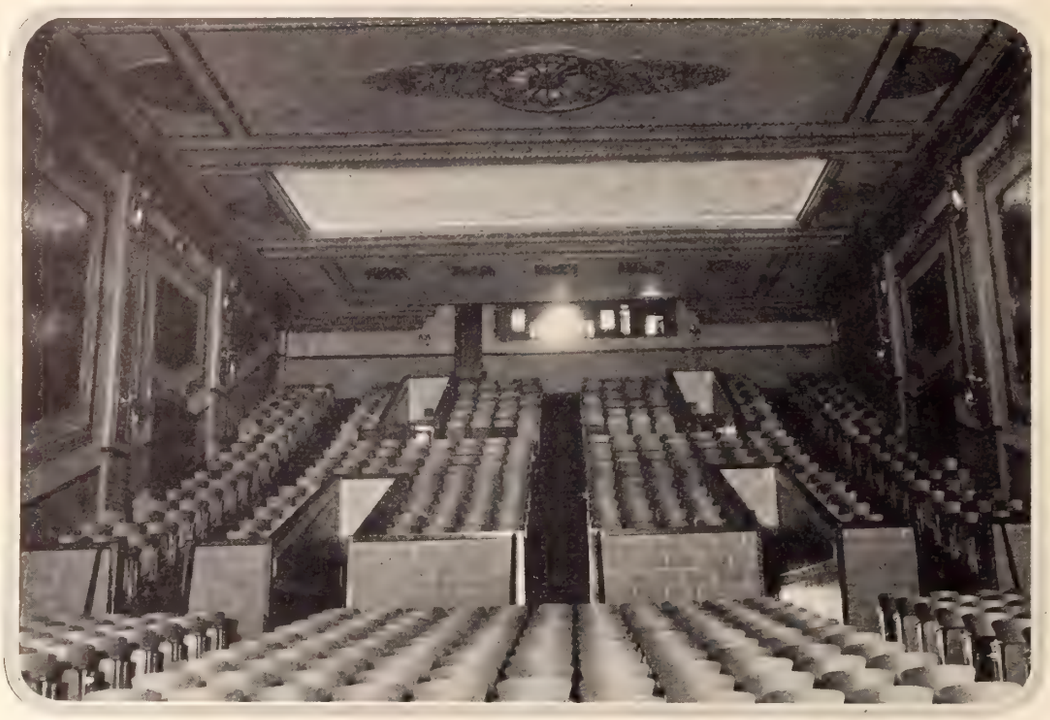
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EDISON MAZDA LAMPS

GENERAL ELECTRIC

German Discovery Enables Real Night Photography

Another German technical advancement which is likely to be of revolutionary importance is announced by H. Frankel, Berlin correspondent of "Motion Picture News" a method of "hypersensitizing" motion picture film so that pictures may be taken at night under ordinary lighting conditions, without special lamps or lenses.

The two cameramen, Mois Sachs and Reimar Kuntze, have found a method which increases the sensitiveness of the raw stock to light by about 40 times, the only drawback being that the film must be used within three or four weeks after preparation.

Frankel reports seeing night shots taken in Berlin and Paris streets, without special lenses or lights, in which persons in passing street cars could be recognized and the license numbers on moving automobiles read. A Berlin revue was photographed in the theatre during an actual performance, without extra lighting, and well lighted scenes were shown which were taken in a room with ordinary electric lights.

The possibilities of this are obvious, and the cameramen are now negotiating with a large raw-stock firm for the application of the method commercially.

Keith Forbids Vitaphone Appearances By Acts

Vaudeville artists who accept Vitaphone engagements will come under the ban of the Keith-Albee offices, according to announcement this week, the K-A interests maintaining that this damages their box office value at the variety house. A similar attitude was taken some time ago on radio broadcasts, and the new contract is understood to forbid both radio and talking films.

The Loew circuit, on the contrary, takes the attitude that the Vitaphone appearance is O.K., provided that the act uses different material when it appears in person in a Loew house.

S. L. Warner, of Vitaphone, replying to the statement from J. J. Murdock, general manager of K-A, stated that the Vitaphone would make these acts much more widely popular than ever before, and that the only vaudeville turns in which that company would be interested were too big to worry about such threats. He also pointed out that the vaudeville circuits were only too glad to obtain motion picture stars for personal appearances in their houses when they were available.

Associated T. O., Indiana, Files Incorporation Articles

Articles of incorporation for the Associated Theatre Owners of Indiana, an organization for mutual benefit of theatre proprietors, were filed with Secretary of State Frederick E. Schortemeier, Indianapolis, Friday. The association will have no capital stock.

A. C. Zaning, a director, explained that the association which has existed some time, has developed, warranting incorporation. Headquarters have been established in the Wimer Building with C. B. Trotter of Indianapolis as manager. Frank J. Rembusch is president. Directors are: U. V. Young, Gary; J. N. Wycoff, Terre Haute; Leonard Sowers, Muncie; William Brenner, Winchester; Charles Metzger, Jean Marks and Zaning, all of Indianapolis.

Publix Has 25 Percent Interest in New Lieber Indianapolis House

A DEAL closed this week gives Publix Theatres a twenty-five percent. interest in the Indiana Theatre now under construction in Indianapolis which is owned by the Circle Theatre Company, Robert Lieber, president of First National Pictures, being the head. The house has a seating capacity of 3,500 and is being erected at a cost of $1,300,000. It is located on West Washington Street in the downtown section of the city. June first is announced as the opening date.

This arrangement gives Publix an outlet in Indianapolis. The deal does not affect the Circle Theatre, which continues under the same management as at present.

Hays For Amendment to Constitution

Would Guarantee Screen Complete Freedom as Enjoyed by Press and Speech

WILL H. HAYS, in an article on "Censorship of the Movies" in the April issue of "Review of Reviews," suggests the possibility that the Federal Constitution may some day be amended to guarantee freedom of the motion picture screen as freedom of speech and the press is now guaranteed. Mr. Hays roundly denounces censorship, saying "To release the product of one's brain only after it has been strained through the sieve of a censor and has received his imprimatur, is a discouragement and an affront to conscientious men."

Had the motion picture been known when the Constitution was written it would undoubtedly have received the same rights as the press, for "motion pictures are but visualized speech and thought," he states. Mr. Hays next points out the influence of pictures on people throughout the country and [illegible] producers with the resultant desire to learn what the people want and then providing that which is asked.

"The tendency to censor motion pictures, books, all forms of expression, is a mark of the times. Then, too, censors have their own prejudices," he continues, setting forth several examples of petty discrimination by censors. As an example of the ineffectiveness of censorship Mr. Hays pointed out that though Chicago passed a city ordinance twelve years ago providing for censorship of pictures with consequent elimination from productions of scenes showing hold-ups, bootleggers, etc., no one says that it has become a model city because of the prohibitions.

"That motion picture entertainment is wholesome is proved by the fact that its [illegible] —they want wholesome entertainment—but they do not want censors to say what shall and shall not be shown to them on the screen," states Mr. Hays. "The liberty that is asked for motion pictures is not license in any sense—what America asks is that picture producers be given the right to exercise their moral responsibilities."

He [illegible] tures on children asking if juvenile delinquency is more prevalent "in a state where there is no censorship law than in one where such a law prevails. Of course not. Development of character, not censorship, is needed," states the article.

"As far as the motion picture industry is concerned, the whole matter of political censorship is a mere incident. The industry's business is to make better pictures all the time. Like other Americans, we see censorship as un-American, unnecessary, and ineffective. The people do not want it, [illegible] will want it. The industry is concerned [illegible] inspiration that lie in good entertainment. That is the job we are filling. Frequently we make mistakes. We [illegible] ward, the step is in the right direction, the aims and the purposes are high."

Schader Leaves Variety To Join West Coast

FRED SCHADER veteran member of the staff of "Variety," has been appointed by Harold B. Franklin, Director of Advertising and Publicity for West Coast Theatres, Inc. He will leave for Los Mangeles on March 28.

One of the most famous and brilliant of Broadway newspapermen, Freddie Schader has been in the show business all his life, either as publicity man or writer. He numbers his friends by the hundreds.

A testimonial dinner was given to Freddie Wednesday night by Sime Silverman, publisher of Variety. Among those who spoke were Nathan Burkan, Supreme Court Justice Aaron J. Levy, and the guest of honor.

Carthay Circle Theatre, Los Angeles, Fox Show House for Eighteen Months

FRED A. MILLER, managing director of the Carthay Circle Theatre, Los Angeles, this week signed a contract with Fox Films, the terms providing for the showing at the Carthay Circle of three Fox special productions. These, in addition to "What Price Glory," now in its nineteenth week at that house, ties up the theatre with Fox product for the next eighteen months from the signing of the contract, says James R. Grainger, general sales manager of the film company, who handled the negotiations for Fox. The three productions are "7th Heaven," "Sunrise," and "Carmen."

Mr. Miller plans to run the productions in the order indicated as above. Frank Borzage directed the film version of the John Golden stage play, "7th Heaven"; Charles Farrell and Janet Gaynor play the leads. Miss Gaynor is also the heroine of "Sunrise," F. W. Murnau's first American production, in which George O'Brien has the male lead. Dolores Del Rio and Victor McLaglen have the leading roles in "Carmen," which was directed by Raoul Walsh.

Brown Bullish on Europe

F. B. O. Executive, Back from Tour, Sees Expansion in Business There to Benefit All

EXPANSION in the European motion picture field will be greater than any one realizes, and will benefit both American and European companies, in the opinion of Colvin W. Brown, vice-president of F.B.O., in charge of foreign distribution, who has just returned from a three months' stay in England, France, Germany and Italy in the interests of that concern.

"I don't believe anyone is optimistic enough on the future of those countries," he declared this week. "As soon as certain handicaps are removed, the growth will be enormous, and this will work out to the benefit of everyone. I look for increased competition from European production, but the growth in the total volume of business will be so great that American companies will still be able to expand. There will be room enough and business enough for all.

"Theatres will be the controlling factor, and the only reason new construction is not larger is the high taxation on theatre operation and the difficulty of financing motion picture ventures. Taxes will slowly but steadily decline as the years go by, and some method of financing will ultimately be worked out, I am certain.

"Banks in Europe will not finance any phase of motion picture production, distribution or exhibition, as they will here in America. This is a great handicap, and is particularly noticeable in England, but eventually means will be worked out whereby organized private capital will make rapid expansion in all departments possible."

Mr. Brown reported himself as well pleased with conditions as he found them concerning the distribution of F.B.O. product in Europe. The affiliation with Ideal in England is working out very well, as is that with Emelka in Germany.

Roxy Open; Broadway Off

New House Goes Over $125,000 on First Week; All Others But Capitol Show Decline

ALL of the Broadway houses except the Capitol showed a decline in business last week, during the first seven days' operation of the Roxy Theatre in New York. Losses in the long-run, two-dollar pictures were particularly noticeable. It is of course impossible to say just how much of this is due to Lent and other factors, but in view of the uniformity of the decline it would seem obvious that the Roxy is having its effect.

Takings in 18 Broadway houses last week, according to the best figures available, were almost $499,000, including more than $125,000 at the Roxy—a world's record likely to stand for years to come. More than 157,000 persons paid to see the new theatre during seven days, the population of a fair sized city. The other houses included in the half-million-dollar gross are the Astor, Broadway, Cameo, Capitol, Central, Cohan, Colony, Criterion, Embassy, Harris, Hippodrome, Paramount, Rialto, Rivoli, Selwyn, Strand and Warners.

The two houses figured to be most in competition with the Roxy were the Capitol and the Strand. The Capitol showed an increase of more than $9,000, while the Strand had only a comparatively small decline over its previous week.

Fourteen of the houses (excluding the Broadway, Cohan, Hippodrome and Roxy) showed a total decline of nearly $22,000 for the week—or more than $31,000 exclusive of the Capitol.

Theatre Construction in Great Britain Active

Widespread theatre construction in England is indicated in a report to the Department of Commerce by Assistant Trade Commissioner C. G. Isaacs, London. One estimate states that $15,000,000 will be spent in London alone. A firm of agents reports 14 new houses to be built with an average capacity of 2,500 seats. The general tendency is toward theatres of at least 1,500 seats, about twice the previous average.

Some of the projects reported are: London, the Regent in Edgeware Road, 3,000 seats; the Astoria in Brixton, 3,500; Marble Arch Pavilion to be expanded from 800 seats to 2,000; Clock Tower Cinema, Wandsworth Road, to be enlarged and rebuilt; in Brighton, a $3,000,000 house is announced in West Street; the Empire Music Hall, Leicester Square, will be rebuilt as a 3,500-seat cinema; the Casino, Tottenham Court Road, will become a 3,000-seat house, primarily for stage plays but convertible to pictures; the Barnes Theatre, Barnes, will be made into a 2,000-seat picture house; a 2,500-seat super-cinema is announced for Regent Street. Another company plans three new theatres, one at Edmonton (2,000 seats), one at Clerkenwell (1,800) and a third in South West London (about 1,800).

There are now about 3,800 theatres in Great Britain, of which some 3,300 are open regularly.

Sparks Opens Riverside in Jacksonville, Fla.

The Riverside Theatre, a new house of the E. J. Sparks Enterprises located in Jacksonville, Fla., was formally opened on Saturday evening, March 12, with many prominent theatre folk in attendance. Some of the guests attending the inaugural event were E. V. Richards, Jr., W. H. Gueringer and L. M. Ash of Saenger Theatres, Inc.; Adolph Gortatowsky of Gortatowsky Brothers, Albany, Ga.; Oscar Oldknow, of the National Theatre Supply Company of Atlanta, and Anna Aiken Patterson of the Weekly Film Review. Acting as master of ceremonies during the evening was E. P. Owen, Jr., manager of the Jacksonville Chamber of Commerce. Mayor John T. Alsop, when introduced, welcomed the new theatre on the behalf of the city. Mr. Sparks was introduced during the course of the evening.

The Riverside has 900 seats, all on the same floor. A balcony of cantilever construction is to be added later. The Vitaphone is being installed and will have its premiere there during April in conjunction with "Don Juan." The stage of the Riverside has been equipped to accommodate stock companies or road-shows. A. Benjamin was the architect. It is estimated that the cinema cost about $190.000. M. F. Estes is managing the Riverside.

Egyptian Film Association is Organized by Firms

Film distributors of Egypt, Syria and Palestine have formed an association known as The Kinematograph Syndicate, according to advices to the Department of Commerce from Commercial Attache James F. Hodgson, Cairo. The two leading distributors of American films in this territory are members.

Childs Takes Long Term Lease in Paramount Bldg.

The Childs Restaurant Company has leased for a period of twenty-one years basement space in the Paramount Building, New York City, north of the main entrance to the structure. The place originally offered for the basement space, it is said, was $150,000 annually. Famous is said to have declined to lease the premises save on a basis that would give Famous a percentage of the restaurant's receipts. The lease provides that the restaurant shall have an entrance on Forty-third Street and also an entrance from the main lobby of the building.

The lease was negotiated by Ralph B. Wattley of Douglas I. Elliman and Company, Inc., and Arthur C. Brady, acting for the Broadway Paramount Corporation, a subsidiary of Famous Players-Lasky.

Publix $16,000,000 Deal Finances N. Y. Houses

Negotiations for the financing of a neighborhood building program in Greater New York by Publix are understood to have been practically completed this week with the Prudence Bond and Mortgage Company, to the extent of some $16,000,000.

A site has been acquired in Flushing, L.I., at Main Street and Amity Avenue. A 3,500-seat house, similar in type to that planned on Flatbush Avenue, Brooklyn, will be built here.

New Theatres Announced in Bucharest, Roumania

Construction of a new 1,200-seat house in Bucharest, Rumania, with two others of 1,000 seats each planned, is announced in advices to the Department of Commerce from Acting Commercial Attache Sproull Fouchs. It is expected that about eight other theatres will be built in Rumania this year, four of them in Transylvania.

Meighan Denies Report of Retirement

BRANDING as untrue the report that he intends retiring from the screen, Thomas Meighan this week declared that he had really just started on his newest contract with Paramount and that he is not giving any thought at this early date as to either a renewal of his contract or a retirement from screen activities.



Thomas Meighan

The Paramount star stated that he had four more pictures to make and further remarked that the transfer to the West Coast from New York of Paramount production had not affected him in the least. "At least seventy per cent of my pictures were made out on the Coast," said Meighan, "and when I return to Hollywood in April, in one way, it will be like going back home."

Hammons Plans Increased Production Schedule at Educational Studios

E. W. HAMMONS, president of Educational Pictures, Inc., announced this week plans for increased production activities at Educational studios on the Coast. Educational studios, which have produced by far the bigger part of the product released through Educational Film Exchanges, will add several pictures to the established brands now distributed. Lloyd Hamilton will make eight two-reel comedies this season. Lupino Lane will make a like number and the "Big Boy" series will be jumped to eight this season instead of six as heretofore.

Johnny Arthur has been re-signed for the Tuxedo Comedy series and practically all the stars seen in Mermaid comedies of the past season will again be on view in those released during the coming year. Cameo Comedies will produce 26 one-reel laugh pictures using the same people, to a great extent, that have worked in previous productions of this brand. Hammons announced that negotiations are under way with a stage star, who has appeared in special Educational productions, to appear regularly in Educational product and it is probable that a series of pictures with this star will soon be announced.

Sam Katz Stresses Theatre Centralization Need

Makes Plea for Ad Copy Along Institutional Lines in Address to A. M. P. A.

ACCOUNTING of tickets out for the Seventh Annual and First International Dinner of the Associated Motion Picture Advertisers at the Hotel Astor, April 2nd, should be made by the end of this week. Walter Eberhardt, in charge of the ticket sale at First National Pictures, 383 Madison Avenue, is requesting this cooperation and also that complete seating lists be given him by Monday evening to insure a place on the printed program.

Charlie Chaplin is the latest celebrity who has announced his intention of attending the impressive international function. Another is Gilda Gray, who will lead the grand march with a popular statesman. Others whose attendance will go to make this most impressive of all motion picture dinners are: Alice Joyce, Mae Allison, Lowell Sherman and Pauline Garon, Ben Lyon, Sam Hardy, Louise John Bartels, George Walsh and others whose names will be announced within a few days.

While the attendance of the Latin American diplomtic delegation from Washington and the presence of Will Hays as toastmaster and Hon. Herbert Hoover, the South American ambassadors; Mayor James J. Walker and A. M. Botsford as speakers, gives the function an air of dignity, the entertainment will be an important part.

This, announced for the first time as "A Night on Broadway," will be supervised by Major Edward Bowes, managing director of the Capitol Theatre. The first item will be "The American Tragedy," a film travesty on newspaper critics themselves, produced by Rose Pelswick. Immediately after its showing it will be criticized in celluloid by the press agents.

Following a solo number, there will be Victor Shapiro's annual news reel burlesque which has been a highlight in all the A.M.P.A. dinners.

Major Bowes is bringing down his entire Capitol Family to round out an hour's entertainment. Specially prepared numbers by the Studio orchestra, the Capitol soloists and a ballet ensemble will be punctuated by introductions of celebrities in the ballroom.

Speechmaking and entertaining will occupy an hour each. At the conclusion of the entertainment will come the grand march to be followed by dancing till dawn.

The complete list of diplomatic guests of honor, published last week, includes six ambassadors, twelve ministers and three charge d'affaires. On their arrival at the Pennsylvania Station, they will be met by a motorcycle police escort. Pictures taken of their arrival at the station will be shown as part of the hour's entertainment.

The committee in charge of the dinner consists of: Walter Eberhardt, S. Charles Einfeld, Edward Finnye, Melvill A. Shauer, Tom Wiley, Arthur James, Victor M. Shapiro, Hal Howe, Edward McNamee, A. L. Selig, C. W. Barrell, John C. Flinn as marshall, James Zabin, George Harvey, W. E. Mulligan, Hubert Voight, Bert Adler and Ken Hallam.

A feature of the dinner will be the ap[illegible] ly "grade paper," edited by C. W. Barrell [illegible]

Institutional Advertising, Publicity Department First National Innovation

AS part of First National's exhibitor service a department, devoted exclusively to institutional theatre advertising and publicity, will be inaugurated. This innovation, enabling the exhibitor to play up his theatre as an inducement regardless of the picture playing, will be found in press sheets in the form of sample ads containing institutional copy and suggestions for institutional exploitation.

The institutional service to exhibitors is expected to render aid in firmly establishing local theatres by name, playing them up for their facilities to give fine entertainment just as stars and featured players are now publicized for their abilities as performers.

New Theatres For Fox, Publix and Stanley

Seattle Site for First Named, Portland Location for Second; Kensington, Pa., Plot for Third

THEATRE building plans announced this week include the erection of a 2,500-seat house in Seattle, which, although unconfirmed, it is believed will be run by Fox; a 3,200-seat theatre will be constructed in Portland, Me., and, from reliable sources, it is learned that a lease has already been drawn up for Publix as the lessee. The Stanley Company has had plans completed for erection of a new $1,500,000 theatre on the site of the old Desmond in Kensington, Pa. A fall opening is expected and vaudeville and pictures will be the policy.

Options have been obtained on the Portland Publix house by Morris Greenspan, Portland contractor and builder. The site is on the Libby estate at the junction of Congress and High streets. Architectural plans have been completed by Rapp and Rapp and construction will be started immediately, states Greenspan. The auditorium will be approximately 126 by 110 feet and there will be one balcony. Heating and cooling plants will be installed.

The Seattle house, which it is believed Fox will run, is to be built at the corner of Seventh Avenue and Olive Way; the structure will cost approximately $1,000,000 and will be equipped with every modern facility for handling big productions. The design of the interior will be an adaptation of the Spanish Renaissance period.

New Wisconsin 'U' Houses

Sheboygan Theatre Planned; Badger State Subsidiary Formed for Acquisition in Milwaukee

IN accordance with its expansion policy, Universal Theatres has completed plans for the erection of a theatre in Sheboygan, Wis., seating 2,250. A new company has been organized in Milwaukee known as Wisconsin Universal Theatres, Inc., and this subsidiary of the parent firm will take care of expansion in that territory. It is expected that ten or twelve theatres will be under control of this subsidiary by 1928. Already the firm has taken over theatres in Reedsburg and Edgarton and contemplates one in Jefferson to cost $40,000.

Universal's expansion in this territory started with acquisition of the Alhambra, after which the company obtained 14 suburban houses. The company is building at Racine and Kenosha.

Wisconsin is witnessing a three-cornered expansion race between Universal, Saxe Enterprises and Fischer's Paramount Theatres, the three other circuits of the state.

Saxe is building at Madison, Fischer stronghold, while Fischer is lining up against Saxe at Oshkosh. Meanwhile, Saxe is strengthening its position at Kenosha, building the New Rhode, which is to cost $650,000 and seat 1,500. The two are engaged in keen competition at Fond du Lac.

In Milwaukee, Universal and Saxe are arrayed against each other downtown and in the suburban field. Both are active in building outskirt houses.

S. Z. Poli Corporation Files Financial Statement

L. M. Sagal has filed with the Commissioner of Corporations the financial statement of the S. Z. Poli Corp., a Connecticut company, for the fiscal year just closed. The statement shows: Assets—Real estate, $3,526,338; machinery, $1,200; cash, $142,790; notes receivable, $50,000; furniture, fixtures, etc., $315,806; total, $4,036,134. Liabilities—Capital, $2,000,000; mortgages, $1,152,000; accounts payable, $189,223; notes payable, $374,888; reserve, $147,602; surplus, $172,421; total, $4,036,134.

Six New Charters Granted at Albany, N.Y.

Motion picture companies incorporating in New York State during the past week and filing the necessary papers in the department of state, Albany, included the following: Motion Picture Publications, Inc., capitalization not stated, George K. Shuler, Duncan A. Dobie, Jr., Brooklyn; Murray C. Bernays, New York City; Pictorial Films, Inc., capitalization not specified, Henry Breckinridge, Aida de Acosta Root, George B. Baker, New York City; Harvard Amusement Co., Inc., Syracuse, $25,000, Morris Fitzer, Ben Fitzer, Nathan Abelson, Syracuse; Upstate Amusement Company, Inc., capitalization not specified, Louis W. and J. Myer Schine, Maurice A. Shea, Gloversville; Hollywood on the Hudson, Inc., $100,000, J. H. Cunningham, L. E. Sahlen, H. C. Bertell, Albany.

Grand, Cedartown, Ga., Formally Opened March 14

An interesting event of last Monday, March 14, was the formal opening of the Grand Theatre, Cedartown, Ga., which is owned and operated by J. H. Wheeler. The new house was opened to the public at 1 o'clock in the afternon and crowds attended every performance. Handsome floral displays were received from the Pathe exchange in Atlanta, the Arthur C. Bromberg Attractions and the employes of the Capitol Theatre at Montgomery.

Arthur C. Bromberg attended the opening and others from the same company who came from Atlanta for the event were Mr. Mangham, P. H. Savin and Winfield Snelson.

Fox Locust, Phila., Opened Monday, Mar. 2

WILLIAM FOX further intrenched himself in the exhibiting field in Philadelphia with the opening on March 21st of the new Fox Locust Theatre, Broad and Locust streets, on which he has taken a ten-year lease at an annual rental of $100,000. The theatre, of a distinctly Gothic type of architecture, is part of the Equitable Building. The lower floor has a seating capacity of 1,032, with the remaining 538 seats in the balcony.

The policy of the house will vary from time to time, it being the intention of the organization to offer pictures, legitimate attractions and such other programs as the needs of the house may warrant. "What Price Glory" at $1.65 top will run indefinitely.

A thirty-piece orchestra has been installed, with Frank Verne in charge. All of the publicity in connection with the new house has been in the hands of Frank Seltzer. G. S. Yorke has been assigned to the house during the running of "What Price Glory." Robert Davis has been appointed treasurer. John Zanft, head of the Fox organization, was in Philadelphia for a week prior to the opening supervising the finishing touches to the house.



R. F. ("Pete") Woodhull

Woodhull Succeeds Collins as M.P.T.O.A. Head

The resignation of Eli Whitney Collins and the election of R. F. ("Pete") Woodhull to succeed him were the features of the meeting of the Administrative Committee of the Motion Picture Theatre Owners of America held at national headquarters, Wednesday, March 23rd.

The resignation of Mr. Collins was caused by the unexpected change in the trade since his induction to the presidency of the national organization. The action taken by the administrative committee is on behalf of the board of directors of the national body by virtue of authority vested in this committee to function for the board between meetings of the same. The naming of a successor was submitted to the directors through mail and the unanimous choice of Mr. Woodhull resulted.

Mr. Woodhull will serve until the next national convention at Columbus, O., May 17, 18 and 19, at which time the term of Mr. Collins expires.

R. F. Woodhull has long been active in organization work and served in various capacities until his election to the presidency, at Milwaukee, in 1925.

Statements of organization leaders indicate much satisfaction with the election of Mr. Woodhull.

Norma Talmadge's "Camille" at N. Y. Globe

THE Globe Theatre in New York City will house Norma Talmadge's screen version of "Camille," when the picture opens there for its world premier on Thursday evening, April 21.

Fred Niblo directed "Camille," which Joseph M. Schenck produced for First National. Gilbert Roland appears opposite Miss Talmadge. Other members of the cast are: Alec B. Francis, Helen Jerome Eddy, Lilyan Tashman, Rose Dione, Oscar Beregi, Harvey Clark, Albert Conti, Michael Visaroff, Evelyn Selbie and Etta Lee.

Cochrane's Advertising Lecture at Harvard

Standardization Impossible, States Universal Vice-President; "Need Trained Men," Kennedy

R. H. COCHRANE, vice-president of Universal Pictures, one of the speakers at the Harvard School of Business Administration, told students this week that "It is as impossible to standardize the advertising of moving pictures as it is to standardize the pictures themselves." The address was given as part of a series of lectures on moving picture methods by leading men of the industry.

Mr. Cochrane told of his entry into the field and his learning of the principle of writing ad copy "at" the audience. In advertising pictures set rules and methods do not obtain for any considerable length of time, the students were informed. Mr. Cochrane explained that this is due to the fact that entertainment is an intangible product which must be made to appeal to the masses and, in directing the appeal, styles must change constantly.

"I can give you no rules," declared Mr. Cochrane. "The man who feels he has the business of motion picture advertising, publicity and exploitation reduced to rules is due for a rude awakening." Mr. Cochrane then entered upon a lengthy explanation of the provinces of advertising, publicity and exploitation, and, following this he took up the matter of truth in advertising. He explained that while truth is not actually violated in picture copy it is inevitable that some people will disagree with the superlatives used. After viewing a heart interest picture one may think the copy writers' ""one of the greatest heart dramas ever made" a stretch of the imagination, while another would go further than the ad man and [illegible] the answers." To all [illegible] on the appeal.

Mr. Cochrane [illegible] with a definition of the word "[illegible]," a word abused [illegible] which has a [illegible] meaning and serves a legitimate purpose and he named instances in which it is necessary.

Joseph P. Kennedy, president of [illegible] Booking Office, who sponsored the course of lectures, the week discussed the possibilities of [illegible] college men in the film industry and the advantage of knowing "what it is all about" before entering the business.

Branching off on another note, Mr. Kennedy pointed out that it is not the people in great metropolitan centers for whom the industry must make pictures, but for those in the outlying neighborhoods, as it is not the $50,000 New York booking that the industry needs to think of so much as the nominal rentals coming in from the suburban towns a year after the New York run and which constitute the profits.

ANSWERS:

1—P. A. Parsons, Pathe
2—E. S. Porter at the Edison Studio.
3—The Great Train Robbery.
4—93,570.
5—William Fox.
6—23,200.
7—J. D. Williams.
8—W. C. Quimby
9—162.
10—MOTION PICTURE NEWS.

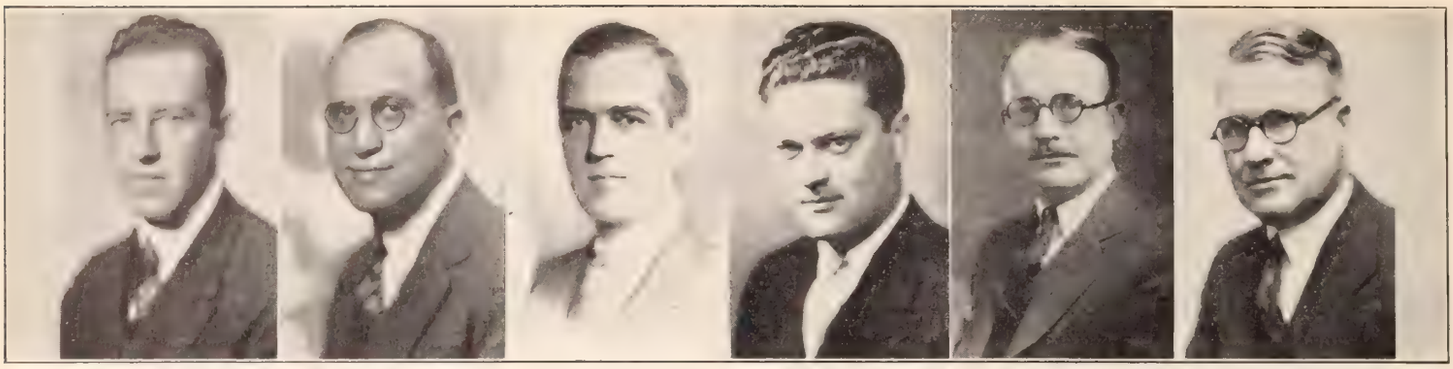
Famous Moving Into New Times Square Home

Transfer to Quarters Being Made This Week; Company Will Occupy Eight Floors

ON Friday afternoon of this week Famous Players-Lasky began the arduous task of moving its personnel and effects from 485 Fifth Avenue to the new Paramount Building in the Times Equare section of New York City.

Famous will take up eight floors of the building and will open its doors on Monday morning to its employees, who will be able to resume their work without interruption as the interval from Friday to Monday morning will have been spent in moving and arranging the offices. The trucks will operate between the old Paramount address and the new between midnight Friday and 8 A.M. Saturday and midnight Saturday and 11 A.M. Sunday. Brand new equipment for the office has been purchased and because of this the moving process will be simplified as only steel filing cabinets, typewriters, statistical matter and the like will be transferred to the Paramount Building.

Floors have been allotted various departments. On the sixth will be stationed the road show and poster departments, the file and mail rooms and the stock room. The entire seventh floor will be occupied by the legal staff. The accounting department of Publix will be on the eighth, while the ninth will house the executive offices of Publix. On the tenth floor will be the Paramount [illegible] tion, music and publicity, exploitation and advertising departments of Publix. The eleventh floor will have the Paramount executive offices. Also on this floor will be the production and accounting departments. The distribution department has been assigned the twelfth floor, which will be the headquarters for the sales, publicity, advertising, ad sales and purchasing depar[illegible] The Paramount short subjects dep[illegible] will use the thirteenth floor.



Executives of the First National department of distribution. From left to right, they are: A. W. Smith, Jr., manager of the Eastern and Canadian division; Samuel Spring, secretary and treasurer; Ned E. Depinet, general sales manager; N. E. Marin, assistant general production manager; W. E. Callaway, Southern district manager and S. N. Hatch, Southern sales manager

First National Sales Executives Promoted

Depinet General Sales Manager, Marin Assistant General Production Head; Spring Supervising

PROMOTIONS which will take effect immediately in First National's distribution department were announced this week by Samuel Spring, Secretary-Treasurer of the company. These promotions are made within the ranks in accordance with the company's policy of rewarding the ability of the staff. The men and positions attained are as follows:

Ned Depinet, Sales Manager of the Southern Division, to General Sales Manager; Ned Marin, Sales Manager of the Western Division, to Assistant General Production Manager, located in New York City; A. W. Smith, Jr., Sales Manager of the Eastern Division, will continue as Sales Manager, in charge of the Eastern Division, but his duties will be extended to include Canada. Mr. Smith will be next in rank to Mr. Depinet in the Sales Deparment; Stanley W. Hatch, Manager of the Franchise Department, to Sales Manager of the Western Division; W. E. Callaway, District Manager of the South, to Sales Manager of the Southern Division, located in New York; R. S. Wehrle, Manager of the Pittsburgh Exchange, to Assistant Manager of the British Foreign Department under Joseph Skirboll; Roy H. Haines, Manager of the Cincinnati Exchange, to the Pittsburgh Exchange in place of Mr. Wehrle; Paul E. Krieger, Manager of the Louisville Exchange, to take the place of Roy H. Haines as manager of the Cincinnati Exchange; Maurice White, Assistant Manager of the Cincinnati Exchange, to take the place of Paul E. Krieger, as Manager of the Louisville Exchange.

Mr. Spring will continue to have general supervision of distribution, with his other duties as secretary-treasurer. Mr. Depinet stated that the general policy of the sales department will continue practically as before, with managers for each territory under his general supervision. There will be no changes in his department other than those announced, except where he feels promotions are due.

Mr. Spring and Mr. Depinet left New York this week on a brief trip to the middle West where a number of conferences have been arranged with exhibitors and sales executives. Chicago and St. Louis will be visited and the itinerary has been so fixed that they will be present at the opening of Abe Blank's new Riviera Theatre in Omaha on Friday evening.

Shortens Vaudeville to Accommodate Film

PICTURES are usually trimmed to fit them to vaudeville programs, but the Pantages Theatre in Minneapolis set something of a precedent this week by trimming its vaudeville acts to accommodate a picture. The film was "Michael Strogoff" and rather than cut the picture to bring the program to normal length, the management decided to lop a minute or two off each of the vaudeville acts.

Obtain Permit to Build New Indianapolis Theatre

A building permit has been taken out by Mark Margolis, representing a Chicago group of theatre builders, and Leslie Colvin, local contractor, to build a $450,000 theatre at 1043-49 Virginia Avenue, Indianapolis. The structure will be triangular, the sides being 110, 210 and 138 feet in length. Margolis also petitioned for a $1,250,000, house at Thirty-eighth and Meridian streets, but the request has been taken under advisement following protest of a Methodist congregation.

German Film Imports Rise As Exports Decrease

Final German foreign trade figures for 1926 show an increase in imports and a decrease in exports. Imports totalled 9,834,400 metres as compared with 5,653,800 metres in 1925, while exports totalled 71,143,500 metres as compared with 74,203,500 metres during the previous year. Raw film imports increased about six times, while exports of the same commodity remained about the same, according to advices to the Department of Commerce from Acting Commercial Attache Douglas Miller, Berlin.

In And Out of Town

LOU B. METZGER, general sales manager of Universal, returned to New York this week after an important conference trip to Universal City. The purpose of his visit, Mr. Metzger says, was the final arrangement of production plans for Universal's 1927-28 schedule.

PAUL LAZARUS, general sales manager of the Western and Southern Divisions of United Artists, left New York Monday, March 14, for a trip of one fortnight through the Southern exchanges.

H. A. R. DUTTON, president of the National Supply Company, G. E. De Kruff, general sales manager and editor of the "Pink Sheet," Glen Lincoln and the executive committee of the Eastern Division managers of the National Supply, including company representatives from New York City, Boston, New Haven, Philadelphia, Washington, Baltimore and Buffalo, were in conference at the Hotel Astor, New York City, during the week of March 14.

NAT CAMPBELL, Southern Division sales manager of Pathe, returned to his desk this week after a tour of four weeks of the exchanges in his district. He left the home office on February 24. His itinerary included Memphis, Kansas City, Oklahoma City, Dallas, New Orleans, Atlanta and Charlotte.

CRESSON E. SMITH, general sales manager for the Middle Western Division of United Artists, returned to the home office Monday, March 14, after a sales trip lasting two weeks through the United Artists branches in the Middle West.

C. Emmett Mack Buried in Hollywood Cemetery

CHARLES EMMETT MACK, well-known actor, who was killed last Friday in an automobile accident in California, was buried on Monday of this week. Funeral services were conducted from the Church of the Good Shepherd, Beverly Hills, Cal.

Mack was a D. W. Griffith discovery and played in that producer's production, "Dream Street." Subsequently he appeared in "The White Rose," another Griffith picture; "The Sixth Commandment" for Associated Exhibitors; "Youth For Sale," "The Lost Chord," "Bad Company," "The Night Ship," "Down Upon the Swanee River." He had leading roles in "A Woman of the World" for Paramount; "The Devil's Circus" an M-G-M production, and "The Unknown Soldier," a P.D.C. release.

Bray-Hurd Alleges Life Infringes on Patents

A summons to appear in a district court of equity has been served on the Life Cartoon Studios in New York City by the Bray Hurd Process Company, Inc., which alleges infringement of patents held by the latter. A settlement was made out of court some months ago with Fables Pictures, Inc., and Bray-Hurd threatens to bring similar action against practically all animated cartoon producers, claiming the possession of basic patents covering virtually all methods used in the art today. An association of cartoon firms to contest this claim is likely should further litigation develop.

United Artists and M-G-M Drop Merger Talk

Negotiations for the merger of United Artists and Metro-Goldwyn-Mayer are understood to have been dropped again this week. Opposition by Douglas Fairbanks and Mary Pickford is assigned as the reason, although the previous objections of Charles Chaplin are declared to be removed. No statement was forthcoming from Joseph M. Schenck, who recently returned from Palm Beach with Marcus Loew, but published reports credited him with still favoring the merger and continuing his effort for its consummation.

Aiming for Better A.S.A.C. Terms for Exhibitors

W. A. Steffes, president of the Northwest M.P.T.O., has announced that numerous lawsuits brought by the American Society of Authors and Composers against theatre owners in the Northwest who are evading the music tax have been stopped temporarily. The society was asked by the M.P.T.O. to make out-of-court settlements and the exhibitors' executive committee will attempt to make arrangements with the exhibitors who have not paid their tax. It is hoped in this way to secure more satisfactory terms for the exhibitors.

N. Y. T. O. C. C. Starts Drive for $50,000

UNDER the personal guidance of Fred Wilson, the New York Theatre Owners' Chamber of Commerce launched on Monday, March 14, its campaign to raise $50,000 among exchanges, supply dealers and exhibitors so that the organization of theatre men may continue its combatting of the evils confronting the industry.

At the present time the Chamber is conducting campaigns for the repeal of legislation prohibiting the admission of minors to theatres; the modification of the daylight saving law; the reduction of fire insurance and electric light rates; an ordinance regulating the charges of companies installing fire apparatus in theatres; a more agreeable exhibition contract for exhibitors. The Chamber also keeps a sharp lookout for unfair legislation and is also engaged in charitable and relief work.

Cohen Announces Establishment of 150 Paramount News Centers

EMMANUEL COHEN, in charge of short features production of Famous, this week announced that one hundred and fifty established offices in the centers of governmental, political and social activities throughout the world will cover every phase of life for Paramount News, and, associated with these offices, will be hundreds of contact points. The News staff is now complete, he stated, with actual operation of the department under way and the initial release scheduled for August.

The News will cover world activities as thoroughly as the Associated Press, United Press, etc., declared Mr. Cohen. The news reel will give not only current news but the highlights occurring in the remotest quarters of the globe. It is planned to issue the reel bi-weekly.

Discuss Canada Copyright

Members of Various Associations View Angles of Situation; Register Numbers, is Request

A DEPUTATION representing the Musical Amusement Association, Canadian Fairs Association, Motion Picture Distributors and Exhibitors of Canada and the Broadcasters Association of Canada waited upon a committee of the Canadian Cabinet at Ottawa on March 18th to discuss various angles of the copyright situation in Canada. Details of the amendments to the Canadian Copyright Act, proposed by L. J. Ladner, member for Vancouver, B.C., were gone into.

One request made by the deputation was that measures be taken to require the Performing Rights Society of Canada, a branch of the British society, to register every musical composition which it claims to control at Ottawa before it can take any legal action for alleged infringement of its rights. Registration of copyright is stipulated in the Canadian Copyright Act of 1912 and the cost is $2 per registration.

As the Performing Rights Society claims to own or control approximately one million British and European musical compositions, the deduction is that the society would have to pay the Canadian Government $2,000,000 for the protection of all its compositions through registrations.

It was through the suit of [illegible] of two pieces, "By Jingo" and "Colonel Bogey March," that the Performing Rights Society lost its suit for $10,000 damages against Famous Players Canadian Corp. in the Toronto courts recently, Mr. Justice Rose having thrown out the case because the society had not registered its copyrights at the Canadian Capital.

Complaint on the part of exhibitors in Canada and others is that the Society has declined to give a list of its protected compositions to enable the exhibitors to play other than the society's pieces, the reported answer being the suggestion that, if the society's annual royalty fee is paid, the exhibitor can go right ahead with any music that he desires without restriction.

Representing the moving picture interests in the delegation at Ottawa was E. L. Nathanson, [illegible] director of Famous

Australian Theatre War On

Union and Hoyts, Rival Chains, to Spend Large Sums on New Construction This Year

THEATRE mergers and expansion are not confined to the United States of America. News from England this week indicates that a large-scale merger of distributing and theatre interests is being put through by Ostrer Bros., the bankers behind Gaumont, and now comes word from Australia of a theatre war there, with houses being lined up in two camps, Union Theatres, Ltd., and Hoyts Theatres, Ltd.

Union is the theatre branch of Australasian Films, Ltd., which is a distributing company, and Hoyts represents the combined houses of a number of independent chains. Union Theatres controls about one hundred houses, while Hoyts has about sixty.

One of the principal results of this theatre war is a sudden and considerable expansion in new theatre construction, with the promise of houses for Australia which will bring that country right up to the minute in the size and character of its first run theatres.

Union is building two theatres in Sydney, of 3,500 and 4,000 seats, respectively, to be ready by December. An even larger house is promised for Melbourne, in addition to four suburban houses. Stuart F. Doyle, managing director of Union, is now in this country with his architect, H. White, and will arrive in New York next week. The various projects, started and contemplated, of Union Theatres will involve about $10,000,000 capital, it is understood.

Hoyts, in turn, have announced the ex[illegible] construction of new theatres in the capital cities of the Commonwealth. F. W. Thring recently affiliated himself with this group, although a 60 per cent interest in his houses is owned by Union Theatres.

Harwood Names Bodies

Plans Advanced for M. P. T. O. A. Convention; Exhibitors Desire Trustification Discussion

A NUMBER of moves made within the past few days by J. J. Harwood, chairman of the general committee, has materially advanced arrangements for the convention of the Motion Picture Theatre Owners of America, which will be held in Columbus, O., May 17-19. At the present time it is expected that in point of attendance this convention will supersede any yet held by this organization.

A considerable number of leading theatre owners and heads of State organizations have indicated to national headquarters that they have a number of very definite proposals to present; these cover a variety of subjects and especially the trustification moves now on within the industry, say the M.P.T.O.A. officials.

Mr. Harwood has appointed the following general committee, of which he is chairman:

Henry Lustig, Cleveland, O.; A. J. Ackerman, Cincinnati, O.; Martin G. Smith, Toledo, O.; C. H. Weidner, Columbus, O.; Sam E. Lind, Zanesville, O.; C. W. Miller, Youngstown, O.; L. F. Eick, Martins Ferry, O.; Fred N. Tynes, Portsmouth, O.; Gus Sun, Springfield, O.; A. P. Botzum, Akron, O.

Other committees named by Mr. Harwood in conjunction with the members of the administrative committee and national directors are as follows:

COMMITTEE ON ARRANGEMENTS

John A. Schwalm, Hamilton, O., Chairman; Charles G. Burton, Cleveland, O.; W. J. Banks, Cleveland, O.; Ed J. Hiehle, Marietta, O.; P. J. Wood, Columbus, O.

COMMITTEE ON PUBLICITY

P. J. Wood, Columbus, O., Chairman; M. J. O'Toole, Scranton, Pa.; E. Thornton Kelly Newark, N. J.; B. Z. Levine, Cleveland, O.; Fred J. Herrington, Pittsburgh, Pa.

COMMITTEE ON TRANSPORTATION

Sam Sonin, New York City, Chairman; J. Arthur Hirsch, New York City; Leon Rosenblatt, New Jersey; Joseph Walsh, Connecticut; Lewin Pizor, Pennsylvania; Nathan Yamins, Massachusetts; A. Julian Brylawski, Washington D. C.; H. T. Palmer, Ohio.

COMMITTEE ON ENTERTAINMENT

W. M. James, Columbus, O., Chairman; G. H. Foster, Marion, O.; A. J. Hettesheimer, Cincinnati, O.; A. C. Himmelein, Sandusky, O.; John L. Damm, Wadsworth, O.; D. L. Schumann, Cleveland, O.; John F. Kumler, Toledo, O.; I. Friedman, Akron, O.; Dr. C. M. Taylor, Columbus, O.

NATIONAL CONVENTION RECEPTION COMMITTEE

Harry Davis, Pittsburgh, Pa., Chairman; Eli Whitney Collins, Arkansas; D. J. Adams, New Hampshire; B. E. Berinstein, California; A. Julian Brylawski, Washington, D.C.; M. E. Comerford, Pennsylvania; J. J. Harwood, Cleveland, O.; Fred Dolle, Kentucky; Frank Durkee, Maryland; A. A. Elliott, New York; E. M. Fay, Providence, R.I.; Glenn Harper, California; J. M. Hone, Washington; Arch Hurley, New Mexico; Frank Koch, New York; C. M. Maxfield, Florida; Fred Pickrel, Oklahoma; I. W. Rodgers, Illinois; J. Louis Rome, Maryland; L. M. Sagal, Connecticut; John Schwalm Hamilton, O.; Fred Seegert, Wisconsin; Jos. M. Seider, New Jersey; John Silliman, Wisconsin; Jos. W. Walsh, Connecticut; Fred Wehrenberg, Missouri; C. E. Williams, Nebraska; L. B. Wilson, Kentucky; E. P. White, Montana; R. F. Woodhull, New Jersey; Nathan Yamins, Massachusetts; George P. Aarons, Pennsylvania; Sydney S. Cohen, New York; M. J. O'Toole, Pennsylvania; William James, Ohio; Pearl Merrill, California; M. Rosenbloom Pennsylvania; F. A. Boedecker, Montana; J. C. Brady, Canada; H. M. Crandall, Washington, D.C.; L. O. Davis, Kentucky; Thomas Goldberg, Maryland; Harry Green, Pennsylvania; Jules Greenstone, New York; D. A. Harris, Pennsylvania; D. J. Hennessey, New Jersey; Ernest Horstmann, Massachusetts; Maurice Jencks, Kansas; E. Earle Kirk, Nebraska; Harry Lowenstein, Oklahoma; Joseph Mogler, Missouri; Hyman Rachmil, New York; Martin G. Smith, Ohio; A. L. Stallings, Utah; W. W. Watts, Illinois; John Ackerman, Ohio; H. Alexander, Canada; A. J. Bethancourt, Loiusiana; John Biler, North Dakota; S. Bloom, Canada; W. E. Blume, Arkansas; William Cadoret, Pennsylvania; Si Charninsky, Texas; William Cohan, Pennsylvania; C. E. Daffin, Florida; A. D. Dennis, Canada; Ray A. Grombacher, Washington; C. E. Hildinger, New Jersey; J. Arthur Hirsch, New York; W. C. Hunt New Jersey; David Keizerstein, New Jersey; H. F. Kennedy, Nebraska; Sol Levitan, Wisconsin; A. W. Lilly, Texas; Henry H. Lustig, Ohio; G. M. Luttrell, Illinois; Walter Mendenhall, Idaho; Eugene B. McCurdy, Maryland; L. M. Miller, Kansas; A. B. Momand, Oklahoma; Walter D. Pacy, Maryland; C. M. Pattee, Kansas; Dr. Geo. Kolb, Ohio; H. T. Palmer, Ohio; M. A. Rosenberg, Pennsylvania; Rudolph Sanders, New York; C. B. Sawyer, Illinois; Sam Sonin, New York; W. A. Sobelman, California; M. A. Sybert, West Virginia; Michael White, New Hampshire; R. D. Whitson, California; T. W. Young, Tennessee; A. C. Zaring, Indiana; Max Marcus, Cleveland; Charles L. O'Reilly, New York; P. J. Wood, Columbus, O.; Columbus Stamper, Pennsylvania.

A. M. P. A. Dinner Details

"A Night on Broadway" Entertainment Feature; Chaplin and Gilda Gray Among Those Present

THE consolidation of theatres in country-wide chains or circuits is the result of an economic necessity in the industry, Sam Katz, president of Publix Theatres, told the Associated Motion Picture Advertisers' Association in an address last week at the regular weekly luncheon of the organization. In no case, he said, can it be laid to the necessities of any particular film distributing or producing organization. Mr. Katz pleaded for advertising copy which will be of assistance to exhibitors in institutionalizing their theatres. The Publix president is one of the "Twelve Immortals" of the motion picture business chosen by ballot by the film advertising men a year and a half ago.

Word-of-mouth advertising alone never can build a business. Advertising copy—the printed word and illustration—is perhaps the most vital factor in building up a successful theatre operation, said Mr. Katz. A consistent running story, week after week, month after month, and year after year, directed toward the moulding of a theatre institution, must be told, and told persistently, if the theatre is to survive.

As an example of what institutional advertising has accomplished for a theatre, the Publix president pointed out that the Chicago, built by Balaban and Katz eight years ago, was found to run to greater expense than calculated. The firm set out to institutionalize the firm and theatre in Chicago and the surrounding territory, backing up the campaign with a quality of entertainment and service that justified the printed word; not only did the Chicago become a profit-making house, but the Loop activities of the company were put over with the public, stated Mr. Katz.

In his concluding remarks, Mr. Katz referred incidentally to the development of theatre refrigeration during the past two or three years and made the statement that in many of the publix theatres in key cities where cooling systems have been installed, the business during the months of July and August was the biggest of the entire year. Refrigeration, he said, is rapidly changing the picture industry from an eight-months into a twelve-months business.



Walter E. Greene

Internat'l Projector Tenders Dinner to W. E. Greene

The officers and executives of the International Projector Corporation tendered a dinner on March twenty-second to Walter E. Greene, who has resigned as Vice-president of that company and will at once take up active duties as Senior Vice-president of the National Theatre Supply Company.

Mr. Greene has been in charge of sales of the International Projector Corporation since its organization, and prior to that occupied a similar position with the Precision Machine Company, Inc., manufacturer of the Simplex Projector. Mr. Greene has had a very extensive experience in the motion picture industry and in taking on his new duties will occupy one of the highest positions in the motion picture equipment field.

F. B. Greene, Jr., Resigns From Schine Post

Fred B. Greene, Jr., managing director for the Schine theatres in Utica for the past several months, has resigned, according to reports reaching Albany's Film Row, and gone to New York City. It is said that the Schine policy for Utica from now on will call for an individual manager for each theatre. Some theatres changed hands during the week, Armstrong and Smith having taken over a house in Mayfield, while the Standard Theatre Company, of New York, acquired H. I. Levine's house in Hancock and C. G. Cable's theatre in Roscoe.

U. A. House for St. Louis Strongly Rumored

Following the closing of the deal for the Liberty Theatre in Kansas City by United Artists last week, rumors in St. Louis now point to the purchase or construction of a house in that city. A new theatre in Sacramento, at the end of K Street, which is scheduled to open in September, is understood to be a unit also in the United Artists chain of houses.

F.B.O. Lists Four for Release During April

"Naughty Nannette," "Mother," "Ain't Love Funny?" and "Cyclone of the Range" are four feature productions which are on the F.B.O. releasing schedule for April.

"Naughty Nannette" is a Viola Dana vehicle which J. Leo Meehan is directing. It is centered around the life of a motion picture star and will be distributed on April 3. Belle Bennett is the star of the Gold Bond production, "Mother," which will be ready for release on April 10. The story was adapted from Kathleen Norris' novel of the same name and it was also filmed under the guidance of Director Meehan. Also scheduled for April 10 is "Ain't Love Funny?" an Alberta Vaughn starring film directed by Del Andrews from the story by Kay Clement and Lela Gidley, with adaptation by Doris Anderson. "Cyclone of the Range" will be released on April 24. Bob De Lacy directed this Tom Tyler Western which has Frankie Darro and "Beans," the dog, in important roles.

Signs Apfel to Direct Buddy Roosevelt in New Film

Lester F. Scott, Jr., producer of Westerns for Pathe release, has signed Oscar Apfel to direct Buddy Roosevelt in a new Western, an adaptation of "The Code of the Cow Country," by Milton West which appeared in Lariat Story Magazine.

Buffalo Bill, Jr., has completed another Western for Scott which is in the process of cutting. Wally Wales, the third of the Scott Western stars, is still laid up with influenza but is said to be recovering rapidly.

Mackaill and Mulhall to be Co-featured in Four

Dorothy Mackaill and Jack Mulhall will be co-featured in four pictures during the coming year, aside from individual appearances, First National announces. Two of these already announced are "The Road to Romance" and "Lady Be Good."

"U" to Produce "Cohens and Kellys in Paris"

Universal has just announced that it will produce "The Cohens and the Kellys in Paris" for next year's production schedule. No one has been cast for the picture as yet.

Minn. Exhibitor Obtains Injunction

A PERMANENT injunction against the school board forbidding the renting of the Auditorium Theatre at Park Rapids, Minn., for use as a motion picture theatre was recently granted by Judge C. W. Stanton, of Bemidji. The building was erected several years ago for use for public meetings and school gatherings. Last spring it was leased as a theatre at an annual rental of $1,450. H. W. Ressler, proprietor of another picture house, protested on the basis that the school district was entering into competition with private business. The board is expected to appeal the decision.

"Convoy" Premiere at Strand, Hartford, Conn.

"CONVOY," Robert T. Kane's navy special, had its world premiere at the Strand Theatre in Hartford, Conn., last Sunday, March 20, and succeeded in establishing a new house record for the Strand. An overflow audience of 1,000 had to be turned away, it is claimed, and a crowd of 2,000 stood in line waiting for a chance to see the second performance of the film. Attending the premiere was a delegation from the New York office of First National. Included in the party were Ned E. Depinet, general sales manager, A. W. Smith, Jr., sales manager in charge of the Eastern and Canadian divisions, W. H. Callaway, sales manager of the Southern division, and Ned Marin, assistant manager of production. A band from the navy base in Hartford interpreted the musical setting.

First National plans the New York showing of the film early in May with, in all probability, the production going into a legitimate Broadway house for a run. Its release date will coincide with the return of the Atlantic and Pacific fleets from Spring manoeuvers in Southern waters.

Favorite Film Co. Gotham Detroit Franchise Holder

The Gotham distributing franchise for the Detroit territory including the State of Michigan by excluding the upper peninsula has been awarded to Favorite Film Company, 610 Film Building, Detroit. Messrs. Wm. B. Hurlbut and J. L. Saxe, president and treasurer of Favorite Film Company, respectively, and Budd Rogers of Lumas Film Corporation closed the contracts this week. This is in the nature of an expansion for Favorite and consequently that company has taken over larger quarters in the Detroit film building. M. C. Howard will act as special representative of Gotham and will be stationed in Detroit to co-operate with the new franchise holder.

Lois Wilson in F.B.O.'s "The Gingham Girl"

The leading role in "The Gingham Girl," F.B.O.'s forthcoming screen transcription of the play by Daniel Kussel, will be played by Lois Wilson, this week signed for the role by Joseph P. Kennedy, president of F.B.O., who outbid two of the largest companies who have been angling for her services. George K. Arthur has also been cast in the picture.

Dorothy Yost is now at work preparing the adaptation and David Kirkland will handle the directorial end of the production, it is expected. "The Gingham Girl" will be a Gold Bond production on the 1927-28 schedule.

New M-G-M Contract for Marion C. Blackton

A new scenario contract with Metro-Goldwyn-Mayer has been given Marion Constance Blackton. Under the new arrangement Miss Blackton will write originals and scenarize the works of others. She recently wrote the screen play of "Becky."

Eleven Universal Units Now Engaged in Filming

Eleven Universal companies are engaged in location and studio work on the Universal City lot, Hoot Gibson is working on "The Desert Flyer," Reginald Denny is directing "The Joy Girl," Herbert Blache is directing "The Adventurous Knight" at Chatsworth, Laura La Plante is working on "Poker Faces," Edmund Lowe is working on "Finger Prints," Glenn Tryon is directing "The Head Man" in the east, Reginald Barker is directing "The Adventurous Knight" at Chatsworth, Jack Conway is directing "Tin Gods" at Chatsworth, Harry Pollard is directing "Sailor Izzy Murphy" at Chatsworth, Clarence Badger is directing "Rubber Heels" at Universal City, and Arthur Rosson is directing "Rookies" at Universal City.

Two Western companies, "Four Footed Ranger," starring Dynamite, Belgian police dog with Edmund Cobb, directed by Stuart Paton, and "Straight Shootin'," starring Tom Wilson, directed by Duke Worne, are shooting at Newhall.

Universal's Mystery Series are being filmed for "Nine Points of the Law," "The Chinese Parrot," "Back Trail," "Blake of Scotland Yard," a chapter play starring Hayden Stevensen and directed by Robert Hill, and "Spurs and Spark Plugs," a Western directed by William Wyler, starring Fred Humes.

"Liberty Bonds" New Norma Shearer Vehicle

"Liberty Bonds," an original story by Monta Bell, will go into production soon with Norma Shearer, the featured player, working under the direction of Bell. It is planned to put it into work as soon as Miss Shearer finishes her role in "Old Heidelberg."

"People," an original newspaper story which Bella has just written for John Gilbert and which he himself will direct, will not be filmed until the Shearer film has been made.

Parker Re-Signed to Direct New Swanson U. A. Film

Albert Parker, director of "The Eyes of Sunya," has been re-signed to direct the second Gloria Swanson release for United Artists to be produced in California. Mr. Parker left with Miss Swanson and company for Hollywood last week. While on the coast, production details of the new release will be worked out. No definite title has yet been given the impending Swanson vehicle.

Six Features on M-G-M's April Releasing List

Metro-Goldwyn-Mayer's April [illegible] six feature releases includes "Lovers," "Tillie the Toiler," "Frisco Sally Levy," "Rookies," "On Ze Boulevard," and "Captain Salvation." "Mr. Wu," originally booked for April release, has been completed and will be distributed beginning March 26.

Metro-Goldwyn-Mayer Gets 26 Ufa Shorts

DISTRIBUTION rights to 26 one-reel subjects from the studios of the Ufa have been acquired by Metro-Goldwyn-Mayer. The group was chosen from about 300 of the Ufa short subjects and will be released in September. They are now being sold together with other M-G-M short prod product. The Ufa shorts are of an educational character and cover a wide range of subjects.

Ford and Pangborn Cast for "Aunt Mary"

Harrison Ford and Franklin Pangborn, who recently appeared together in "The Night Bride," will again appear in one production—this time in "The Rejuvenation of Aunt Mary," the May Robson vehicle in which will also appear Phyllis Haver, now playing opposite Emil Jannings in "The Way of All Flesh." "The Rejuvenation of Aunt Mary" will be released through Producers Distributing Corporation as an Erle Kenton production.

Two French Productions on Life of Jeanne d'Arc

Two French productions based on the life of Jeanne d'Arc will be made this year, one by Natan and one by Omnium. Natan is now conducting a competition to find a girl for the title role, who must be born of French parents, tall, brunette and a skilled horsewoman. This production will emphasize the miraculous side of the French heroine's life, while the Due d'Ayen's Omnium production will centre about the trial and death of Jeanne.

Jessel's Next for Warner Brothers in Preparation

With the signing this week of Al Cohn to write the scenario for "The Jazz Singer" Warner Bros. began preparing for the filming of George Jessel's next picture.

Laurence Stallings Signs an M-G-M Contract

Laurence Stallings, author and playwright, has been signed to write exclusively for Metro-Goldwyn-Mayer. He is now at the company's studio working on his first story under the new contract. He will write at least three originals for Metro-Goldwyn-Mayer, it is said.

"Mons" Canadian Premiere at Tivoli, Toronto

"Mons," special English war feature, opened for its Canadian premiere at the Tivoli Theatre, Toronto, March 21, under the direction of Manager Thomas Daley. The programme also includes a short subject on the Prince of Wales called "A King in the Making."

Hall and Brooks in "Rolled Stockings"

In "Rolled Stockings," Paramount's "youth" picture which Richard Rosson is scheduled to direct, the leading roles will be played by James Hall and Louise Brooks. The story of "Rolled Stockings" is by Percy Heath; the continuity is by Frederica Sagor.

Eleanor Boardman Signs a New M-G-M Contract

Eleanor Boardman has signed a new long-term contract with Metro-Goldwyn-Mayer. She is now appearing in "The Crowd" with James Murray, Bert Roach, Dorothy Sebastian and William Tilden, 2nd.

Paragon Studio Acquired By Colorart Pictures

COLORART PICTURES CORP., of Boston, has taken over the Paragon studios at Fort Lee, N.J., and will in future use this as a production base, it was announced this week by C. F. Nagel, president of the concern. Work has already started here on "The Call of the Sea," with Hope Hampton and Marcos Valls in the principal roles, under the direction of Harold R. Hall. Exteriors will be taken in Bermuda, and the unit will leave for there next week. This short subject will be entirely in technicolor.

A previous subject, "A Greenwich Village Romance," written by Sumner Smith and directed by Mr. Hall, is now being edited and cut for release by Tiffany.

Columbia's Second March Release, "Birds of Prey"

The second release for March from Columbia Pictures will be "Birds of Prey," a crook melodrama which has Priscilla Dean in the leading role. The romantic male lead is handled by Hugh Allan and crook characterizations are contributed by Gustav von Seyffertitz, William Tooker, Sidney Bracey, Ben Hendricks, Jr., and Midget Fritz Becker. "Birds of Prey" is the first of a series of melodramas in which Miss Dean will be starred by Columbia.

M-G-M Secures Rights to French Story

The Gaston Leroux story, "Cheri Bibi," which proved successful on the Continent, will be converted into celluloid as a result of a recent deal whereby the Metro-Goldwyn-Mayer company acquired the screening rights to the story which will be produced later this year. The story was first published in London and has also been called "The Floating Prison," "The Prison Ship" and "Wolves of the Sea."

MacDonald and Walling Renew Fox Contracts

Fox Films Corporation has renewed the contracts with J. Farrell MacDonald and Richard Walling. The former has just finished the leading male role in "The Cradle Snatchers," and is now appearing in "Rich But Honest." Walling's next role is to be in John Ford's new picture, "Grandma Beryl Learns Her Letters."

Haines Gets New Long Term M-G-M Contract

William Haines, recently raised to stardom by Metro-Goldwyn-Mayer, has received a new long term contract from that company. He is now starring in "Spring Fever," a story of golf and love now in production on the West Coast.

"Backstage," New Tiffany, Now in Production

Tiffany Productions, Inc., through M. H. Hoffman, vice-president, now in Hollywood, report that they are now filming "Backstage," the cast of which will be announced shortly.

Goulden - Feldman Plans New House for Indianapolis

Louis B. Goulden, president and general manager of Goulden-Feldman Theatres, Inc., which operates seven houses in Indianapolis, and one in Terre Haute, has announced plans for erecting a $500,000 picture theatre at Fountain Square, Shelby and Prospect streets, on the south side of Indianapolis.

The design will be Italian according to Architect Frank B. Hunter. Construction will start in a month. The house will have a 5,000 capacity.

Zanft on Visiting Board of Bedford Reformatory

John Zanft, vice-president and general manager of Fox Theatres' Corporation, has been appointed a member of the board of visitors of the New York State Reformatory for Women at Eedford, by Governor Smith. He succeeds George B. Robinson, deceased. In accepting the appointment, it became necessary for Mr. Zanft to resign as a member of the board of trustees and managers of the New York State Reformatory at Elmira, on which board he had served for the past two years.

Warner Bros. Set Release Date for Four Films

During April and May Warner Bros. will release four productions to which definite release dates were attached this week. "Matinee Ladies," with May McAvoy, will be issued to the exhibitor April 23. Play dates on Monte Blue's starring vehicle, "The Brute," will start April 30. Rin-Tin-Tin's latest, "Tracked by the Police," comes on May 7. "The Climbers," featuring Irene Rich, is scheduled for May 21.

Hines, Burr and Gag Staff Return to Hollywood

Johnny Hines, C. C. Burr, and the comedian's staff of gag men and scenarists, returned to Hollywood this week after a sojourn at Palm Spring, Fla., where they worked on laugh sequences for "White Pants Willie," Hines' next picture for First National. It is expected that the production will be ready to face the cameras the first week of April under Charlie Hines' direction.

Tiffany Announces Cast of "The Beauty Shoppers"

Tiffany's next release following "The Enchanted Island," now in the course of production, will be "The Beauty Shoppers," in which Louis J. Gasnier will direct Mae Busch, Ward Crane, Dale Fuller, Thomas Haines, Doris Hill, James Marcus, Alfonso Martel and Lucio Flamma.

Another War Comedy from First National

First National is going to do another war comedy. According to an announcement from John McCormick, general manager of West Coast production, the new picture will be "Aeneas Americanus," a Liberty Magazine story by Elliott White Springs, author of "War Birds."

M-G-M Preparing Fifty

Stories in Hand Represent Originals, Adaptations of Plays and Works of Popular Authors

MORE than fifty scenarists at the Metro-Goldwyn-Mayer studios are at present busily engaged in whipping into shape for filming fifty stories, fifty per cent. of which are originals written for the screen and the other half equally divided between published works of well-known authors and successful stage plays.

The locales of these stories will be representative of the entire world and the periods covered will reach from medieval to modern times. Many of the productions will be exhibited in six and seven-reel lengths, but it is stated that more than a dozen will be super-specials, which will be long in the making.

As examples the producers point out that "Old Heidelberg," Ernst Lubitsch's special, has a German setting; the Clarence Brown vehicle, "The Trail of '98" is laid in the Klondike, a former British possession; "The Unknown," Lon Chaney's latest, has a Spanish background; "Mr. Wu" has a Chinese locale, "The Branding Iron" is laid in the Canadian Rockies, and "Quality Street," Marion Davies' next starring vehicle, represents England during the Napoleonic wars.

The other half of the schedule, plays with an American locale, includes King Vidor's super feature as yet untitled; "The Bugle Call," in which Jackie Coogan is being starred; "The Thirteenth Hour," Chester Franklin's new mystery story; "California," starring Col. Tim McCoy; "Spring Fever," starring William Haines; "Becky," with Sally O'Neil; "Rookies," the training camp feature, and "Tillie the Toiler," starring Marion Davies.

F.P.-L. Directors on Coast

Twenty-Two Megaphone Wielders Foregather for Greatest Production Drive, Officials Declare

WHEN the consolidation of East and West Coast directorial forces is effected, Famous will have twenty-two directors at the West Coast studio. The megaphone wielders were the first to start for the Hollywood studios after the closing of the Eastern plant. Richard Rosson has been on the Coast about three months; next to arrive was Fred Newmeyer, who reported shortly after the first of the year. He was followed by Luther Reed and Edward Sutherland who left after completing "Love's Greatest Mistake."

Following announcement of the closing of the Astoria studio by Jesse Lasky, Frank Tuttle left the East and has just arrived in Hollywood. Malcolm St. Clair, with the Richard Dix unit, and Gregory La Cava are due in about three weeks.

The greatest production drive ever carried out at a single studio, according to B. P. Schulberg, will be started with all directors actively at work within a comparatively short time. Tuttle will begin work at once, preparing for Raymond Griffith's next starring comedy, "Dying for Love," from the story written for Griffith by Alfred Savoir.

The complete array of Paramount contract directors contains Erich von Stroheim, Ernst Lubitsch, James Cruze, Victor Fleming, Mauritz Stiller, Rowland V. Lee, William Wellman, Luther Reed, Edward Sutherland, Arthur Rosson, Richard Rosson, Dorothy Arzner, Clarence Badger, Monte Brice, H. D'Abbadie D'Arrast, Fred Newmeyer, John Waters, Larry Semon, Ralph Cedar, Frank Tuttle, Malcolm St. Clair and Gregory La Cava.

"Men of Daring" Universal's Special

JUNE 5 will see the release by Universal of "Men of Daring," an historical Western of the gold rush of the Deadwood Section of the Black Hills, South Dakota. The picture was made last summer and was to have been released last fall. However, Universal decided to hold it over one year so that at the time of its release it would celebrate the fiftieth anniversary of the Black Hills gold rush. The production will be issued in six reels. It was formerly called "The Overland Trail," but Universal, to comply with the request of another company, changed the title to "Men of Daring."

Al Rogell directed from a story and continuity by Marian Jackson. In the cast are Jack Hoxie, Francis Ford, Ena Gregory, Ernie S. Adams, Robert E. Milash, Marin Sais, Jimmy Kelly, William Malan, Joseph Bennett, Bert Lindley, John Hall and Bert Apling. Universal obtained the services of a squadron of the Fourth U. S. Cavalry, 500 Sioux Indians and more than 5,000 extras, inhabitants of Dakota and Nebraska towns. An extensive advertising and exploitation campaign will be out under way shortly.

"No Man's Law" New Rex Production for Pathe

"No Man's Law" is the title finally decided upon for the new Rex vehicle—the fourth Hal Roach production with the equine star which has Barbara Kent, James Finlayson, Theodore Von Eltz and Oliver Hardy in the cast. Fred Jackman directed under the supervision of F. Richard Jones, the author of the story. The picture was filmed chiefly in a remote and primitive part of Nevada and has previously borne the tentative title of "The Avenging Stallion." The entire cast consists of four people, two horses and two comic burros and the picture's action involves twenty-four hours.

Monta Bell to Direct Gilbert in "People"

Monta Bell is preparing [illegible] screen story, "People," which he will direct soon with John Gilbert in the [illegible] role. The story [illegible] work of Gilbert has [illegible] his starring role in "Twelve Miles Out."



Key City Reports

Chicago

THE usual Lenten slump has only slightly affected Chicago theatre attendance this year. For the week ending March 19th, business was practically normal with the exception of two loop houses, McVickers, where "Flesh and the Devil" was in its last week, and at the Chicago, where the usually popular Colleen Moore failed to pull in "Orchids and Ermine."

At the Oriental, "The Red Mill," bolstered up by the return of Paul Ash from a two weeks' vacation, did normal business and the usual standout was noted. Neighborhood houses in the de luxe class generally reported good business and the same was true of the smaller theatres.

Lubliner & Trinz Harding and Senate both played "A Kiss in a Taxi" to normal business and at Ascher's Sheridan, "The Understanding Heart" with a Synco Jazz stage show had better box office records than for several weeks.

At the Capitol Theatre on the far South Side, Harold Lloyd in "The Kid Brother," the usual stage show and Vitaphone did good business.

The Granada on the North Side, with "Getting Gertie's Garter," was a little off, but the Uptown, with "The Kid Brother," and Bennie Kreuger's strong stage show, reported excellent business.

The Tivoli on the South Side, with "The Taxi Dancer," was somewhat off.

The beautiful spring weather which prevailed during the week helped the theatre attendance.

Boston

WITH Keith's two downtown houses and Loew's State Theatre observing anniversaries with special programs and an unusually beautiful presentation at the Metropolitan Theatre, Boston had another well above the average week. The general run of features was well patronized in all of the houses.

"What Price Glory," the only road show playing Boston, enters this week on its third month at the Majestic Theatre and box office indications are that the end of this Fox Films' Boston engagement is not yet in sight.

Charlie Chaplin in a re-issue of "Shoulder Arms" proved one of the biggest drawing cards of the B. F. Keith Anniversary Week in observance of the centennial of vaudeville. Special features were shown each day. Keith-Albee's Boston also had a special program with a heavy vaudeville bill. Both houses were well above average in attendance.

Loew's State observed its own fifth anniversary with a Frolic in which a total of forty were participants in the vaudeville and presentation and "A Little Journey" was the feature, playing to well above average audiences.

Metropolitan's "An Alpine Romance" proved a presentation par-excellence and a drawing card which filled the theatre both afternoons and evenings. "McFadden's Flats," showing concurrently at the Olympia, Capitol, Scollay Square, Central Square and Fenway, proved a real box office attraction, so much so that the engagement is extended another week at the Fenway. "Let It Rain," at the Boston; "Flesh and the Devil" at Loew's Orpheum, with "Jim the Conqueror," and "Husband Hunters" playing simultaneously at the twin theatres, Modern and Beacon, all report good business. Even the legitimates report a good week with "Queen High" closing at the Plymouth, playing to such large houses that it moves across to another house for a further run to make way for the "Vagabond King," to appear as per schedule at the Plymouth.

Brenon Signs to Do "Sorrell and Son"

A CONTRACT was signed this week between Herbert Brenon, director, and Joseph M. Schenck, chairman of the Board of Directors of the United Artists Corporation, whereby the director will hereafter produce and direct his films independently for release through United Artists. His first independent effort will be the screen transcription of "Sorrell and Son," the Warwick Deeping best seller, the rights to which Mr. Schenck has purchased.



Herbert Brenon

Brenon will sail for England, Saturday, March 26, to meet the author in London, where he will collaborate with him on the picture's scenario. Some of "Sorrell and Son" will be filmed in England, where the scene of the story is laid, the rest in the Hollywood studio of United Artists. Brenon will arrive in Hollywood about May 1, after his return from England.

Cleveland

THE Stillman, Allen, State, Palace and Hippodrome reported excellent business for the week just concluded. Other first-run houses in the city felt a considerable drop. And neighborhood houses, with only a few exceptions, say that business is terrible. The Stillman filled its houses every day for the closing week's engagement of "The Flesh and the Devil." "McFadden's Flats" finished its record-breaking five-weeks' run at the Cameo with a flourish. Keith's Palace drew big crowds both matinees and evenings with "Michael Strogoff." Fritzi Scheff's motion picture theatre debut, coupled with the "The Demi-Bride," brought the Allen receipts up to par, while McIntyre and Heath as headliners, shared popular honors with "A Kiss in a Taxi," at the State. Reade's Hippodrome offered "The Last Trail" the fore-part of the week and "The Wreck," the latter half of the week, with an elaborate presentation called "Sheik Week," with better than average results. "What Every Girl Should Know," at the Park; "The Last Trail," at Keith's East 105th Street, and the Circle, with Vitaphone, did fair business. Weather conditions were unfavorable to good business. Last Sunday it rained all day. And during the week spring arrived in all of its effulgence.

Kansas City

DESPITE the fact that Lent was expected to cause a decrease in downtown theatre attendance the crowds thus far have come up to the usual standard. Warm weather, ideal for golf, cut down the matinee crowds to some extent, but night business easily made up for it.

At the Royal, Clara Bow in "It," after establishing an attendance record for second-week runs, did a good third week's business, while "The Scarlet Letter," at the Newman, played to a week's attendance slightly larger than usual. At the Pantages the picture, "Upstream," augmented by a stage attraction of an indoor circus, did one of the best weeks in several months at that theatre.

"The Night of Love" at the Liberty, on its second week, was productive of better attendance than the average, which may or may not have been due to the fact that the program was strengthened the second week by a bathing beauty selection contest. "Risky Business," at the Globe, played to an average week's attendance.

Tampa

THE Victory closed its vaudeville season a little early this year and brought in the Griffith classic, "The Birth of a Nation," for a run of four days. This picture pulled excellent business at 50-cent prices.

"Casey at the Bat," which played the first four days at the Tampa, went over well but the night show was a little off, caused no doubt by the big draw at Billy Sunday's revival meeting with Aimee McPherson listening in. However, the next three days made up for the loss. "Getting Gertie's Garter" was the attraction for the last three and it did well.

The Strand marked up a good record for the week. Mae Murray in "Altars of Desire" brought out all her followers the first two days, then Marie Prevost pulled in plenty of men, as well as the wives, in "For Wives Only," and "Women Love Diamonds" kept 'em coming the last two.

The Franklin did its usual business with two Westerns, "Desert's Valley" and "Western Whirlwind," and the Liberty feature; "The Wreck." Perfect weather prevailed.

Milwaukee

COMEDY marked the type of pictures in the downtown theatres this week, all big attractions, each well exploited—a situation that made competition of the keenest sort. The crowds selected the Tunney-Dempsey fight pictures, showing at the Garden, as the most popular attraction. Crowds about the lobby and on the street in front of the theatre at all hours of the day attested to its extreme popularity. "Casey at the Bat," at the Strand, and "The Beloved Rogue," held over for its second week at the Alhambra, vied with "McFadden's Flats" at the Wisconsin. "Casey at the Bat" is being held over for a second week to satisfy the Beery fans. The "Fire Brigade," at the Merrill, drew fair patronage.

Business at the neighborhood houses this week was unusually good. The fair weather brought out patrons to crowd the houses.

The "Kid Brother," showing at the Savoy, Tivoli and Milwaukee, brought gratifying results. The State Theatre ran a Red-Headed Girl Contest in connection with "Red Heads Preferred." Weeks of exploitation paved the way to unusual interest in the picture.

Indianapolis

IT was an off week for movie houses here last week. The State basketball tourney Friday and Saturday drew heavy from picture shows the last half.

Otis Skinner, in "The Honor of the Family," first half, and "The Student Prince," at English's, again the last half both sold good. Weather was fair.

With the Vitaphone on the third week, The Circle held the lead on downtown houses. The film was "An Affair of the Follies."

"Let It Rain," at the Apollo and "Casey at the Bat," at Ohio, other major downtown houses, and neighborhood shows, reported only fair business.

Des Moines

"THE BELOVED ROGUE," playing at the Des Moines last week, did very well. However, not as well as might have been expected. The picture received favorable comment.

"A Kiss In a Taxi" did not hold up well for the week's run. Business suffered at the Capitol and the deduction is that the box office will not report a good week unless the picture is there to draw them.

"The Mysterious Rider," playing the half week at the Strand, did unusually well. "Faust" did not start so well.

While "Variety" played up strong, did a big week, it is not predicted that the Des Moines public will ask for pictures of this type very often.

Minneapolis

BUSINESS last week in Minneapolis picture theatres was little better than average, although the weather continued extremely mild and there was not a great deal in the way of competition. "What Price Glory" came to the Metropolitan Theatre, and the film did a very good business, warranting the management holding it over for a second week. "McFadden's [illegible] its second week at the Strand, but the business did not justify a third week, although an unusually successful comedy sometimes stays that long at the Strand. Corinne Griffith in "Three Hours" played to average houses at the State Theatre, and the Garrick, with Norma Shearer in "The Demi-Bride," reported only the usual program picture business. Jack Holt in "The Mysterious Rider" proved a fairly strong attraction at the Lyric. Outlying houses, which include the Loring, Lagoon and Rialto, experienced the same average business as did the downtown theatres. These theatres, which show three pictures a week, played such attractions as "Paradise for Two," "Hotel Imperial," "Just Another Blonde," "The Canadian," "Pals in Paradise" and "Love 'Em and Leave 'Em." Pantages exploited the Russian film, "Michael Strogoff," above its regular vaudeville program, advertised it heavily and had gratifying results at the box office. The picture theatres probably experienced their keenest competition from the Shubert Theatre, where the Bainbridge Stock Company was offering "Rain."

Seattle

BUSINESS at the first-run houses was just about average last week, with the second week of John Barrymore's "Beloved Rogue" at the United Artists Theatre reaching the highest attendance level. The Coliseum with "The Red Mill" and the Fifth Avenue Theatre with "An Affair of the Follies" fell slightly below the mark of past weeks, although a clever stage show, "The Follies of 1900" at the Fifth Avenue, succeeded in bringing in some additional business.

"The Sensation Seekers," at the Columbia Theatre, was only a fair box office attraction. "College Days," at the Embassy Theatre and "The Canyon of Light," at Pantages, were average program attractions. "Man Bait," at the Blue Mouse Theatre, did the usual big business, the twenty-five cents admission policy continuing to pack the house.

The policy of the Blue Mouse Theatre is being watched with interest these days, because Vitaphone is scheduled to make its bow to Seattle audiences at this theatre next week. John Hamrick's Theatre has done a steady big business for several seasons as a straight twenty-five cents theatre, and the entire industry is awaiting with interest the result when Vitaphone is installed and prices are raised to fifty and seventy-five cents.

Atlanta

BEAUTIFUL spring weather both helped and hindered local box offices this week. The Howard did very well on "A Kiss in a Taxi," and the Metropolitan, with "Homestruck," and a local ukulele contest, drew excellent business.

"Held by the Law" pleased well at Keith's Georgia, and Tom Mix demonstrated his popularity at Loew's. The feature billed and played Monday was "No Man's Gold." However, because of no good print being accessible, the management substituted "The Last Trail," starring Mix, on Tuesday for the balance of the week.

The Rialto drew good returns on "Man Bait," which scored a ten-strike with its patrons, and the smaller downtown houses came along nicely. Of these the New Alamo broke its mid-week record on Wednesday with the Paramount re-issue, "The [illegible] Winner Takes Glory" day.

Business [illegible] houses. The Tivoli [illegible] Clune [illegible] "Flesh and Blood" "The Man from the West." The [illegible] roadshow [illegible] Alhambra [illegible] a big [illegible]

San Francisco

DU[illegible] at the Granada Theatre, played to packed houses in the evenings and did very well in the day time. Part of the [illegible] tracted to a presentation act given by Jack [illegible] and other [illegible]

"The Beloved Rogue" did fairly well at the St. Francis and "The Understanding Heart," at Loew's Warfield, did well on days when there was no rain. Part of the attraction there was the exploitation act in which Rube Wolf starred.

"The Rat," at the Cameo Theatre, was more attractive than contemplated by the management, although they expected to do well, as they did. "Almost A Lady," at the Golden Gate, was well liked, but not as much as some of the other houses. "Held by the Law," caused many to appear at the California and the audience seemed pleased. The neighborhood houses, because of the rain, The Coliseum on Geary, near Sixth Avenue, doing especially well, although the Alexandria, another Geary house, did not do so well. One of the attractions at the Coliseum was Max Dolin and his orchestra.

Baltimore

PATRONAGE at all the moving picture theatres in Baltimore seemed to be off during the week beginning Monday, March 14, and not only is this attributed to the Lenten season but it may be affected to some extent by the housekeeping and cooking talks which were given three afternoons and evenings of the week at the Lyric Theatre under the auspices of a local newspaper. Many thousands of women were drawn there.

Fine Control of Fire in Shipments of Film

IN his address before the convention of the National Fire Waste Council of Washington, D.C., March 17, Hickman Price, director of Conservation for the Motion Picture Producers and Distributors of America, commended the remarkable control over fire hazards as evidenced by the fact that out of a five-year period when literally billions of feet of film have been shipped, only three fires occurred with property loss of $50 for two and $300 for the third.

Approximately 125,000 reels of film are shipped daily in the United States, or 37,500,000,000 feet examined, repaired and shipped during the 300 working days during the year. About 60 per cent of this is shipped parcel post or express over the railroads, the balance by trucks and local pick-ups.

During the last four years there has been invested in film exchange buildings and realty $13,914,000.

Del Rio in "'98"; Location Unit Broadcasts

DOLORES DEL RIO will play the principal feminine role in Metro-Goldwyn-Mayer's "The Trail of '98," following the signing of a contract in New York with Edwin Carewe to whom Miss Del Rio is under personal contract.



Dolores Del Rio

On Saturday evening, March 19, Director Clarence Brown and his location company broadcast by remote control from the height sof the Continental Divide through Station KOA of Denver. Most of the principals of the production unit demonstrated their skill as entertainers with Freeman Talbot of KOA acting as announcer and Clarence Brown as master of ceremonies.. More programmes, to be sent out several times weekly, are planned by Brown and his company.

"It," starring Clara Bow, did excellent business at Loew's Valencia, atop Loew's Century, and "Wolf's Clothing" came along with very good business at Warners' Metropolitan. The business done by "Beau Geste" at Ford's Theatre, a legitimate house charging a $1.50 top price, warranted the management of that playhouse holding the picture for a third week.

"Tin Gods" did pretty good at the New Theatre and other pictures which did good during the week included "The Broncho Twister," at the Garden; "Spangles" at Keith's Hippodrome and "The General" at the Century.

"Sealed Lips" and "The First Night" did poor business at the Embassy on a split week policy.

Central Pennsylvania

OPENING of a new first-run theatre in Harrisburg—the Russell, at Thirteenth and Thompson streets—which attracted big crowds all week, and the presence in the Majestic (legitimate), of a formidable counter attraction in the form of six performances of the original New York company in "Rose Marie," might have been expected to cut seriously into the business of the old-line picture houses in that city, but actually had no such effect.

The combination of splendid weather—spring prematurely arrived—with especially strong film attractions served to stimulate business to a most gratifying degree. "Tell It To The Marines," with Lon Chaney, at Loew's Regent was perhaps the best-liked and best-patronized of the movie shows.

Nevertheless the Colonial, where "McFadden's Flats" was the offering, did far more than ordinarily good business. "Sorrows of Satan," at the Victoria, suffered somewhat as a result of the big crowds drawn by the exceptionally popular attractions at Loew's and the Colonial, both of which latter theatres, by the way, had many good lobby displays to aid in the exploitation. The State, part vaudeville, had "Upstream" as its feature film attraction, and enjoyed good box office returns.

Albany

WITH unusually mild weather prevailing throughout the past week, business was good at practically all of the first run theatres in Albany, N.Y., despite Lent and competing attractions. At the Leland Corinne Griffith in "Three Hours" and the reissue of Charlie Chaplin's "Shoulder Arms" played to S.R.O. business each night and with good matinees.

At the Mark Ritz, "God Gave Me Twenty Cents" also ran to exceptional business with the crowds standing each night. At the Mark Strand, "The Beloved Rogue" did fairly well, although not up to expectations. This theatre has been playing to exceptionally large audiences for the last three or four months during which time presentation acts have been given, and which have no doubt been responsible to a large degree for the crowds. These acts are no longer booked as the Vitaphone will become operative this week.

At the Troy Theatre, "The Beloved Rogue" played to but fair audiences during the first four days, while "Faust" the last three days of the week did not do anything to speak of in drawing patronage. The mere fact that the springlike weather brought out the automobiles by the thousands, may also have been responsible for the apparent lack of interest in the pictures being shown.

Court Hears Plea for Review of Eastman Case

ARGUMENTS on the appeal of the Federal Trade Commission for a review of the decision of the New York Court of Appeals, in which the right of the Eastman Kodak Company to own three film laboratories was upheld as not constituting an unfair method of competition or an effort to create a monopoly in the sale of motion picture film, were heard by the United States Supreme Court, Washington, D.C., on March 11.

The case arose from an order issued by the commission following an investigation, requiring the company to abandon an agreement covering the sale and use of film by independent laboratories and to dispose of three laboratories which the commission held were acquired by the company as a means of coercing certain independent laboratories into making an agreement whereby they used Eastman film exclusively.

The company carried the order to the court, which upheld its right to own laboratories, and the commission appealed from that decision.

Salt Lake City

BUSINESS at all of the first run theatres of Salt Lake City held up very good last week in spite of the fact that occasional flurries were had intermittently throughout the week.

"The Sorrows of Satan," accompanied by a special prologue offered by "The Summerhays Trio," went over good at the Paramount Empress with capacity houses being enjoyed.

The Victory Theatre had a successful week's run of Metro-Goldwyn-Mayer production, "The Demi-Bride."

The Vitaphone attractions at the American Theatre included Gigli, the noted tenor, among other features, and in connection with the First National production, "The Sea Tiger," maintained a good week at this house.

The showing of "The Nervous Wreck," a Producers Distributing Corporation special at the Gem Theatre, brought good results, it is announced. The Orpheum Theatre ran the Universal picture, "The Combat," this week in connection with Ackerman Harris vaudeville.

"Altars of Desire" was shown at the Pantages Theatre, as was also one of the Universal series, "The Collegians." A double bill was offered at the Kinema, with "Rustling for Cupid," the surprise feature. Second run theatres here also had good crowds all week, with business at the neighborhood houses not yet being satisfactory.

Oklahoma City

THE Criterion Theatre, showing "The Scarlet Letter," and the Liberty Theatre with "Michael Strogoff," led the week in theatre attractions. Both pictures were shown throughout the week to good audiences. The Liberty, which is a twenty-cent house, kept its prices the same for this big attraction, but expended its advertising money to good effect in the daily papers and billboards and did an exceptional business.

"Easy Pickings" started the week with just fair business and was succeeded with "Rubber Tires," which went well with the good sized audiences. "Mysterious Rider" drew well at the Capitol the first four days of the week.

Studio Briefs

Betty Bronson, whose "Ritzy" has been completed, has left Hollywod for New York on a three weeks' vacation. While in the East she will visit her grandmother.

Emil Jannings, now working in "The Way of All Flesh" for Paramount, has received word from China that his brother, Werner, has safely survived the disturbances at Shanghai.

When Gotham finishes "Sinews of Steel" actual studio work will be started on "The Woman Who Did Not Care," a story based on the novel by Rida Johnson Young and which Sam Sax states will cost more to produce than any other picture made by his organization. Gotham is now conducting negotiations for the services of a prominent director and a leading woman for the title role.

Camera work was begun this week on cabaret scenes from "Poor Girls," the Columbia production which William James Craft is directing. Production Manager Harry Cohn engaged the services of Fanchon and Marco to stage this scene which features dancers of the coast entertainers. One elaborate feature which Marco suggested for the night club will be six living pillars which will hold up the ceiling of the ballrom.

Winfield R. Sheehan, Fox Films vice-president, has signed Phillip Klein, son of the late playwright, Charles Klein, to write exclusively for Fox Films for a long term of years. Klein is now at work on "Grandma Bernle Learns Her Letters," the screen version of the I. A. R. Wylie story which was published in the "Saturday Evening Post." John Ford will direct the Wylie story upon his return from Europe, where he is doing extensive research work.

"Simple Sis," a new Louise Fazenda comedy, and a Sydney Chaplin extended run production went into the preliminary stages of filming at the studio of the Warner Bros. this week. The Fazenda film is scheduled for release among the current program of Warner pictures and the Chaplin special will be held over for next season. Al Kenyon is now doing the script of "Simple Sis" which Herman Raymaker will direct. Chaplin, Charles Reisner and Bryan Foy collaborated on the story and gags of the new Chaplin number and the script is now complete. Camera work will begin within the next fortnight.

Fredonia, N.Y., Permits Sunday Shows After 2 P.M.

At the village election, held March 14, at Fredonia, N.Y., the question of whether exhibitions of motion pictures for profit should be permitted after 2 P.M. Sundays or no resulted in the affirmative vote of 1,184 against the negative vote of 830.

Grange at Work on "The Motor Maniac" for F.B.O.

"The Motor Maniac," the new "Red" Grange starring picture for F.B.O., has been in production for the last week under Sam Woods' direction.

Short Subjects and Serials

"Newlyweds' Shopping Tour" Opens at Colony

"THE NEWLYWEDS' SHOPPING TOUR," the latest of the Stern Bros. comedy series adapted from George McManus' newspaper comic strip, "The Newlyweds and Their Baby," opened this week at the Colony Theatre in New York City. According to Leo Abrams, short subject manager of Universal's New York exchange, it is the first two-reel comedy to play on Broadway in six months.

Augments Pathe News New York Staff

Ray Hall, Pathe News editor, has announced the appointments of Joe O'Brien, Floyd Traynham and Harry W. Smith to the headquarters staff of Pathe News at New York City.

O'Brien has been stationed on the staff of another news reel, attached to its New York office. He but recently returned from a tour of South America where he made a series of pictures. Traynham comes to Pathe from Atlanta, Ga., where he relinquished an owner's interest in a still-camera concern. He has had wide experience as still cameraman, having covered the South and practically all of the European countries. Smith has had experience as production manager, cameraman and has done microscopic and scientific work. He twice traveled through the South American jungles, his last job having been cameraman with the Dickey Expedition.

"U" Signs Desmond and Daugherty

Universal has just signed William Desmond and Jack Daugherty, who will make serials for Universal's 1927-28 schedule. Desmond is to star in "The Vanishing Rider," a new chapter play written for Universal by Val Cleveland. Work will start on it as soon as Desmond completes his present vaudeville engagement. Daugherty will appear in two Universal serials during the coming months: "The Trail of the Tigers," from the story by Courtney Ryley Cooper, and "Haunted Island," an adaptation of "Pleasure Island," by Frank R. Adams.

Continuing Work on "Chronicles" Series

Production on the "Chronicles of America" series will be continued according to A. H. Brooks of the company producing the series who states that actual work will be resumed upon the completion of research and experimentation which is now being conducted under the direction of Dr. Dan C. Nolan of Yale University.

Out of the 32 two-reel historical dramas on the Pathe releasing schedules, fifteen have been released by that company.

Twelve From Educational

Company's Line-Up for April Consists of Six Two-Reels, Two One-Reels and Four Cartoons

EDUCATIONAL'S [illegible] jects for the month of April numbers a dozen subjects not counting the Kinograms Newsreel which is released twice weekly. In the Educational bag for April there are six two-reel comedies, two one-reel comedies and four animated cartoons.

The first release on the programme is "Brain Storms," a Mermaid with Clem Beauchamp, George Davis and Phil Dunham as the featured comedians and Lucille Hutton as the leading lady. Stephen Roberts directed this one under the supervision of Jack White. It is released April 3. "Jail Birdies," a new Bobby Vernon comedy in which Frances Lee has the leading feminine part, is scheduled for April 10. Eddie Baker and Billy Engle are among the players whom Walter Graham directed. A new Tuxedo comedy, starring Johnny Arthur and set for release on April 10, is "The Draw-Back," in which appear Kathryn McGuire, Al Thompson, Henry Murdock, Wallace Lupino and Glen Cavender. Norman Taurog directed.

Lupino Lane's contribution for the month is "Naughty Boy." Kathryn McGuire is the girl and Wallace Lupino is a member [illegible] rected. It will be issued on April 17. Billy [illegible] Duffy and Bill Irving.

[illegible] John. Stephen Roberts directed Clem Beauchamp, Lucille Hutton, Jack Lloyd, Glen Cavender and Phil Dunham. This is also scheduled for April 24.

The first cartoon subject for the month is "Felix the Cat in Germ Mania," April 3, and "Felix the Cat in Sax Appeal," April 17. Besides the two Sullivan subjects [illegible] "The Prince of Whales," April 10, and "Racing Fever," April 24. Other one-reel releases are "Odd-Jobs," "Curiosities," April 3; "A Bird of Flight," a Hodge-Podge, April 17; "Buried Treasure," a Bruce Scenic Novelty, April 17; "Hot Soup," a Cameo featuring George Davis, April 10, and "Hold That Bear," starring Phil Dunham with Estelle Bradley, April 24.

Pathe's April 3 Releases

Priscilla Dean and Herbert Rawlinson in "Slipping Wives;" Nine Other Subjects Included

THE latest Hal Roach Star comedy—"Slipping Wives," with Priscilla Dean and Herbert Rawlinson in the cast—is the principal short subject on Pathe's releasing schedule for the week of April 3. The nine other offerings for the week are: "Smith's Surprise," one of the "Jimmy Smith" series which Mack Sennett is producing; "Hiking Through Holland With Will Rogers," Pathe Review, No. 14; "The Medicine Man," an Aesop Film Fable; "Water Sprites," a Grantland Rice Sportlight; Topics of the Day, No. 14; the concluding chapter of "On Guard," and the two current issues of Pathe News, Nos. 30 and 31.

In the Hal Roach number comedy characterizations are given by Albert Conti, Stan Leurel and Oliver Hardy. Fred Guiol directed, under the supervision of F. Richard Jones; Lambert did the costuming.

The Will Rogers subject is the second release of a series of twelve of the "With Will Rogers, Our Unofficial Ambassador Abroad." The usual trio of principals—Raymond McKee, Ruth Hiatt and Mary Ann Jackson—are seen in "Smith's Surprise," which Gil Pratt directed under J. A. Waldron's supervision.

"Foiled" is the title of the final chapter of "On Guard," the Pathe serial which was filmed with military scenes and details through the courtesy of the United States Army. Incorporated in Pathe Review, No. 14 are "Underground Sweets," the planting and harvesting of sugar beets in Montana; "Villa Vistas," Pathecolor scenes of some of the estates in the French Riviera country; "Animal Crackers," dumb animals in a sketch on the studio lot. The Grantland Rice Sportlight offers scenes with a water background in Bermuda and features Martha Norleins, Helen Meany, Agnes Geraghty and other members of the Women's Swimming Association.

Educational Moving Into Paramount Bldg. Soon

EARLY in April Educational Film Exchanges, Inc., plans to move into its new quarters in the Paramount Building, Times Square, New York; the company expects to be established there by April 16. The major portion of the moving will be done on Saturday afternoon, April 9, from the present home office at 370 Seventh Avenue. Business will be resumed in the new office the following Monday morning without any interruption.

Educational will occupy the entire 22nd floor and will have 8,000 square feet of floor space at its disposal. The new location will be brighter, as there are nearly 60 windows, and more convenient, it is said. In the new quarters a complete centralization of all departments will be made possible.

Resume of Current News Weeklies

FOX NEWS, VOL. 8, NO. 48: North Atlantic—First floating mountains of ice seen this year sighted in steamer lanes; Florida—Babe Ruth starts out to earn that $210,000; Sarasota, Fla.—New York Giants fast getting in shape to make hard fight for another baseball victory. Bradentown, Fla.—Philadelphia Nationals getting down to hard work as hot Florida sunshine warms them up; New Orleans, La.—Boston's Red Sox all hard at it getting in trim for pennant race; Shreveport, La.—Chicago White Sox are training hard in southern sunshine for stubborn pennant battle. Cambridge, Mass.—The Harvard oarsmen begin spring crew practice with double barge; Ashbourne—One of England's oldest sports is football game in which whole city plays; Ione, Ore.—Here's a woman who tills farm with 36-horse team; Palm Beach—Bath and Tennis Club, retreat of smart set; St. Malo, France—Big fleet of three-masters set sail for Newfoundland with Church's blessing; New York—Daring workers operate with one foot on ledge and other on cloud; Florida—Beauties parade before critical throng for title of "Miss Miami."

FOX NEWS, VOL. 8, NO. 49: Mitchel Field, L.I.—Navy tests new plane, speedy "Sea Hawk," built to fight at sea and land on warship docks; Palm Beach—Society watches leading women golfers of nation compete in championship of Florida; News of Day—Paul Claudel, France's new Ambassador to U.S., here from Tokio; Oakland, Cal.—First almond blooms are celebrated with festival; Tonopah, Nev.—Pioneer days live again as richest gold strike in state's history starts big rush of prospectors; San Antonio, Tex.—Army trains big class of spirited ponies in game of polo; Nice, France—Ostrich-drawn car out every day on boulevard; Mexico City—Carnival season is on—and political situation is forgotten as throngs of revelers dance in street; Fort Meyer, Calif.—Philadelphia Athletics showing from which promises hard fight for American League flag. Clearwater, Fla.—Brooklyn Nationals winding up southern spring training season; Orlando, Fla.—Cincinnati Reds in last days of spring training in South; Florida—Students in art class of Miami University a moving model in their effort to portray realism; Muscle Shoals—Uncle Sam's greatest power plant in action.

FOX NEWS, VOL. 8, NO. 50: Washington, D.C.—President Coolidge pays visit to inspect work of reconstruction being done in White House; Santiago, Chile—American goodwill flyers reach half-way mark of 20,000-mile trip — later to meet disaster; In Public Eye — Harry F. Sinclair, of oil lease fame, convicted of U. S. Senate contempt; New York City—Sons and daughters of Erin march past Fifth Avenue crowds to honor St. Patrick; News of Day—Mighty monarchs of forest fall before the axe of Northwest lumberman; New York City—Two German exiles in this country, Hartz canary and police dog strike up friendship; Tijuana, Mexico—Thousands see field of eighteen thoroughbreds run in America's richest race, Coffroth Handicap; Philadelphia—When peacocks first begin to proudly spread gorgeous fan of feathers—then spring has come; Erie, Pa.—Entire city turns out to honor oldest citizen, Miss Sarah Reed, on occasion of 89th birthday; Palmetto, Fla.—Buffalo's Bisons show pennant form as team's Southern spring training draws toward its close; Tarpon Springs, Fla.—St. Louis Browns rapidly rounding out training under Dan Howley's watchful eye; San Antonio, Texas—Detroit Tigers are displaying fine form as they bring their training season to close; With Stunt Flyer—For thrill of your life, hop into this airplane and loop over Miami.

INTERNATIONAL NEWSREEL NO. 24: Detroit, Mich.—Fifty-fifty jury for $1,000,000 libel suit against Ford; Boston, Mass.—Couple wed on steamer's deck in Boston harbor; Berlin, Germany—Dizziest sport turns Germans topsy-turvy; St. Louis, Mo.—Up in the air on a bet; New York City—Signor Brancusi shows America something new in line of sculpture; Washington, D. C.—Coolidge watches progress of White House repairs; South Boston, Mass.—Boston celebrates 151st anniversary of Evacuation; San Francisco, Cal.—Chinese "hello" girls run telephone exchange; Gallatin Gateway, Yellowstone Park—Elk leap to freedom as spring opens "prison"; On French Riviera—Riviera's charms unfold before aerial tourists; Tijuana, Mexico—Canadian colt wins rich Coffroth Handicap; New York City—Loyal sons of Erin pay tribute to St. Patrick.

INTERNATIONAL NEWSREEL NO. 25: Shanghai, China—"Red" army takes Shanghai; Two Dotts, Mont.—Bringing in cattle for spring market; New York City—Thousands of gorgeous blooms shown at national exhibit; Paris, France—French railroad cars get quick and effective washing while on move; Boston, Mass.—Irish Republican leader welcomed at Capitol; Benton, Ark.—Scenes of ruin in wake of Arkansas tornado; Catalina Island, Cal.—Ball players trained by woman channel swimmer; Miami Beach, Fla.—Speedboat flyers set dazzling pace in cup race; Champaign, Ill.—Auto banned so college boys take to skates; Peru, Ind.—Polar daredevils try out new circus "sensation"; Cheltenham, England—First big steeplechase of season real thriller.

PATHE NEWS NO. 25: North Bend, Wash.—Powerful tractor snowplough bucks accumulated drifts of entire winter; Chicago, Ill.—Chinese devils get raise in great Field Museum when marionette exhibit showing celestials' idea of purgatory is moved to higher floor; White House—President Coolidge inspects progress already made as work is rushed; Geneva, Switzerland—Germany presides at League of Nations Council for first time; Annapolis, Md.—Husky young heirs of naval officers practise manly art of self-defense; Washington, D.C.—Federal Court finds Harry F. Sinclair guilty of contempt of U. S. Senate; New York City—Twenty thousand loyal sons and daughters of Erin march up Fifth Avenue; New York City—Hansele and Herr von Police Pup get great crush on each other; Tijuana, Mexico—25,000 racing fans gather at border track to see Sir Harry, three-year-old colt; West Point, N. Y.—The United States Military Academy celebrates 125th anniversary; New Haven, Conn.—Herbert Hoover, Secretary of Commerce, outlines plan for St. Lawrence River shipway; Miami, Fla.—Tiny tots provide colorful and gay spectacle as they vie for beauty crown; Lindsborg, Kansas—Prince William of Sweden welcomed to Bethany College, where he starts new Music Hall.

PATHE NEWS NO. 26—Miami Beach, Fla.—Speed boats cut snappy capers as they splash along in regatta held on beautiful Biscayne Bay; China—Cantonese take Shanghai; New York City—Color and fragrance pervade gorgeous display of blossoms in horticultural exhibits at great International Flower Show; Champaign, Ills.—Roll along, roll along—that's what students at University of Illinois do when use of automobiles is banned from college campus; New York City—American Legion officials sail for France; Peru, Ind.—Spring training makes circus animals work just as hard as big league ball team; Daytona, Fla.—Automobile drivers furnish many thrills as they pilot small cars in spectacular race; Washington, D.C.—Help President pick summer White House; New Orleans, La.—Grand Exalted Ruler Charles Grakelow guest of honor on brother Elks' sight-seeing tour; Atlanta, Ga.—Atlanta Crackers do all their spring training at home; Toledo, O.—Car ferry *Wabash*, largest on Great Lakes, christened by Mrs. Renza Taussig at launching; Cleveland, O. — Balto, hero husky of serum dash to Nome, is warmly welcomed with big parade; New Orleans, La.—Knute Rockne visits Loyola University; Detroit, Mich.—Commander Richard E. Byrd tries out great triple-motored monoplane in flight from Ford Airport to Grand Rapids; Philadelphia, Pa.—Mayor W. Freeland Kendrick presents belt to Joe Stetcher, champion wrestler.

Battle for Riches Theme of "Melting Millions"

THE story of "Melting Millions," the new Patheserial which features Allene Ray and Walter Miller, depicts a battle for great wealth between the heroine and crooks who covets a wealthy estate, the rightful property of the heroine. Spencer Bennet directed the new Pathe chapter play, the first chapter of which will be released on April 10.

E. J. Cour Appointed to Pathe's Chicago Staff

The editorial staff of Pathe News has been augmented by the appointment this week by Ray Hall, edtior-in-chief, of Eugene J. Cour, who will make his headquarters at Chicago. Mr. Cour will supervise the field work of the cameramen in the Mid West region, keeping in touch with all news sources, thus insuring more competent work throughout his territory. In addition to Mr. Cour, Editor Hall has engaged the services of John C. Zimmerman, formerly connected with the New York staff of newsreels, who will work out of Chicago under Cour's direction.

"Joneses" Series Well in Work at Stern Studio

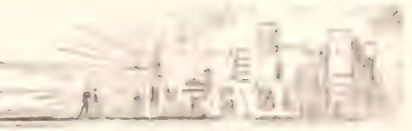
The Stern Bros. have "Keeping Up With the Joneses" well into production at their studio in Hollywood. The players decided upon to play the characters in this series of thirteen two-reelers are: Harry Long, Stella Adams, Addie McPhail and Gene Laymon. Gus Meins is directing and Page Wright, comedy writer, also has a hand in the productions. Two of the comedies have already been finished; the first is called "Keeping in Trim."

Beaudine Making New Jimmie Adams Comedy

HAROLD BEAUDINE is commencing production on a new Jimmie Adams comedy for Educational, based on an original story by Frank Roland Conklin. So far no title has been chosen for the picture, but Ann Christy, recently made a leading lady, will appear opposite Adams.



Studio Briefs



In the cast of Columbia's "Pleasure Before Business," are Lester Bernard and Henri Menjou. The former is the younger brother of the late Barney Bernard, while the latter is the younger brother of Adolphe Menjou. "Pleasure Before Business" is Frank R. Strayer's latest comedy drama for Columbia.

Artclass Pictures has signed Robert Frazer to portray Craig Kennedy in a forthcoming series of twelve two reelers, which will be released one a month commencing August 1, 1927. Dallas M. Fitzgerald will be in charge of production.

Richard Dix's next Paramount picture, his first to be made on the West Coast since "The Vanishing American," will be written by Ray S. Harris, who adapted Dix's football picture, "The Quarterback," and Sam Mintz, who gagged it. The title and theme of the new story is unannounced.

Lionel Belmore, Frank Elliott and Lon Peff have been signed for supporting roles in "The Tender Hour," the George Fitzmaurice production now being filmed.

Lester F. Scott, Jr., producer of Pathe Westerns, has placed in production a new Buffalo Bill, Jr., starring vehicle temporarily titled "Paid Off." Having completed initial scenes at the Chadwick Studios, the company is now on location at Indio.

Kathryn McGuire will be the boarding-school chum of Colleen Moore in "Naughty But Nice." The balance of Miss Moore's supporting cast announced to date includes Donald Reed, in the leading male role opposite the star, Edythe Chapman and Clarissa Selwynne.

Marion Davies this week began work on her new production, "Quality Street" at the Metro-Goldwyn-Mayer studios. The picture is being directed by Sidney Franklin from the screen play prepared by Albert Lewin and Hans Kraly.

First National has purchased an original story by Lenore Coffee, entitled "Lonesome Ladies." The picture will go into production at an early date with Lewis Stone and Anna Q. Nilsson in the featured roles. It will be one of First National's early summer releases.

Doris Henderson, member of the scenario staff at Paramount's West Coast studio, is preparing the screen adaptation for "The World at Her Feet," Florence Vidor's next Paramount starring vehicle. The film play will be a screen translation of a French stage success, "Attorney Balbee and Her Husband," by Georges Berr and Maurice Verneuil. Miss Anderson's most recent work was the adaptation for "Kiss in a Taxi," starring Bebe Daniels. Production on the new Vidor film is scheduled to begin within the next two weeks, with Luther Reed directing.

The company making "The Country Beyond Law," Ken Maynard's new First National starring film, is now working on location near Fresno, Cal., for the ranch sequences which picture the introduction of United States [illegible] in a country infested with gunmen. The company will spend at least two weeks on the location and will then return to the studio for interiors. Dorothy Dwan is the Maynard's leading woman. Other players are Tom Santschi, Noah Young, Gibson Gowland and Billy Butts.

Rex Lease, one of the players in F. B. O.'s "Moulders of Men," has been signed to a long-term contract with that organization. His first assignment, under the contract, will be "Not For Publication," which Ralph Ince will direct. Ince will also play the leading role. Lease will have the part of a newspaper reporter in this production, a role which he played in real life before entering the films.

The role of a United States cavalry officer in "The Bugle Call," has been assigned Svend Borg, former interpreter for Greta Garbo, and Swedish consular attache. He was an actor on the stage in his native land before becoming a consular attache. This is his first screen appearance. Nancy Price and Mary Jane Irving, child actresses, are to be Jackie Coogan's playmates in "The Bugle Call."

During the past week five former Grange players were signed by Jess Smith to enact minor roles in "The Poor Nut," the college farce which he is producing for First National. From Iowa University come Paul Minick and Harold "Tubby" Griffin, from Penn State Mike Machalsky, from Indiana Larry Marks and from U. S. C. Bullett Baker. Among the prominent ex-college athletes is Fred Lorenz, former Iowa track star. Smith also has Cornelius Keefe, New York stage actor, in the cast in the role of the cheer leader—the role that he originally played in the stage version of the Nugent play.

"Diamonds in the Rough," and Natli Carr, a Russian actress new to the American screen and stage, made their debut the other day at the First National Burbank studios where photography was begun on the Milton Sills vehicle which Ray Rockett is prducing for First National release. Charles Brabin is directing the story, which was adapted from George W. Sutton's magazine story, "The Dawn of Tomorrow," with continuity by Mary O'Hara. William McCann is assisting Brabin and Charles Van Enger presides over the cameras. Other members of the cast are Charles Gerrard, Edward Peil and John Miljan.

Metro-Goldwyn-Mayer's original schedule with regard to Lillian Gish will be carried out. As a consequence the actress' next picture starring vehicle will be "The Wind," to be followed by "The Enemy." Lars Hanson will appear in "The Wind," which Victor Seastrom is to direct. Work will start on the new production as soon as Hanson finishes the title role of "Captain Salvation."

Upon the completion of "Naughty Nannette," her present starring picture, Viola Dana will start work on "Follow Your [illegible]

[illegible] capacity of assistant director. His addition during the production filming of "A Perfect Gentleman," Banks' forthcoming feature comedy for Pathe.

[illegible] an exclusive contract by Metro-Goldwyn-Mayer. He has just completed a role in "'Frisco Sally Levy," a farce comedy as yet unreleased.

Tom Kennedy, whose hard-boiled visage has been seen in several of Paramount's feature comedies, will play the part of a blundering tenderfoot in "Drums of the Desert," the forthcoming picturization by Paramount of a novel by Zane Grey. John Waters will direct. Warner Baxter will play the romantic lead.

The lead in Metro-Goldwyn-Mayer's "The Callahans and the Murphys," will be portrayed by Sally O'Neil. Another important role in the film has been assigned Marie Dressler, who is now on her way to the Coast. The leading man will be Lawrence Gray, borrowed from Paramount for the part. Gertrude Olmstead and Eddie Gribbon are also members of the cast. The picture was adapted to the screen by Frances Marion and will be directed by George Hill.

Hobart Henley will direct "Spring Fever," the William Haines starring vehicle which Sam Taylor was originally scheduled to direct, but due to a change of plans, the latter was called back to the Mary Pickford unit, where he is under contract. Frank Currier and George Nichols were this week added to Haines' support.

Lucian Littlefield has just signed a Universal contract to appear in "The Small Bachelor" which went into production this week at Universal City under the direction of William Seiter, who is directing Andre Beranger and Barbara Kent.

[illegible] "The Thirteenth Hour," has been placed under contract [illegible] Goldwyn-Mayer.

Viola Brothers Shore, contributor to several national magazines, has joined the list of scenarists now working at the Metro-Goldwyn-Mayer studio. Under her new contract she will do original stories and adaptations.



"Roped In"
(Educational-Mermaid Comedy—Two Reels)

(Reviewed by Paul Thompson)

HERE is a decidedly rough-house comedy filled with action from the very start. Al St. John is the star. He is the author of a book on wrestling based on pure theory. To exploit the book the publisher decides to stage a match between the author and Bull Montana. If you know Bull you will get the possibilities. They are realized to the full. But things start on the train en route to the bout. Bull encounters Al and they mix it up. By chance Bull goes through the car window. He arrives limping. Of course, there is the feminine influence to refine proceedings but does it? It does not. The wrestling match is the wildest sort of burlesque with Al ultimately winning. How it would be unfair to divulge. Sufficient that this is a typical Mermaid comedy with the same group of farceurs, Al St. John, Lucille Hutton, Robert Graves, with Bull Montana as an added starter to provide the fun-making.

Jack White supervised the comedy, with Charles Lamont directing.

"Smith's Surprise"
(Pathe—Two Reels)

(Reviewed by Harold Flavin)

FURTHER adventures of the newly-married Jimmy Smiths and their baby. Wifie plans to surprise hubby by presenting him with a car for his birthday, also contracting with the auto-salesman to teach her to drive. Jimmy's jealousy is aroused when he sees the salesman driving his wife about town so, in company with an office "friend" he sets out to "get" the salesman. The "friend" provides a car and he and Jimmy are on the trail, winding up in a chase at the end of which explanations are made and peace reigns until the next of this series. The baby is a surprisingly good actress.

There's lots of good fun in this number of this series and it's a perfectly plausible idea.

"The Pride of Pipe Rock"
(Universal-Mustang—Two Reels)

(Reviewed by Paul Thompson)

THIS is the tale of a marriage that did not come off. It concerns Pee Wee Holmes and Ben Corbett. The former was the bride—disguised, of course, in a lace curtain and some borrowed feminine finery—and the latter the groom. Ben had proposed to Susie Harper and thought she had accepted. Accordingly he got a license and the justice. Susie did not mean it so got Pee Wee to substitute as the bride. From this you will get some idea of the fun put into this two-reeler with all the familiar Pipe Rock characters much in evidence. It was obviously built for laughs and gets its fair share of them.

Vin Moore directed. Released April 23.

"Lookout Buster"
(Universal-Stern Brothers—Two Reels)

(Reviewed by Paul Thompson)

"BUSTER BROWN" is threatened with the loss of "Tige." Fortunately, the sagacious dog is not lost except for part of the two reels that compose this latest two-reel comedy.

The tale goes this way: Being hot weather all dogs are supposed to be put in quarantine, including the redoubtable Tige. Naturally, Buster and Mary Jane rebel. Their rebellion takes the form of putting Tige in a box and having him and themselves driven off on a truck. They fall from the truck but Tige's box arrives at a robbers' cave. They play poker on top of the box in which he is confined. He draws the money down through an opening. His presence discovered, they attempt to kill him. He escapes and from the top of a cliff rolls boulders down on them with such accuracy that they are all laid out cold. The rest is easy. The detectives pick up the trail, get the robbers, reward Tige and give him his freedom.

Arthur Trimble, Doreen Turner and Tige, as usual, under Gus Meins' direction. Released April 4.

"Felix the Cat in Barn Yarns"
(Educational-Sullivan Animated Cartoon—One Reel)

VERY materialistic this creation of Pat Sullivan; very little of the spiritual. Always his object in life sems to be food. This issue differs not a whit from many of its predecessors in its motif even if the treatment is varied. Temporarily discouraged from stealing a diner's food by a dose of pepper, Felix pursues a duck as a possible meal. To the edge of a pond he follows on. Onto the pond goes the daring cat. Of course the duck swims but Felix does not. He sinks but is rescued by the conscience-stricken decoy. The latter wins the cat's undying friendship. The first proof of this is when Felix inserts a piece of pipe in the duck's throat so that the farmer's axe has no effect. Then the farmer attempts to drown Felix, but he is rescued by three fish. To repay them for their kindness the cat unhooks worms from the farmer's line. It is good fun.—PAUL THOMPSON.

"Hot Air"
(Universal-Bluebird—One Reel)

CHARLES PUFFY goes up in the air in several ways. He is in love with Elsie Tarron and jealous of her falling for a French aviator. Incidentally the latter's scene with Elsie in the house telling her stories of his deeds is one of the best in the picture and is admirably acted by both. Charles assists at the piano strumming and pounding, while the tete-a-tete is going on. The aviator takes Elsie aloft. Charles climbs into a plane which is started by a mechanic who thinks he is an aviator. Charley thinks the passenger in front of him the pilot. Once in the air with no guide the plane does the thousand and one crazy things one might expect of it. It is filled with trick photography and quite amusing.

Charles Martel and Lydia Yeamans Titus are also in the cast. Sweet directed. Released March 18.—PAUL THOMPSON.

"Below the Equator"
(Fox-Varities—One Reel)

APRIL 3rd's release of 875 feet of Fox Varities takes the camera operator and the movie follower to one of the most beautiful cities in the world—and I know whereof I speak—Rio de Janeiro, Brazil. Complete photographic advantage as far as is possible in less than a thousand feet, has been taken of the beauties of the place. It is shown from all angles, from the mountain tops and from the street level and—best of all—from a hydroplane. The latter reveals perfectly the geographical beauty of the city from the air. If the spectator is afraid of heights he will have to close his eyes for most of the film because to all intents and purposes the movie follower is always alongside of the camera operator. Photographically, also, the issue is admirable.

PAUL THOMPSON.

"Jane's Hubby"
(Universal-Stern—Jane Series—Two Reels)

(Reviewed by Paul Thompson)

THIS is quite an amusing comedy Scott Pembroke has directed in "What Happened to Jane" series. It is released April 20. It tells the tale of Jane's new husband who is brought home. Any husband is objectionable to her parents and this youth particularly so. Hence he gets a position in the household as a colored maid. And then the fun begins. The colored butler falls hard for Jane's husband and is continually being hit for a goal by the latter. The black make-up comes off every time he kisses Jane and that helps a lot. After as exciting a half hour as you can ask for, the honeymooners find sancutary in jail by getting arrested for speeding. But—their parents also are locked up for the same reason. Inasmuch as the former is for six days, the latter for thirty, there is a chance for some happiness for the lovers when their term is completed.

It is well written, directed and acted and will entertain.

"First Prize"
(Educational-Cameo—Two Reels)

(Reviewed by Paul Thompson)

PHIL DUNHAM becomes a painter for the purposes of the comedy. He paints a portrait of Alice Belcher, the movie mother of Toy Gallagher, because the former insists that the suitor who wins her daughter must be a great painter. Judging by his portrait he is not. But he thinks he is and carries his painting to an exhibition for judgment. Unfortunately going through the streets he has landed in some hay which has stuck to his coat. This means that a veritable Noah's Ark of animals follow the hay—and Phil—to the exhibition. With animals all over the place mingling and butting the guests you will get some idea of what an orderly well-behaved exhibition it turns out to be.

Director Mark Sandrich has seen to it that the most complete advantage has been taken of the opportunities that this combination of circumstances represent. A veritable madhouse of animals and humans.

"Hiking Through Holland With Will Rogers"
(Pathe—One Reel)

CLEVER subtitles, the brain-children of Will Rogers, interesting views of people and country and a few mild bits of comedy make up the second of the "Our Unofficial Ambassador Abroad" series of which there will be twelve in all. While not counting lost the time spent in looking at this number I rather expected better from Rogers, having seen some of his previous film efforts.

You won't experience any trouble selling it, for who amongst us doesn't want to see the famous wit of the day —HAROLD FLAVIN.

"Water Sprites"
(Pathe-Sportlight—One Reel)

ANOTHER of the always interesting reels dealing with sports made up by Grantland Rice. This number, as the title implies, deals with swimming. Rice takes us to Bermuda, where a number of national women stars are wintering and keeping in trim. They demonstrate fancy dives, new strokes and water-waltzing.

All this takes place in the "Blue Grotto," and, photographed in color, it is a very picturesque spot.—HAROLD FLAVIN.

A Kiss in a Taxi

Bebe Has a Slapstick Comedy

Reviewed by Laurence Reid

THE law of averages is at it again proving that Bebe Daniels has had too much luck of late with her pictures to keep up the good record. Her newest exposure is celluloid takes her into the hokum fields of slapstick—and there is not enough of it to keep it going all the way. Consequently, when the action slackens in its pace, they fill up the gaps with flying glasses and crockery. A weak story at best it needs constant aid from the breakable china. The star carries out her assignment in her role of a waitress in a Parisian cafe.

The plot—what there is of it—projects the heroine as very much opposed to the osculatory advances of her customers. Which gives her the opportunity to demonstrate a spirited arm and hand when the big boulevardier happens along. After he has kissed the girl in a taxi she learns that he can help her boy friend in putting his painting over. So she allows him to become serious. Which, naturally, stirs up a pretty kettle of fish since the benefactor has a wife who demands explanations—to say nothing of the youth who wants a show-down.

So the story builds to its obvious conclusion—with complications developing to keep the pot a-boiling. The slapstick intrudes ever so often—and most of it is pretty good because of the presence of Chester Conklin and George Marion, Jr., as funmaker and titler, respectively. Miss Daniels renders a clever characterization.

The Cast: Bebe Daniels, Chester Conklin, Douglas Gilmore, Henry Kolker, Richard Tucker, Eulalie Jensen, Rose Burdick, Jocelyn Lee. Director, Clarence Badger.

THEME: Comedy-romance of waitress who becomes friendly with benefactor in order to help her fiance.

PRODUCTION HIGHLIGHTS: The comedy moments by Conklin. The subtitles. The breezy performance by star. The incident. The development of the conflict. The settings.

EXPLOITATION ANGLES: Tease along comedy lines. Play up as breezy comedy with star giving dashing performance. Play up Conklin.

DRAWING POWER: Suitable for neighborhood houses.

Length, six reels. Released March, 1927.
Produced and distributed by Famous Players.



Interior Shots from Metro-Goldwyn-Mayer's "The Demi-Bride"



Camera shots from "The Rough Riders," the Paramount road show

All Aboard

Johnny Goes from Shoes to Sheiks

Reviewed by L. C. Moen

THIS latest Johnny Hines vehicle is somewhat slow in starting, but once it gets under way it unwinds a goodly number of laughs, chiefly as the hero plays the part of a conventional shoe clerk who forgets to do the right thing from morning to night. In the shoe store he meets Thomas Brooks, who conducts world tours, and his lovely daughter, May, and unburdens his suppressed dreams of traveling. May leaves her vanity case, and Johnny, who loses his job, goes to her father's office and is engaged to conduct a tour through Egypt on which May goes. She is chaperoned by an officious aunt, and numerous complications on shipboard follow. Photographs taken by an amateur incriminate Johnny, and when they arrive in Egypt May is not speaking to him. She is captured by a sheik who wants to add her to his harem and Johnny starts in pursuit. A prince fleeing from a [illegible] and return to his village. He does so, sees May and the sheik and starts in pursuit. Wild adventures in the palace follow as he attempts her rescue. In the end, of course, he succeeds and they drive back across the desert.

Edna Murphy is a charming heroine and Dot Farley amusing as the aunt. This should satisfy the Hines following nicely, and [illegible]

The Cast: Johnny Hines, Edna Murphy, Dot Farley, Harry Harrison, Frank Hanna, Gale Henry, Jean [illegible], Director, Charles Hines. Story by Hal Conklin.

THEME: Feature comedy of young shoe clerk who conducts world tour, falls in love with boss's daughter and rescues her from villainous sheik.

PRODUCTION HIGHLIGHTS: The hall bedroom sequence. The bathroom sequence. The hair bobbing scenes. The desert wedding. The adventures in the palace.

EXPLOITATION ANGLES: Play up the star and cast. Title suggests all sorts of possibilities.

DRAWING POWER: Star and title should pull them in without difficulty.

Length, [illegible] Released May 1, 1927.
Produced and distributed by [illegible]

National.

The Rough Riders

Picturesque and Worth Seeing

(Reviewed by Laurence Reid)

THE much-publicized picture of Teddy Roosevelt and the Spanish-American War certainly lives up to its advance notices. Seeing as how these films which embrace wartime adventures must crackle with action this celluloid treatment of the hectic days of '98 sets a fast pace and keeps it through the finish. "The Rough Riders" is not so episodic as its title indicates. True its moving moments have to do with the exploits of the famous troop, but the director has enlarged the theme to capture a romantic yarn having to do with a couple of San Juaners and the girl they left behind in San Antonio.

The story is told in simple style and builds directly to its climax. No attempt has been made to paint a halo over the head of Roosevelt. He merely takes his place here as one of the boys, and Frank Hopper, a remarkable double for T. R., does his work without any ostentatious swagger. The picture balances its war scenes with a deal of comedy gags and keeps from waving the flag as a result. The high spots are found in the training camp at San Antonio and in the climb of San Juan Hill.

There is some good pathos and some worthy heroics, noticeable when Charles Farrell carries his rival, Charles Emmett Mack (who, sad to relate, was killed a few days ago in an auto accident) through the enemy lines to a hospital tent. The acting is good

The Cast: Frank Hopper, Charles Emmett Mack, Charles Farrell, Mary Astor, Fred Kohler, George Bancroft, Col. Fred Lindsay. Director, Victor Fleming.

THEME: Romantic melodrama of Spanish-American War showing a love triangle and exploits of Roosevelt's troopers in camp and in Cuba.

PRODUCTION HIGHLIGHTS: The camp scenes. The climb of San Juan Hill. The historical highlights. The thrills. The love triangle. The rescue of the rival. The acting by every member of cast. The atmosphere. The titles.

EXPLOITATION ANGLES: Ballyhoo it in every way with teasers, posters, etc. Tie up with Spanish War veterans, Legion posts, etc.

DRAWING POWER: Title and fame of T. R. will draw them. For any house.

Produced and distributed by Famous Players
Length, ten reels. Released——



Intervals, amusing and otherwise, from "All Aboard," a First National picture



Highlights from "A Kiss in a Taxi," a Paramount production

The Demi-Bride

Entertaining Little Number With Norma Shearer

(Reviewed by Laurence Reid)

AS a story this entry of Norma Shearer's is no great shakes. It is rather light and inconsequential, but, thanks to intelligent treatment, it is handled in an easy-going, but thoroughly delightful manner with the result that it measures out a fulsome hour of entertainment. It's a gay little plot which never becomes deadly serious and whoever attended to the job of casting it picked the right players. They don't break it—they make it— and Robert Z. Leonard takes up the megaphone and directs it with good cheer.

The idea expands around a love-sick stepdaughter who falls in love with a young bounder—thus precipitating a romantic how-to-do-right at the start because of the youth's affection for the girl's mother. The film has a breath of "The Marriage Circle" about it which is high compliment indeed. The farcical pretentions are obeyed, which means that the characters must be kept in the dark while the patrons out front must be kept informed over the turns and twists of the plot.

It is pleasant film fare with Miss Shearer, Lew Cody and Carmel Myers giving it just the right proportion of high jinks to keep the spectator interested. It presents some attractive scenes, the sets and costuming being attractive.

The Cast: Norma Shearer, Lew Cody, Lionel Belmore, Tenen Holtz, Carmel Myers, Dorothy Sebastian. Director, Robert Z. Leonard.

THEME: Romantic comedy of school-girl who wins young bounder away from his reckless past and her gay step-mother to boot.

PRODUCTION HIGHLIGHTS: The scene when girl becomes bride. The antics of the step-mother. Cody's suave performance. The fencing scene. The fine work by entire cast. The settings and atmosphere. The light comedy spirit with which it is fashioned.

EXPLOITATION ANGLES: Exploit through its romantic appeal. Play up as dashing comedy of manners. Feature the star and cast. Use stills of the fencing scene.

DRAWING POWER: O. K. for high class and neighborhood houses.

Produced and distributed by Metro-Goldwyn-Mayer.
Length, six reels. Released March, 1927.

Slide Kelly Slide

Picture Steals Home as Box-Office Hit

(Reviewed by Laurence Reid)

IT'S safe to call the turn on this one—it's a box-office hit. Which means that there will probably be a deluge of baseball stories. The season is so short, however, that producers can't waste time with the idea. "Slide Kelly Slide" is a breezy little number—one that does not overdraw its plot, nor on the other hand allows itself to become gagged with baseball hokum. Anyone who can tell a bat from a tennis racquet will find a lot of enjoyment in following the adventures of the smart-Aleck rookie whose wise-cracks and practical jokes lead him into all sorts of trouble before he comes to earth and becomes regular.

William Haines is just the right man for the part of the rookie pitcher. He dazzles the boys at the training camp with his exaggerated opinion of himself—and tempers the role with a deal of feeling when it dawns upon him he is getting nowhere with his "know-it-all" attitude. You can see by this that the theme is founded upon that ancient but honorable device—the making over of a cocky youth.

The training camp stuff is excellent—and the scenes of diamond activity are authentic too. A first rate tie-up has been made with the last World Series, thus affording a fitting background.

The Cast: William Haines, Sally O'Neil, Harry Carey, Junior Coghlan, Warner Richmond, Karl Dane, Paul Kelly, Guinn Williams, Mike Donlin, "Irish" Meusel, Bob Meusel, Tony Lazzeri. Director, Edward Sedgwick.

THEME: Comedy-drama of rookie ball-player who tries to out-smart everyone, but who eventually is taught how to be regular.

PRODUCTION HIGHLIGHTS: The training camp incident. The rookie's gags. The development of romance. The drama with the mascot of team. The scene when rookie is given the air. The climax. The atmosphere.

EXPLOITATION ANGLES: Play up as genuine baseball story. Tease the title. Put it on for summer business. Tie up with ball teams.

DRAWING POWER: O. K. for any house.

Length, seven reels. Released March 1927
Produced and distributed by Metro-Goldwyn-Mayer.



Scenes from "The Arizona Wildcat," a Pathe Western



Heart-felt drama is revealed in these four scenes from F.B.O.'s "Moulders of Men"

Resurrection

And How Dolores del Rio Can Act!

(Reviewed by L. C. Moen)

ALTHOUGH [illegible] great stories of modern times, and Edwin Carewe has come through with a masterpiece of sure, forceful direction, the work of Dolores del Rio as the peasant girl is so unforgettable that it remains the outstanding impression made by the picture. Carewe has wisely simplified the story rather than alter it greatly, focussing interest on the main theme, the rebirth of two souls through a great sacrificial love.

Count Ilya Tolstoy, the author's son, appears as a philosopher in a series of scenes connecting the episodes of the story, bridging time lapses smoothly and saving much useless footage. The Russian atmosphere of the picture is convincing, so far as we are competent to judge, and there is a remarkable absence of any jarring note. Players, settings, story and photography are in harmony throughout, building up an impressive, gripping narrative that moves with the inevitability of Fate.

Rod La Rocque is splendid in the role of the prince, and the others of the cast deserve more mention than space will permit. "Resurrection" is big in theme, powerful in direction, brilliant in acting—and watch Dolores del Rio.

The cast: Rod La Rocque, Dolores del Rio, Mary [illegible], Lucy Beaumont, Vera Lewis, Clarissa Selwynne, Joseph Southern and Count Ilya Tolstoy. Directed by Edwin Carewe. Scenario by Fred Myton.

THEME: Russian drama of peasant girl deserted by lover and tried for murder, who, when he returns and wins freedom for her, refuses to let him marry a woman of her sort because of her great love for him.

PRODUCTION HIGHLIGHTS: Miss del Rio's acting. Direction and atmosphere. The railway station scenes. The ending. The trial.

EXPLOITATION ANGLES: Play up the powerful theme and the fame of the story.

DRAWING POWER Big enough for any house.

Length, 9,320 feet. Released March [illegible]
Produced by Inspiration and Distributed by United Artists.

The Arizona Whirlwind

Bill Cody Outdoes Himself Once More

(Reviewed by Paul Thompson)

KARL CRUSADA has provided Bill Cody with one of the most thrilling vehicles which he has had for a long time. With the co-operation of Director William J. Craft he has Bill doing all the hard-riding for which he is famous and also winning more hand-to-hand fights than have characterized his recent pictures. Bill is in love with the daughter of his father's greatest enemy, who is responsible for the latter's demise. To bring to justice this arch-criminal and still hold the affections of the girl is some task which only a scenarist confident of the ability of his star would dare ask of a player. That Bill gets away with it goes without saying.

The story concerns the attempt of a gang of crooked politicians to steal a valuable gold mine from the men who are the real and legitimate owners. To block them the local newspaper publishes the real story. The honest candidate for mayor is spirited away. Bill arrives in time to prevent the eviction of the real owners of the mine but only after a terrific struggle. Then, disguised as a Spaniard, he secures from the villain the paper which was stolen from his father when the latter was murdered. This is the one thing he has been seeking for throughout the picture. Of course it is not achieved until a fight, which suggests some of the John Barrymore or Douglas Fairbanks pictures, has been staged.

As a matter of fact it really is a smashing, gripping, melodramatic picture which unquestionably will go over with old and new admirers of Cody.

The Cast: Bill Cody, Margaret Hampton, Dave Dunbar, Hughie Mack. Director, William J. Mack. Author, Karl Crusada. Cameraman, Art Reeves.

THEME: Melodrama of Western hero who revenges himself upon his father's enemy whose daughter he wins.

PRODUCTION HIGHLIGHTS: Excellent photography throughout.

EXPLOITATION ANGLES: Above and Cody's growing reputation.

DRAWING POWER: Should be excellent.

Length, 4,134 feet. Released March 27.
Produced and distributed by Pathe.



Diverting episodes from "Slide, Kelly, Slide," Metro-Goldwyn-Mayer's baseball picture



Glimpses into United Artists' presentation of "Resurrection," a screen version of the Tolstoi novel

Moulders of Men

The Elks Make Their Picture Debut

(Reviewed by Paul Thompson)

HERE is excellent entertainment that really needs no fraternal tie-up. It is the story of two waifs of the slums, the principal one a crippled kid brother of a gangster. The idea of fraternal affection is not a new theme, but is so rarely used as to have the virtue of novelty. It all centres around a narcotic crusade on the part of one of those young men who are prosecuting the campaign more to save children from the curse than the older addicts. The story is by John C. Wilder, incidentally the deservedly successful editor of The Elks Magazine.

The Elks organization figures logically and convincingly and not at all too intrudingly. It is at one of their hospitals the crippled boy is made straight and strong again. There is just a flash of the work that the organization does in caring for youngsters. And—the hero is a member of the order. Conway Tearle does this part quite well, but the real honors logically go to the little boy, Frankie Darro. His is a really admirable performance and all sorts of honors are his even if we must not forget that Director Ralph Ince was always there in front with the megaphone.

The squalor of the tenement district sequences is overplayed and stressed too much. That is a minor defect in a piece that does stir and thrill.

The Cast: Conway Tearle, Margaret Morris, Frankie Darro, Rex Lease, Eugene Palette, Jola Mendez, William Enright. Director, Ralph Ince. Author, John Hilder. Adaptation and continuity by Dorothy Yost. Cameraman, Allen Siegler.

THEME: Love of brother for brother. Narcotic evil background.

PRODUCTION HIGHLIGHTS: Frankie Darro's acting. Interesting story well told and directed.

EXPLOITATION ANGLES: Child theme and star. Of course Elks tie-up. Civic societies helping suppress narcotic evil.

DRAWING POWER: Good.

Length, 6,413 feet. Released February 27, 1927.
Produced and distributed by F.B.O.

The Fightin' Comeback

Buddy Roosevelt in a Good Vehicle

(Reviewed by Paul Thompson)

WESTERNS are getting better, I think. More thought seems to have gone into their plots with ingenious twists and characterizations of others than the star, photography, etc. This comes to me, not for the first time, but again after seeing Buddy Roosevelt in "The Fightin' Comeback." Much territory, physically as well as mentally, is covered in this latest hard-riding screen story, two towns in Arizona—between which most of the action swings back and forth—Mexico and intervening states. The plot is new, the characterizations—especially that of Clara Horton as a trouper stranded in a small town and compelled to work in a counter lunch room—good, and the riding all that anyone can ask for.

The tale tells of the hero gambling his month's wages in town and catching the faro dealer cheating. He holds up the gambling house and seeks refuge in Mexico. At the inspiration of a tramp he decides to return and face the music. En route he is held up by a gang of outlaws. He becomes their leader and persuades them also to return. Buddy's arrest is secured and then it appears he was wanted by the sheriff only as a material witness against the crooked gambler. He had escaped with the counterfeit money which the faro-dealer was handling.

The Cast: Buddy Roosevelt, Clara Horton, Sidney M. Goldin, Richard Neill, Robert Homans, Charles Thurston, Richard Alexander. Director, Tenny Wright. Author, Walter J. Coburn. Continuity, Frank J. Ingram. Photographer, Ray Ries.

THEME: Western. Cowboy who thinks he goes wrong but "reforms."

PRODUCTION HIGHLIGHTS: Originality of plot, character sketches, direction, photography.

EXPLOITATION ANGLES: Above and Roosevelt's name.

DRAWING POWER: Good.

Length, 4,415 feet. Released April 3, 1927.
Produced by Action Pictures (Lester F. Scott).
Distributed by Pathe.



A quintet of stills from "Hey, Hey, Cowboy," a Universal Western



Highlights from the Fox Films Western, "The Broncho Twister"

White Flannels

Tale of the Coal Miners Filmed

(Reviewed by Paul Thompson)

LUCIAN CARY wrote a story for "The Saturday Evening Post" which enjoyed great popularity. It was inevitable that it should be filmed. It has been, Graham Baker doing the work of transposition. The result is a mixture of good and bad. It starts off with a most convincing picture of a miner's family and their life in a western Pennsylvania town, the ambitions of the mother for a different career than that of the father-husband for the son, the latter's love affair and the inevitable opposition to this by the mother because it interferes with her plans.

Alright as a plot; interesting and entertaining. The whole trouble is in the treatment. Possibly the version is what the public wants but I question it. The melodrama has been played up to the detriment of what should have been a human, plausible story. The college phase is absurd and thoroughly artificial. The mining accident and rescue with its toiling, sweating, primitive men borders on burlesque. Instead of a picture that should be suitable for the best houses it resolves itself into one that really belongs off the main highways. It is a shame, because the story and the actors are there, but to my way of thinking, wasted.

The Cast: Louise Dresser, Jason Robards, Virginia Brown Faire, Warner Richmond, George Nichols, Brooks Benedict, Rose Blossom, Rosemary Cooper. Director, Lloyd Bacon. Author, Lucian Cary. Scenarist, Graham Baker. Cameraman, Ed Du Par.

THEME: Ambition of a mother for her son to emancipate himself from the mining level and her failure.

PRODUCTION HIGHLIGHTS: Good story. Excellent cast. Convincing graphic shots of a coal-mine town and the lives there.

EXPLOITATION ANGLES: "Saturday Evening Post" readers of original. Above p.h.l. Mine and college contrasts.

DRAWING POWER: Fair. Good in second-grade houses.

Length, 6,850 feet. Released [illegible]
Produced and distributed by Warner Brothers.

The Broncho Twister

Tom Mix and Tony Do Their Stuff

(Reviewed by Paul Thompson)

SOMETIMES I wonder if Tom Mix and his collaborators, author, scenarist and director, do not put too much into their pictures. Probably I am wrong and my viewpoint valueless, because, after all, is he not the most popular financially and otherwise, of all the Western stars? The thought, however, has come to me before but especially after seeing his latest offering, "The Broncho Twister." Into this he has put everything and it strikes me that less would do. That striking episodes would gain were they not in such striking prodigality.

For a start, for example, there is the novelty of Tom in the role of a marine returning on a transport from service abroad, where he won all sorts of distinction. Disembarked and discharged from the army he starts for his beloved West. On the train he meets attractive Helene Costello. He starts a flirtation with her. While in her stateroom he discovers through the car window a man and a girl on horseback being pursued by a group of five others, also mounted. He leaps from the car window onto the back of Tony. The girl was his sister, the man his father, the pursuers their enemies. Excellent start. This is followed by material that is quite reminiscent of Fred Thomson's "Don Mike" with a Spanish setting, fiesta, etc. The piece will score the usual Mix success; of that there is no doubt.

The Cast: Tom Mix, Helene Costello, George Irving, Dorothy Kitchen, Paul Nicholson, Doris Lloyd, Malcolm Waite, Jack Pennick, Otto Fries. Director, Orville Dull. Author, Adela Rogers St. John. Scenarist, John Stone. Cameraman, Dan Clark.

THEME: Western; hero fights and beats cattle and land thieving neighbor and wins stepdaughter.

PRODUCTION HIGHLIGHTS: Novel beginning. Multiplicity of stunts and action. Settings.

EXPLOITATION ANGLES: Tom as a marine; comedy element.

DRAWING POWER: Good.

Length, 5,435 feet. Released March 13, 1927. Produced and distributed by Fox Films.



Interesting episodes from "White Flannels," a Warner Bros. production



Scenes from "The Fightin' Comeback," a Pathe release

Men of Daring

Better Type of Western; Gold Rush Tie-Up

(Reviewed by Harold Flavin)

CLASS this among the better type of Westerns coming from the Universal studios. It has an historical background, considerable action, some mild comedy and a star who can ride and shoot but who should stay away from the romantic scenes, as the only expression he registers in the more tender moments is helplessness. There are several good tie-up possibilities connected with this production which has a gold rush as its main theme in view of the publicity given in the daily papers of late to the two boys who have discovered gold in Tonopah, Nev.

I was rather disappointed with the climax, the attempt of the Indians to wipe out the wagon train; in the first place there are comparatively few close-ups of hand-to-hand fights because the redskins weren't permitted to get that close, owing to the arrival of the troops; again, it seemed rather ridiculous to lay mattresses on the ground to support the wounded who, according to song and story, are big, strong, he-men. However, these are minor faults and do not detract much from the entertainment possibilities of the picture.

The tale tells of the efforts of Black Roger to keep pioneers from encroaching on the gold fields of which he has defrauded the Indians. He is defeated through the efforts of the hero and his very intelligent horse.

The Cast: Jack Hoxie, Ena Gregory, Marin Sais, Francis Ford, Jimmy Kelly, William Malan, Ernie S. Adams, Robert E. Milash, Joseph Bennet, Bert Lindley, John Hall, Bert Apling. Story and continuity by Marion Jackson. Directed by Albert Rogell.

THEME: Western. Villain, seeking control of Dakota gold fields, attempts to ward off pioneers, but is defeated.

PRODUCTION HIGHLIGHTS: The fast action, the riding and shooting of the star. The attempted massacre.

EXPLOITATION ANGLES: Ready made through newspaper publicity on recent gold discovery.

DRAWING POWER: Okay for middle class houses and people.

Length, 6,155 feet. Released June 5, 1927. Produced and distributed by Universal.

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PUBLICITY DIRECTOR, now engaged, wishes to make change. Conversant with editorial and advertising publicity in all its phases. For several years in charge of publicity department of well-known metropolitan picture theatre. Can consider New York engagement only. Box 390, Motion Picture News, New York City.

WILL make long term ground rental lease or will consider the erection of theatre building on most desirable location in Fort Worth, Texas to a financially responsible lessee. The plot of 100 x 150 feet in the heart of a highly developed business and residential area. Fort Worth is one of the fastest growing and most prosperous cities in the southwest. I consider this location as offering the best opening in the southwest for a popular price theatre. Responsible and capable parties write the owner, M. A. Rosenthal, 211 West First Street.

Equipment For Sale

ACCOUNT CLOSING will sacrifice entire theatre equipment, fine condition. B. Grossen, Brewster, New York.

FOR SALE 150 [illegible] Opera Chairs at half-price. Want to clean out our warehouse. 114 at $1.50 [illegible], regular price $3.20 each. We are manufacturers. Arlington Seating Co., 3759 Pinegrove Ave., Chicago, Ill.

VENEER and upholstered theatre chairs, rare bargain. Please state requirements. C. G. Demel, 545 State Street, Chicago.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

Equipment Wanted

WE offer highest cash prices for second-hand machines, opera chairs, compensares, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.

Have exclusive sale for two well paying theatres, seating capacity 1,000 and 800 respectively in a good size Virginia city.

Box 575, Motion Picture News



One of the best illustrations recently put out by the distributors is that which Metro-Goldwyn-Mayer prepared for "Tell It to the Marines," a picture showing Lon Chaney as a top sergeant, swinging into action. The drawing has been widely used by theatre men. The ads shown were used by the Grand, Columbus; Arcadia, Jacksonville; Stillman, Cleveland; Palace, Fort Worth; Community, Miami; Imperial, Charleston; Palace, Dallas; Loew's Buffalo, and Des Moines Theatre.

Regional News from Correspondents

New England

THE Orpheum Theatre, Malden, Mass., closed for the summer Saturday night. This is one of Ramsdell Brothers theatres and has shown first-run pictures of Paramount, Metro and First National and others. Simultaneously with announcement of the closing comes announcement from the Mystic Theatre of Malden, a Green & Eilenberg house, that it would discontinue vaudeville and show two feature films daily. The two circuits recently pooled their Malden interests and jointly operate the Granada Theatre, opened last spring. It is also understood that the Strand Theatre in Malden, recently purchased by Paramount interests and operated by the Gray Circuit, is considering a change of policy. Ramsdell Brothers state they will reopen the Orpheum late in August after renovating and redecorating.

Broadway Theatre Company, Somerville, Mass., has incorporated with capital of $10,000. Incorporators are Philip J. Marget, Thomas Spiro and David Krinsky.

Helmer Air Conditioning Company of New York City has the contract for the new air cooling and heating plant to be installed at the Orpheum Theatre, Boston.

Springdale Theatre Corporation, Stamford, Connecticut, has been incorporated with $50,000 capital, by F. C. Hoyt and others.

Crescent Park Amusement Company, Providence, R.I., has been incorporated with $50,000 capital by John B. Carpenter, Harold A. Berry and James F. Armstrong.

When Joseph A. McConville organized Independent Films, Inc., in Boston, friends in the Row gave the new company six months to live and wished him luck. This week McConville, who is president and general manager, and Abe Montague, treasurer, are observing the opening of their seventh year as distributors. From the two employees the force has grown to thirty-six. Another exchange has been added, that at New Haven. And as further indication that fortune is smiling in their direction, McConville and Montague both appeared in the Row with brand new Hudson broughams.

David Brandt, of the Waltham Theatre, Waltham, Mass., was slightly injured in an auto accident at New London during the week.

Stock opened last week at the Palace, Hartford, the company to be known as the Poli Players. It is planned to run stock through the summer, returning to pictures in the fall.

James F. Clancy, manager of the Capitol Theatre, Hartford, addressed the pupils of the Hartford High School at an assembly this week on the history of vaudeville and motion pictures.

The Bijou Theatre at Newport, R.I., operated by Thomas Vittri, has closed.

Grange Hall at Mexico, Me., is closed.

Manager Harry F. Campbell, of the Boston exchange of Fox Films, has purchased a new President model Studebaker.

Frank Wharton, of the Willow Theatre at Willimansett has taken over the Globe Theatre at Holyoke, Mass.

Actual construction work on the new Poli Memorial Theatre at Springfield is starting with the demolition of buildings occupying the site.

James Grecco, owner of the Rialto Theatre, Worcester, is sporting a new Packard.

Ed Brodie, former manager of the Strand at Lawrence, Mass., who has been out of the motion picture business for six years, is returning and announces contracts have been let for a new theatre which he is building and will operate in Haverhill, Mass., seating 1,500. It will be all on one floor without balcony.

John and William Keon, the Keon Brothers of the Federal and Salem theatres at Salem, Mass., are interested in the construction of a new theatre in that city which will be larger than any of the present theatres there and modern in every respect.

C. H. McGowan, of Columbia Pictures, New York, was a visitor to Independent Films, Inc., Exchange in Boston during the week.

Max Carmussian has returned to the Film district after an absence of six years during which he has been engaged in business of another nature.

Mr. and Mrs. Arthur Manley, the former treasurer of the Wilbur Theatre, Boston, entertained at their home in Arlington, Mass., Sunday on the occasion of the christening of their new daughter. In addition to all of the theatre treasurers, a big delegation was present from Film Row.

S. Eckman, Jr., division manager of Metro-Goldwyn-Mayer, was a visitor to the Boston exchange during the week.

H. O. Worden, manager of the Albany exchange of Metro-Goldwyn-Mayer and formerly of Boston, was a visitor to Boston during the week, coming on to move his family to their new home in Albany.

Phil Smith, formerly of the National Theatre, Boston, has taken the Strand in South Boston and the new Warren Theatre in Roxbury. The latter theatre is rapidly nearing completion.

The date for the opening of the new Pine Point Theatre in Springfield, Mass., has been set for April 20th.

K. MacNaughton, formerly manager of the Rivoli Theatre in Roxbury, has been made house manager of the new Capitol Theatre, Worcester, by the Daniels & Hodgdon interests.

J. McNamara, formerly of the Rialto, Roslindale, Mass., has added the management of the Franklin Park Theatre in Dorchester and the Jamaica in Jamaica Plain to his duties.

William Harding, manager of the Columbus Theatre in Providence, has resigned.

Allard Greaves of White River Junction, Vt., where he runs the Lyric Theatre, was a visitor to Boston during the week.

Nate Brown has closed the Broadway Theatre, Everett, and has changed the policy of the Strand Theatre, Everett, to three changes of program per week, besides adding a gift night and an amateur night. The Strand formerly operated with two changes weekly.

Milwaukee

A NEW theatre chain firm has been organized in Milwaukee in the past week, known as the Wisconsin Universal Theatres, Inc. Incorporators are Harry Rosbrook, Adolph Lipman, and Ben Guttenstein, all of Milwaukee.

At the present time two theatres are included, one at Reedsburg and one at Edgerton. A theatre is being planned at Jefferson which will cost about $40,000. The company plans to have ten or more theatres before fall. The theatres will be primarily picture houses, equipped for vaudeville acts.

O. V. Kelly, of the Badger Theatre, Reedsburg, was in the city this week. The Badger is one of the theatres recently reported as taken into the new Wisconsin Universal Theatres, Inc. chain.

S. A. Shirley, district manager, visited M.-G.-M. office for a few days this week.

A new Universal house in Sheboygan is being contemplated.

Mrs. Gloe, of the Rivoli Theatre at Two Rivers, was a recent Milwaukee visitor.

Earl Rice has just returned from a trip to Los Angeles, where his parents and brother, Al, are still sojourning. Mr. Rice has announced that he is taking over the Egyptian Theatre now being built on Teutonia near Lake.

Joe Imhof, booker at M.-G.-M. office, was kept away from the office by a severe cold.

B. N. Judell, Chicago, was a visitor at some of the exchanges during the week.

John Vander Vaart, of the Vander Vaart Theatre at Sheboygan, spent some time in the city arranging for bookings.

Walter Baier, of the Baier Film Co., and Steve Bauer, manager of the Venus and Avenue theatres, are in Peoria, bowling with the Venus Theatre Team at the A. B. C. Tournament.

John Hanus, of the Opera House, Antigo, made the long trip down to see his friends at the exchanges during the week.

Mr. and Mrs. George Herzog, of Manitowoc, where Mr. Herzog manages the Strand and Rialto, were recent Milwaukee visitors.

The bowling teams are still trying to decide the championship. Charles Trampe's team now leads. Ed. Zimmerman, of the Rainbow Theatre, holds present honors for high single—243. Charles Trampe, by adding up 612, holds high score for three games.

Miss E. Luedtke, of the Columbia Theatre at Kenosha, was a visitor at exchanges recently.

J. S. McCloud, manager of M.-G.-M. Exchange Maintenance Department, was in the local office the early part of the week, studying possible locations for a new M.-G.-M. Exchange.

For once the shovel didn't work. Elmer Huhnke, First National salesman in upper Michigan, had to return on the train. His car, which heretofore yielded to the persuasion of the shovel, is mired somewhere up in the sticks. The roads in the northern territory, according to Mr. Huhnke, are impassable because of numerous sloughs of rich red mud. In places the road takes the appearance of a newly-plowed field, and even old Dobbin cannot negotiate the sticky mud.

Al Picker is planning to start construction of his new theatre in Ironwood on the first of May.

Ed. Wiesner left his position with First National and is now affiliated with the realty department of Saxe Amusement Enterprises.

Ray Zerbal is rebuilding his Opera House at Marquette, and is planning a very modern and adequate house.

The stores on the site of the new Keith-Albee house on the northeast corner of West Water and Wisconsin are being vacated preparatory to razing and construction of the new house.

E. J. Bregger has named his new theatre in Crystal Falls the Ejay. The opening date has been changed to April 14, Easter Sunday.



Salt Lake City

SEVERAL of the film exchange managers and others of Film Row here attended the opening of the Paramount Theatre at Provo, Utah, March 14th. This was formerly known as the Columbia Theatre, and was sold to the Lowe-Marcus Enterprises recently by John B. Ashton, who operated the house for several years. The new Paramount has been completely renovated and several improvements and changes have been made.

The Film Row folk are already on the golf links here. Sunday, being a sunny day, saw several of the familiar faces along the Row on the courses toting golf bags. A tournament among the theatrical people of Salt Lake is contemplated, according to announcement.

Lee Stallings, of the Stallings Theatre Circuit, with headquarters at Richfield, was a visitor at the local Exchange Mart this week. He is leaving for a business trip to Seattle, it is stated.

A. K. Shepherd, Ad Sales Manager of the Paramount Exchange here, is accompanying Salesman Frank H. Smith on a trip over his territory.

Film Row was visited by Clarence Severson a few days ago, who operates the Liberty Theatre at Wolf Point, Montana. Severson is on a vacation which will include visits to San Francisco and Los Angeles.

During the visit of R. S. Ballantyne, Division Sales Manager for Pathe, in this city, a sales conference was held which is said to have created a great deal of enthusiasm among the boys. Ballantyne left here for Denver a few days ago.

L. A. Davis, Branch Feature Sales Manager for Pathe here, has been appointed to the Butte territory, as well as Salt Lake.

Salesman C. J. Hamal is leaving again for the Idaho territory with his Pathe product, and George Jensen is on his way to Southern Utah after having attended the sales conference.

A. C. Willardson, exhibitor from Salina, Utah, was in this city in the interest of his Victory Theatre there, as was E. V. Rasmussen, of the Opera House at Fountain Green, Utah.

Otto Schmidt, operating the Colonial Theatre at Idaho Falls, spent several days conferring with local exchange managers this week.

John Rugar, of the Egyptian, Orpheum and American theatres at Park City, was seen visiting the Exchange Mart here a few days ago.

Andie Floar, operating the Star Theatre of this city, is in San Francisco on a business trip, according to announcements.

L. N. Strike, of the L. N. Strike Enterprises, just returned to this city from a trip to New York.

J. F. Young is reported to have taken over the Blue Bird Theatre at Garfield, Utah.

J. T. Sheffield, owner of the Columbia Exchanges, will be in Salt Lake City soon to supervise the preparations for moving into the new film building.

Mell Stringham, of the Colonial Theatre at Ogden, Utah, spent a few days lining up new business along the Row this week.

William Gardner, exhibitor from Delta, Utah, is in Salt Lake City, attending to his bookings.

B. C. McNerney, United Artists Sales Manager here, returned from the Montana territory and has left for Los Angeles and San Francisco. The [illegible] and Thornberg have built at Cedar City, Utah, will have its opening March 23rd. This new house has not yet been named.

M. J. Weisfeldt, Western Sales Manager for F.B.O., is expected to be back in this city in time for the moving of this exchange which will be about April 1st.

Fred Lind, local manager for F.B.O., and Salesman Rube Harris, are covering the Southern Utah section.

The Egyptian Theatre at Boise, Idaho, will open under the management of the Dahnken Theatres, Inc., of Salt Lake, about April 8th. The complete cost of the theatre is in the neighborhood of $300,000 and is one of the most beautiful houses in the west. Dave Schayer, exploitation manager at the American Theatre here, has returned from a trip to Boise, where he arranged for the completion of the equipment for the new theatre.

Alan Kaighn, Secretary and Treasurer at the American Theatre of this city, has been passing the cigars around upon the arrival of a seven-pound son. Mrs. Kaighn was formerly Geraldine Williams, head usher at the American. The usherettes at the American Theatre are being brightly bedecked in their new spring uniforms of green and black.

Eustace Carpenter, son of George E. Carpenter, manager of the Paramount Empress Theatre, just returned to Salt Lake City from Hollywood after expending considerable time in the producti n

four hundred and is equipped with

here, returned from Idaho

days ago where he spent th

the Film Board of T

three miles out of Preston,

J. L. Tidwell right away

Vete Stewart, sales

Idaho, he was called from

to assist in an effort to ext

the fire which was consuming

strum. The efforts were futile,

pletely destroyed.

The Annual Theatrical Ball



Denver

THE Aladdin Theatre was visited by a gang of safe-blowers Monday morning, March 14, about six o'clock, getting away with about $500.00 in cash. The yeggmen blew the door of the safe with a charge of nitroglycerin, blowing part of the door through the second-story window out into the street, which scared the safe-crackers away, causing them to miss about $4,000 more in an inner part of the strong-box. Harry Huffman, manager of the theatre, his wife, Mrs. Huffman, and several detectives narrowly escaped death when they walked over a pile of papers under which was later discovered a half-bottle of nitroglycerin left by the yeggs. It is believed that the burglars entered the theatre during the last show Sunday night and remained hidden until everyone had left the theatre.

Two new theatres are now in operation in the Denver district. The elaborate new Lincoln Theatre of Cheyenne, Wyo., opened a week ago with a capacity house. This new amusement house has a seating capacity of around 800 seats. Last Friday the Wyoming Theatre of Torrington, Wyo., celebrated its grand opening with an elaborate programme. This theatre has a capacity of 750 seats and is managed by J. L. McDonald, one of its owners. The new Lincoln Theatre of Cheyenne, is owned by the Plains Theatre Corporation.

Mrs. Carrie A. Ellison, wife of Homer E. Ellison, owner of the Federal Theatre of Denver, died early last Monday at her Denver home. Surviving her, besides her husband, were two sons, Homer A. and E. Burns Ellison, both associated in the theatre business with their father.

R. S. Ballentyne, Pathe district manager for the western division, was a Denver visitor for four days this week. While here he held a sales conference with all sales representatives of the local Pathe office and S. B. Rahn, branch manager, has just returned to Denver Denver from Salt Lake City and departed for Kansas City, Mo.

M. S. Wilson, Fox branch manager has just returned to Denver after visiting Wyoming exhibitors in Rawlins, Laramie and Cheyenne.

S. B. Rahn, branch manager for Pathe, has just returned from a sales trip to Boulder, Colo. and nearby towns.

A. F. Hickox, special representative for Warner Bros., of New York City, arrived in Denver today for a visit with Chas. R. Gilmour, manager of the local exchange. His territory extends from Denver West.

H. A. Goodridge, manager of the Ogden Theatre, Denver, represented exhibitors as a member of the Denver Board of Arbitra-

selected by the other tw

representatives to act i

of Gordon Ashworth.

A. P. Archer, manager for Educational, arrived back in Denver

southern Colorado.

S. D. Wesbaum, F.B.O. branch

the district

last week in a local hospital. R. C.

Ryan, another Warner Bros.

Jack Hursch

Artists sales re

the local branch of F.B.O.

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STORAGE OF MOTION PICTURE FILMS

Cleveland

KEITH'S PALACE celebrated the 100th vaudeville anniversary last week. Manager John F. Royal and the Statler Hotel were hosts at a dinner and theatre party to twenty-five Cleveland men and women who were ninety years old or older.

Ed Schuman, of the Exhibitor Poster Rental, has bought out the Theatre Poster Rental, owned and operated by Jack Soglovitz. Jack opened the Theatre Poster Rental the first of the year.

C. C. Deardorff, for many years exploitation manager in this territory for Metro-Goldwyn-Mayer, and more recently connected with the National Screen Service in Pittsburgh, is back with Metro-Goldwyn-Mayer in his old capacity.

Fischer Film Exchange, independent Ohio distributors, have set aside the month of May as Fischer Month, complimentary to Meyer Fischer, president of the company, who will celebrate the third birthday of the exchange in that month. Preparatory to the opening of a drive, Meyer Fischer, manager of the Cleveland Fischer Exchange, J. M. Johnson, manager of the Cincinnati Fischer Exchange, and the entire sales force of both offices, held a sales meeting last week at the Fort Hayes Hotel, Columbus.

Aaron Wayne has severed a six-year connection with Famous Players-Lasky Exchanges in this territory. Wayne has been associated with the Cleveland, Columbus and Pittsburgh offices of the company in a sales and managerial capacity.

Charles Himmelein, father of John, Charles and Arthur Himmelein, all three of whom are prominent in local film circles, died last Sunday. He was buried at Kelly's Island, his former home. John Himmelein is with the Cleveland Paramount sales force; Arthur is manager of the Plaza in Sandusky, and Charles manages the Rivoli, Defiance.

W. N. Skirboll, distributor of Columbia and Gold Seal product in this territory, landed in Cherbourg last week on the first lap of a two-months' trip abroad which will take him to France, Italy and Spain.

Harry Skirboll, manager of the Ohio Educational Exchange, will attend the Educational convention in Los Angeles in April.

John Price has been appointed general manager of the East Side Universal-Brody houses. This includes the Imperial, Kinman and New Broadway.

Milton Korack has severed his connection with the U. B. chain of theatres. He was manager of the New Broadway.

Robert P. Simmons, who formerly managed the Kinsman Theatre, has been appointed assistant manager at the East Ninth Street Theatre.

E. J. Higley has resigned as assistant manager at Loew's Park Theatre, to become manager of the new Hilliard Square Theatre, which is now being completed by the Brooklyn-Broadvue Company.

Clarence J. Ward, well-known out in these parts, has joined the Cleveland Fox sales family, while Ed Seibert has been transferred from the Cleveland Fox office to the Cincinnati territory, also in a sales capacity.

It is understood that Manager Miller of the Hippodrome, Youngstown, is discontinuing his present picture-vaudeville policy in favor of dramatic stock for the spring.

Eva Tanguay was the featured attraction at the Broadvue Theatre last week.

Mark Goldman, manager of the Cleveland Tiffany Exchange, was barn-storming last week.

M. D. Horwitz, general manager of the Washington Circuit, was in New York last week.

Selig Schwartz, 65, father of Jules and Abe Schwartz and of Mrs. B. I. Brody, died suddenly last Thursday at his home on Cedar Road. He had been in poor health. Dr. B. I. Brody is general manager of the U.-B. circuit of theatres. Jules and Abe Schwartz are associated with him.

Billy Exton is no longer with the Smith Amusement Company of Alliance and Warren. Billy left the management of the Temple Theatre, Toledo, to become general manager of the Smith houses in Alliance, Warren and Huntington, W. Va.

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., was in New York all of last week, as were also Joseph Laronge and other officials of the company.

It's said that Silverman Brothers, who own the Majestic and Opera House in Mansfield, are looking for a site for another theatre there.

Bill Shapiro, of Tiffany Productions, didn't have time to stop off in Cleveland to visit with Cleveland exchange manager Mark Goldman, while on his way East from the Coast last week, so Goldman hopped the Century train when it demurred a moment, and rode as far as Ashtabula with Shapiro to talk over business conditions. The Century doesn't regularly stop in Ashtabula. This train did however, as it had a special duty to perform. The duty was to put Mark off. He had boarded it without a ticket, you see, which is contrary to regulations.

Harry Reavey spent the week in Akron.

Evelyn Lovell is the new secretary to the secretary of the Cleveland Motion Picture Exhibitors Association. Miss Lovell is a newcomer to Cleveland. She is a daughter of Detroit, and this is her first Cleveland job. So it's up to the members of the association to put their best foot forward in order to uphold the honor of the city.

Benjamin Z. Levine, treasurer of the Cleveland Motion Picture Exhibitors Association, spent last week in New York.

Chester Loewe, Cincinnati P.D.C. Exchange Manager, has been discharged from a two weeks' sentence to Mt. Sinai Hospital. Loewe, minus his appendix, will be able to report for duty in a week or so.

F. B. McConnell has joined the Indianapolis P.D.C. sales force under the management of Frank Stuart.

Harry Charnas, President of the Standard Film Service Company, who just returned from a six weeks' sojourn in California in company with Jesse Fishman, general manager, made a tour of the theatres that wave the Standard Film Service banner.

The Casto Theatre, Ashtabula, is closed for the rest of the spring and summer. Mike Shea owns the house, which has been under the personal management of Paul Mueller.

J. R. Freeman, manager of the Academy Theatre, Conneaut, was seen in the Film Building last week all togged out in his new Easter finery.

H. T. Palmer no longer manages the Lyric Theatre, Fairport Harbor. He did not renew the lease on the theatre when it expired recently. The owner of the building, E. H. Lawrence, will run the house himself. However, he is closing it in May and will spend the summer remodeling, redecorating and re-equipping it.

Jack Zipp, for seven years with the Standard Film Service Company in Cleveland and Pittsburgh, has resigned to join the Pittsburgh Metro-Goldwyn-Mayer sales force.

George J. Huppenbecker is covering the Michigan territory for Standard Film Service Company out of Detroit.

Mrs. Lena Yoerns, of Bedford, has two hobbies. One is the Bedford Theatre, which she manages; the other is her dogs. She has owned a prize police dog of great value. Last week she increased her capital by two full-blooded Boston bulls.

R. S. Roselle has closed the Arlington Theatre, Akron, for the spring and summer, and is devoting his entire time to the Alhambra.

Did you miss something about John Palfi, of the Princess and Opera House in Kent and the Wallace Theatre in Wooster, when he was in Cleveland last week? So did we. He's now wearing his upper lip plain.

John Kessler, for many years identified with the Alhambra Theatre, Canton, is now general manager of the Lorain theatres owned by George Zigiob before his death. These are the Paris, Dreamland, Cozy and Elvira.

Joe Davidson, who used to be with the Lande Distributing Company in Cleveland, and of late has been managing his own house in McDonaldsville, Pa., has sold his theatre.

Max Schagrin, of Youngstown, has arrived home after a winter in California. He motored back. Max and Joe Schagrin operate the Park and Orpheum theatres.

Oklahoma

THE Royal Theatre at Dow, Okla., owned by V. E. Long, has been closed indefinitely.

The old Opera House at Guthrie, Okla., has been reopened by Baldwin Rodgers, and renamed the Paramount Theatre.

The Bristow Theatre at Maud, Okla., which has been closed for a short time for repairs after a recent fire, has been reopened

J. R. Cowan has purchased the Dreamland Theatre at Hedley, Texas, from Cowan and St. Claire.

The Queen Theatre at Soper, Okla., has been closed, according to reports this week.

The Dome Theatre at Cyril, Okla., has been moved to Mulhall, Okla., according to its owner, Mr. Tarkington.

R. P. Waid, who has a theatre at Bixby, Okla., has opened the Palace Theatre at Kiefer, Okla. The Palace has been closed for several months.

The Liberty Theatre at Chandler, Okla., was recently purchased by H. G. Stettmund from Bruce and Scott. Mr. Stettmund, who already owns the Odeon and the H. & S. theatres at Chandler, is closing the Liberty.

A new theatre called The Ripley Theatre has been opened at Ripley, Okla.

Sam Benjamin, manager of the F.B.O. exchange here, has been ill at his home all week.

Jake Jones, who formerly owned the Cozy Theatre at Shawnee, is planning upon going back into the theatre business in Shawnee, and is building a 500-seat theatre to be ready for opening July 1st. His daughter will be in charge of the new house.

Atlanta

ARTHUR C. BROMBERG, head of Arthur C. Bromberg Attractions, with hedquarters in Atlanta, will leave next Tuesday for Detroit to attend a meeting of the Board of Directors of the American Cinema Association.

Jack Elwell, manager of the sales promotion department of the Atlanta exchange of Metro-Goldwyn-Mayer, returned last week from a business trip to New York.

T. F. Thompson, owner of the Palace Theatre at Cedartown, Ga., was a recent visitor on Film Row.

C. E. Longacre, who last week sold his Dixie Theatre at Dickson, Tenn., to the Goldberg Amusement Company, of Clarksville, of which Moe Klein is managing director, was a visitor on Film Row last week. It is understood Mr. Longacre is in the market to acquire another theatre.

W. G. Minder, who is at present connected with the local Pathe Exchange, has announced that Tiffany Productions, Inc., will shortly open a branch exchange in Atlanta, of which he will be manager.

Carl Weeks, who, since the first of last November, has been district manager of Liberty-Specialty Film Distributing Corporation, with headquarters in Atlanta, has resigned that position and gone to New York where, it is understood, he will be connected with one of the producing companies. No successor to Mr. Weeks has been named.

The offices of Arthur C. Bromberg Attractions, at 106 Walton Street, were burglarized Monday night but, so far as is known, an overcoat belonging to John W. Mangham, Jr., manager of the exchange, was the only article stolen.

Frank Hudson, who is well-known throughout the Southeast, has joined the sales force of Liberty-Specialty's Atlanta branch.

H. G. Balance, district manager of Famous Players-Lasky, has returned to his office in Atlanta after a week's visit to Florida points.

Griffin, Ga., is soon to have a handsome new motion picture house. The new house will cost about $100,000, and have a seating capacity of 759. The theatre will be known as the Imperial. James T. Freeman, brother of Y. Frank Freeman, of Atlanta, former manager of the Southern Enterprises, will be manager of the new house.

Weather conditions in Birmingham the past week seriously affected the box-office and there was universal complaint among north Alabama exhibitors in this respect.

The new theatre at Red Bay, Ala., will open the week of March 21.

Miss Eunice Richards, managing the Richards Theatre, Fayette, Ala., has had her theatre attractively remodeled and it is now one of the prettiest little houses in Alabama.

Brownville, Ala., has joined the ranks of Alabama small towns having picture shows, a new house recently having opened there.

John M. Miller, Jr., is now operating the Dixie Theatre at Cordova, Ala., for the Johnson Brothers Circuit, which also operates the [illegible] at Jasper, the Pastime at Dora, and the Star at Parrish.

Jim Daly, of the Empire Theatre at Empire, is one of the busiest men in Alabama. He is a deputy sheriff, handles labor for the DeBardeleben Coal Corporation and acts as veterinary for that company; conducts a band and orchestra, operates a theatre and is now organizing his seasonal semi-pro baseball team, of which he will be pitcher and manager. Jim is one of the most popular and efficient workers we know.

Heading the list of theatre people and exchange representatives present at the opening of E. J. Spark's new Riverside Theatre, Jacksonville, were: C. R. Beacham, Manager of the First National Exchange, Atlanta; A. C. Bromberg, President of the A. C. Bromberg Attractions, Atlanta; F. E. Williamson, of Winter Haven, Fla., E. T. Brown, of the Southern Amusement Corporation, Atlanta; James H. Freeman, exhibitor, of Griffin, Ga.; H. D. Hearn, Manager of the Liberty-Specialty Company, Atlanta; T. E. Dillard, Manager of the United Artists Exchange in Atlanta; Carl R. Bamford, of the Majestic Theatre, Asheville, N.C.; George Almon, First National salesman; A. C. Thornton, of Tampa, Fla.; Jesse Clark, of the Palace and Temple Theatres, Jacksonville; Charles Morrison, of the Imperial Theatre; Guy Kenimer, of the Arcade Theatre, both of Jacksonville.

Other exchange and theatre people [illegible] Exchange; M. C. Talley, secretary-treasurer, and B. B. Garner, vice-president, respectively, of the E. J. Sparks Enterprises, Lakeland, Fla.; C. B. Ellis, Manager F.B.O. Exchange, Jacksonville; Charles P. Lester, Manager of the Jacksonville Universal Exchange, and Mrs. Lester; R. L. Barnes, Liberty-Specialty salesman; Tom Thornton, Universal salesman, all of Jacksonville, and L. W. Carter, First National salesman from the Atlanta office.

M. V. Lomax, representative of the National Theatre Supply Company with offices in Atlanta, supervised the entire installation of equipment in the Riverside Theatre, and was present at the formal opening last Saturday night.

Tom Thornton, who has been connected with Famous Players-Lasky in Memphis, Tenn., arrived in Jacksonville this week to accept the position of assistant manager in the Universal Exchange. He will occupy the place being vacated by John Anderson.

Tony Juran, of the Spanish Casino at Tampa, was a recent visitor at Jacksonville exchanges.

E. T. Brown, who is connected with the Southeastern Amusement Company of Atlanta, visited Jacksonville last week.

J. J. Fitzgibbons E. J. Sparks, E. V. Richards, W. H. Gueringer, and L. M. Ashe are making a trip through Florida, checking up on business conditions.

Albany

L. N. SANSCHAGRIN, who recently leased his motion picture theatre in Saranac Lake, N.Y., is now the head of the Lake Champlain Transportation Company, having bought the controlling interest last week. Mr. Sanschagrin was elected president and general manager and from now on will devote his entire attention to directing the affairs of that company.

George Markell, of the Strand, in Pittsfield, and John Augello, of Utica, made a trip to Albany during the week for the purpose of booking pictures. Tom Thornton, of Saugerties, was in town for a like purpose, treating the boys to cigars, and warning them that he had made them himself. Jerry Sussman and Jim Cook, from Paramount's home office, were in town, as well as Sidney M. Katz, eastern district sales manager for F.B.O.

Welcome news reached town last week from Cooperstown, telling of Bill Smalley's recovery from a serious illness. No sooner was Mr. Smalley out of bed than he reached some of the local exchanges by telephone.

Jack Byrne, of the Metro-Goldwyn-Mayer forces, is back on the job after an illness. Edward Pollock, of Atlanta, has joined the local F.B.O. forces as salesman. James Dermody, salesman for Fox, and Leon Herman, salesman for Universal, appeared last week with new cars.

Julius Singer is now taking olive oil and gaining weight each day. Mr. Singer spent last Sunday in New York, returning here the fore part of the week to buckle down to business, for Mr. Singer's eyes are now turned toward Europe. The local exchange ran second last week in the United States on a sales contest, ending May 7, and which will take the winners across the pond.

E. Soper, of Inlet, is planning for an early reopening this spring. B. I. Talmadge, of Windham, was in New York City last week, due to the death of a relative. H. A. Matthyer, of Deposit, will begin to run a few extra nights each week after April 1. Clark Sanford, of Margaretville, has just been elected president of a weekly newspaper. He also sells automobiles along with operating his theatre.

Jake Rosenthal, of the Rose, in Troy, is being besieged these days by automobile agents, it having become noised about that he is in the field for his first car. Miss Celia Rosenthal plans to go to Syracuse in April to attend a dinner dance and bridge given by the fraternity of which her brother is a member. Mr. Rosenthal was in New York recently, attending the opening of the Roxy Theatre.

David McBeath, from First National's home office in New York City, was in town for two or three days last week. Herman Vineberg, recently in Morristown, N.J., but formerly manager of a local theatre, is back in Albany, and will probably relocate here. Maurice Chase, of Buffalo, was in town during the week.

When the Vitaphone begins to operate at the Troy Theatre on March 26, admission prices will be increased for the Saturday and Sunday night shows, but no change will be made for the remainder of the week.

John Garry, manager of the Clinton Square Theatre in Albany, returned home the latter part of the week from a local hospital, and is now on the road to recovery, following an operation. Howard Schaffer has been handling the theatre in his absence.

Tony Veiller, manager of the Mark Ritz in Albany, lost no time on Thursday in attending Proctor's Grand, to witness the first showing of a picture made from a scenario written by his father, Bayard Veiller.

Watertown turned out last Saturday night for the reopening of the Olympic Theatre, which has been in process of redecorating and remodeling for several weeks. A souvenir program was issued for the occasion.

Mike Kallet, of Oneida, is sojourning in Florida at the present time, while Joe Kallet, his brother, a resident of Rome, is getting his exercise by regularly attending each day the Y.M.C.A. gym, where he has become an expert in handball.

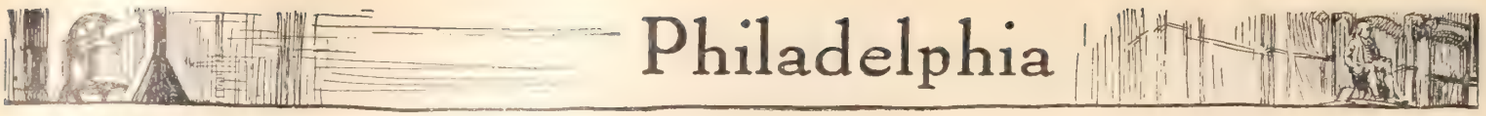
Walter Roberts, manager of the Troy, is keeping bachelor's hall at present, as Mrs. Roberts has been called to New York City on account of the serious illness of her father.

The Strand in Hudson Falls is to be redecorated in the near future, according to an announcement from manager Fitzgerald.

Louis Buettner, of Cohoes, who left with Mrs. Buettner, about a month ago, on a visit to the West Coast, is on his way homeward.

Lew Fischer, of Fort Edward, who motored south some little time ago, is back home.

Ben Stern, of the Lincoln, in Troy, is now running a car that carries a huge advertisement across its back, telling the world of its "low operating cost and supreme power."



Philadelphia

UNITED ARTISTS will move from its present location at 1331 Vine Street to the quarters now occupied by Producers Distributing Company, at 1231 Vine Street, on April 1st. William C. Humphreys, branch manager for P.D.C., has received no instructions from the home office to negotiate for other quarters and the general assumption in Philadelphia is that by April 1st plans for the P.D.C.-Pathe merger will have been completed and that P.D.C. and Pathe will distribute from the office of the latter, which is one of the largest exchanges on Vine Street and has ample room for the P.D.C. force, as well as the Pathe organization.

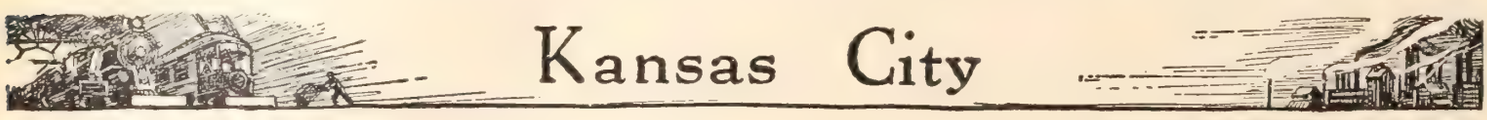
Bill Quinlivin, who was some years ago branch manager for Vitagraph, and has recently been serving as special representative for Associated Exhibitors, has been appointed assistant branch manager in Philadelphia for Universal Pictures and is taking over some of the duties formerly discharged by S. Witman, Philadelphia branch manager for Universal, who has been in poor health [illegible] time.

James Mulhern, fire marshal, has announced to the motion picture industry his intention to rigidly enforce a new set of regulations that has been promulgated for the film community. It has been the general practice among some exchanges to give Sunday night showings to small groups of friends. Under the new regulations this cannot be continued unless special permits are taken out at City Hall. Seating capacities of projection rooms in exchanges will be limited to ten and screenings of pictures can be held only for business purposes and then only during the day-time. Special metal containers will be required for all films kept in vaults. Heretofore, reels have been permitted exposed in the vaults, but hereafter metal containers must be used even for this purpose. All electric light bulbs and radiators must be covered with wire screenings. There have been a large number of booth fires in Philadelphia recently, due it is believed, to the use of the new high intensity lamps, and the Department of Public Safety is taking every precaution to reduce the minimum fire hazard in booths and exchanges.

Frank N. Seltzer, in charge of publicity for the Fox Theatres in Philadelphia, recently had a narrow escape from death in Fairmount Park when the car in which he was driving home from the theatre was struck by another and catapaulted into a ditch alongside of the road. The car turned completely over. Mr. Seltzer's right hand and arm were badly lacerated and crushed.

The Fox Theatre, Sixteenth and Market streets, Philadelphia, which has been doing an exceptionally fine business for the past several months in the presentation of big names in connection with its pictures, has discontinued the distribution of programs. The house since its opening has consistently used programs and apparently to good advantage, as they were well patronized by advertisers.

Harry T. Jordan, formerly in charge of the Keith interests in this city and now in Hollywood, California, acting as special representative for E. F. Albee, will return to the city early in May to complete arrangements for the marriage of his daughter, Annette. Mr. Jordan will then return to the Coast and it is expected will make his home there permanently.



Kansas City

THE Liberty Theatre, first-run downtown house of Kansas City, acquired recently by United Artists, will be closed after this week for remodeling. The four walls of the theatre only will be utilized in constructing the remodeled theatre. It emphatically was denied this week that Paramount would acquire a 125-foot site at 1304-12 Main Street for a new theatre. Several years ago certain Kansas City realtors who were students of tendencies in downtown properties predicted that Main Street some day would surpass Twelfth Street as Kansas City's theatre and night life street. With the 4,000-seat Loew's Midland Theatre nearing completion, the remodeling of the Liberty and the extensive change in policy of the Mainstreet Theatre—all on Main Street—it looks as though those predictions were to become true.

The Watson Talking Motion Pictures, a development of the Bell Telephone Laboratories, received their first showing in Kansas City this week when a special demonstration was made before the Chamber of Commerce at a luncheon.

The Rivoli Theatre, St. Joseph, Mo., and the Miller Theatre, Manhattan, Kas., have contracted for the installation of Vitaphone, the deals being arranged by Ed Alperson, district manager, and Harry Strickland, Kansas City branch manager, of Warner Brothers.

Among the out-of-town exhibitors in the Kansas City market this week were: Roy Burford, New Burford Theatre, Arkansas City, Kas.; Oscar Reinert, Humboldt, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.

O. H. Dutton, District Manager of National Theatre Supply Company, and Alvin Seiler, director of the engineering and research department of that company, were Kansas City visitors this week, as was M. H. Hoffman, Vice-President of Tiffany Productions.

W. P. Bernfield has resigned as branch manager of Tiffany, being succeeded by Eph Rosen, formerly of Minneapolis, Minn.

Miss Rebecca Joffee, of the Universal home office, was a Kansas City visitor, being en route to the West Coast.

Ben Taylor, Universal city salesman, is showing with pride this week a gold membership button of Universal's Star Salesmen's Club.

R. O. Pearson, Pathe branch manager, and Art Levy, feature salesman, made business trips to Coffeyville, Kas., and St. Joseph, Mo., this week.

The Girls' Our Gang Club of the Pathe branch entertained the management and sales force with a buffet luncheon in the screen room. "Red" Jones, Educational branch manager, again is out hustling in the territory.

Miss Virginia McMillan, secretary at the Warner Bros. branch, was called to her home in Savannah, Mo., as a result of dangerous injuries to her mother in a motor car accident.

Charles Knickerbocker has been added to the Fox sales force, covering Southern Missouri.



Des Moines

THE Capitol Theatre at Newton, which will be under the management of A. H. Blank though the theatre itself remains the property of Maytag of the Maytag Washing Machine Factory who are opening up the new theatre in the new Hotel Maytag Building, will open on March 30. George P. Hundling, who has the management of the Rialto, the Blank-Publix house at Newton, will take charge of the Capitol.

R. V. Anderson, sales manager for International News, was in Des Moines and visited the Universal Exchange. He came from the Chicago office.

Sam Swarz, who was formerly with Columbia Pictures in Des Moines will have charge of the booking for the Commonwealth Theatre Company with offices in the Iowa Building. Harry Weinberg, who recently left the Publix Shows in Des Moines in order to take up this new enterprise, is the head of the company and it is announced that he is planning to take over a string of theatres of his own. He has already completed the negotiations for the purchase of the Rex Theatre and the King Theatre at Albia.

Jake Cohen, of the Strand Theatre, at Ottumwa, was a visitor at the office of Famous Players-Lasky. Also G. A. Dhoet, of the Monroe Theatre at Monroe, and J. E. Ridgeway, of the Lyric Theatre, at Coon Rapids.

A. H. Blank and Harry David have been spending the greater part of each week in Omaha getting ready for the opening of the Riviera Theatre there. The Riviera is the latest of the Blank-Publix houses and elaborate plans for the opening are being made. A. G. Stolte, formerly in charge of the larger of the Blank houses, has been selected to take the management of the Riviera and this augurs well for the success of the new theatre for he has made the houses under his management the leading houses of the state during the past years. Mr. Wegener, formerly manager of the Capitol at Davenport for A. H. Blank and before that assistant to Mr. Stolte at the Capitol in Des Moines, will be assistant manager of the Riviera.

Ralph Jones is the new organist at the Capitol Theatre, Des Moines. He follows L. Carlos Moier, who has not announced which of several offers he plans to accept.

Nate Frudenfeld and Lionel Wasson, of the publicity department of the Blank-Publix houses, have been busy outlining a Pageant of Progress which is to be given at the opening of the Capitol Theatre at Newton. The opening of the Capitol, which is scheduled for March 30, will be a fete day in Newton with a number of public demonstrations and dancing in the streets.

Chicago

THE Grand Ball and Movie Frolic Committee of the Exhibitors' Association of Chicago, headed by Ludwig Siegel and Dave Miller, report gratifying progress is being made.

A large amount of publicity already has been secured for the ball, which will be held on May 4th at the Stevens Hotel, through local newspapers and film exchanges, and starting about April 1st, every theatre in Chicago, will display one sheet in their lobbies and trailers, advertising the ball, on the screen.

Al Sobler, well-known exploiter, has been secured as director of publicity for the ball.

Harold J. Marlowe and Jacob Hurwitz are planning to erect a new two-thousand-seat motion picture theatre in West Pullman. The site selected is the northwest corner of Eggleston and 119th streets, now occupied by the J. M. Cochran Nursery, which will be torn down in time to start work on the new structure about May 1st. It is hoped to have the theatre opened by December 1st.

Starting April 3rd, Lubliner & Trinz will change the policy of their Belmont Theatre, eliminating the stage band and presentation, giving five acts of vaudeville and pictures. At the same time, the Pantheon will become a second-run house, showing pictures immediately following the Uptown, at twenty-five cents admission. The Harding and the Senate will rotate their stage bands, one band remaining in each house for a week, then going to the other.

Another change in policy is that of Balaban & Katz Roosevelt Theatre, which has returned to a long-run policy. A large orchestra has been installed and will be an added attraction at the Roosevelt.

Paul V. Miller, of the Tivoli Theatre, Valparaiso, has taken over the Eagle and Roosevelt theatres, Gary, Ind., formerly operated by James Kikas.

Len Ullrich, who recently resigned from Pathe's sales staff, after being connected with that organization for many years, is now connected with Warner Brothers' Chicago exchange and is selling specials in city territory.

Manager Harry Corbett, of the North Center Theatre, has engaged James Casey, formerly connected with the Tivoli and Roosevelt theatres, to be his assistant manager.

Al Short is now conducting his band on the stage of the Piccadilly Theatre, assisted by Ted Leary, formerly of the Stratford, who acts as master of ceremonies. The change is proving popular at the big Schoenstadt house.

Manager Kissock, formerly of the Downer Theatre, Milwaukee, is now in charge of the York Theatre at Elmhurst.

Jim Drake, popular East St. Louis exhibitor, has opened his new Drake Theatre in that city.

The Arena Theatre at Harvey, Ill., is reported temporarily closed on account of quarantine.

Frank Marshall, in charge of Rudolph Wurlitzer's organ department in Chicago, has appointed Melvin J. Murphy a member of his sales force. Mr. Murphy is one of the most widely-known theatre managers in this territory, having at different times been connected with the Chicago, Roosevelt and Oriental theatres, and having recently opened the Granada Theatre. Mr. Murphy will work out of Wurlitzer's Chicago office.

A long talked of theatre on 75th Street, between Essex and Kingston, is about to become a fact, as permits have been issued for the erection of a theatre, store and apartment building on that site. Architect Z. Erol Smith drew the plans and the general contract has been let to Henning E. Johnson for the construction of the building. It will comprise three separate units, the motion picture theatre of two thousand seats being the central one. The exterior of the theatre will be of French design and the interior will represent a modified Italian garden.

One hundred years of vaudeville was celebrated by Orpheum houses in Chicago last week, a feature of the special performances being the showing of a two-reel picture made portrayed the development of by National Screen Service, which participated in the celebration and showed the National Screen Service reel.

Harry Goldsen, Chicago theatre owner and manager, who for years, has been put in charge of Belpark Theatre, which opened got away to a great opening, but ness every day and night to date.

Manager H. C. Young, of National Screen Service, is back at his Chicago headquarters after a visit to his company's Indianapolis office. Mr. Young reports that the new Lieber Theatre, to be known as the Indiana, is rapidly approaching completion and will be the handsomest house in the Hoosier state. Ace Barry, of the Circle Theatre, who has a host of friends in Chicago, will be manager of the new house.

Gregory Brothers are planning to open their new Palace Theatre in Cicero, the latter part of March. Earle Johnson's Indiana and Illinois Theatres, Inc., are buying pictures for this new twenty-two-hundred-seat house as well as for the balance of the Gregory houses.

Frank Cook, owner of a number of Wisconsin houses, was visiting on Film Row recently, and reports that he has purchased the Gem Theatre at Sheboygan, Wis.

Canada

ARTHUR COHEN, Vice President of Regal Films, Ltd., Toronto, and Secretary of Famous Players-Canadian Corporation, has gone to California for a holiday. On his return trip he is visiting the Western Canadian branches of Regal Films. Henry Nathanson, recently returned from Florida, has become general sales manager of Regal Films in succession to Phil Kauffman, who has gone to Berlin, Germany, to become Central European sales manager for First National.

Various cities of Eastern Canada are again preparing for Daylight Saving Time to start May 1. These include Toronto, Ottawa, Quebec City, Hull and other centers. Large factories, stores and offices in Montreal are expected to adopt daylight saving time on their own account as the city council declines to change the clock officially.

The Hudson Theatre has opened as an attractive suburban house at 675 Mount Pleasant Road, Toronto. The equipment includes Motiograph projection machines, Gundlach lenses, DeLuxe reflector arcs, Cont-El-Arc generator set and Superlite gold fibre screen.

The Clyde Theatre, Danforth and Luttrell avenues, Toronto, is another new suburban theatre with Motiograph projectors, Superlite lens, DeLuxe Mazda equipment and Sunlight screen.

The Ontario Division of the Motion Picture Theatre Owners Association of Canada has moved its headquarters to a large suite of offices on the seventh floor of the Hermant Building. The Ontario M.P.T.O. is handling advertising and poster accessories for its members.

The brand new Capital Theatre in Hull, Quebec, is undergoing considerable alteration as a result of the decision of the Hull City Council to install outside fire-escapes. Although the plans were passed and the theatre built in recent months, manager Joseph Paquin was required to place two fire-escapes on the handsome front elevation of the house, the windows being converted into exit doors.

Raymond S. Peck, director of the Canadian Government Motion Picture Studio, has returned to Ottawa after spending two months in California, where he visited the studios and discussed film production possibilities in Canada with

San Francisco

LES WEIR, P.D.C. District Manager, paid local managers a long visit recently.

The American Theatre will continue to be the Oakland home of first-run Paramount motion pictures as the result of a four-year extension to the lease held by Rex Midgely on the premises at Seventeenth Street and San Pablo Avenue, and a new contract entered into with Famous Players-Lasky Corporation for first choice of their entire output of feature pictures, roadshows and special productions.

Max Weiss is about to build a new theatre in Sacramento, on Eighth Street, between I and J Streets. It will be operated with a stock company starring Hiram Claire, in conjunction with motion pictures. It is estimated that the building will cost approximately

The old Majestic Theatre at Sacramento is to be replaced by a modern theatre building which will include a five-story hotel. Henry Heber, owner of the Majestic and the Sequoia Theatres in Sacramento, intends to have this new theatre an absolutely modern structure.

Beach & Krahn announce that on their new theatre, located on College Avenue. The be of such size as to ac the very largest of stage attractions.

Seattle

HUGH W. BRUEN, managing director of the Washington Theatres, the Universal-Pacific chain of eleven houses in this city, last week announced the executive staff of his group as finally organized. It includes the following appointments:

W. H. Hartford will be supervising manager of the Granada, Portola, Madrona Garden, Grey Goose and Mission theatres; Ted Gamble will be supervising manager of the Arabian, Ridgemont and Woodland theatres; Frank Edwards will retain the management of the Winter Garden Theatre, the downtown playhouse; and Arthur Bishell will be supervising manager of the Queen Anne and Cheerio theatres.

In addition, the following house managers will be installed: Ted Gamble, Ridgemont; P. C. Martin, Woodland; A. E. Forsythe, Granada; Keith McCormick, Portola; Gordon Craig, Madrona Gardens; A. M. Dunlop, Grey Goose; and Frank Thornton, Mission Theatre.

James M. Hone, executive secretary of the Motion Picture Theatre Owners of Washington, returned to his office on Film Row last week from Olympia, where he has been in almost constant attendance at the meeting of the State Legislature, just adjourned. Mr. Hone's visit in Olympia was a protective measure on behalf of the exhibitors and exchanges of this territory.

R. S. Ballentine, new Western district manager for Pathe, paid his first visit to the local territory last week since his transfer from the Middle West. Manager L. A. Samuelson and his sales staff were on hand to greet Mr. Ballentine with an enthusiastic sales conference in the local office.

Paul Larsen, for several years associated with the Jensen-Von Herberg organization as maintenance manager of the Liberty Theatre, now the United Artists Theatre, last week was rewarded for his long service by being appointed manager of the new Liberty Theatre operated in the University district by Pacific Northwest Theatres, Inc. The present Liberty Theatre was the former J. & Von H. Neptune Theatre, renamed recently by Harry C. Arthur, Jr., vice-president and general manager of the P.N.W. chain.

Word arrived from Kelso, Washington, last week relative to a change in the theatre ownership situation in that town. Charles Strong, according to the report, has sold out his interests in the Kelso Amusement Company to his partners, C. C. Bashor, W. S. Strange and A. L. Bashor. This group operates three houses in Kelso and one in Kalama, a neighboring town.

Dave Frazer, manager of the Producers' Distributing Company Exchange in this city, and Mickey Carney, booker at the office, last week received handsome watches from the P.D.C. home office as a result of the good showing of the local office in the recent National Date Drive.

Ben Fish, manager of the local Metro-Goldwyn-Mayer office, had as his guest this week none other than Harry Schenck, assistant director for M.-G.-M. in Los Angeles.

J. P. Kiggins, owner and operator of the motion picture houses in Vancouver, Washington, is reported to be rapidly recovering from a broken leg suffered recently in a traffic accident. Erection of "Cap" Kiggins' new house is progressing nicely, despite his indisposition.

Guy Haselton, of the Rialto Theatre in Missoula, Montana, last week announced that he has sold his interest in that house to W. A. Simons and Walter Hanson, and will sail early in March for Ireland with his mother, for a visit of a few months. Messrs. Simon and Hanson also operate the Wilma and Liberty Theatres in Missoula.

Maurice Saffle, former Eastern Washington sales representative for manager Ben Fish's local Metro-Goldwyn-Mayer Exchange, last week was appointed sales representative in an adjoining territory for Warner Brothers.

Cap Lathrop's Empress Theatre in Cordova, Alaska, narrowly escaped total destruction last week in the $100,000 fire that wiped out a large part of the business section of the Alaskan city. The buildings near the Empress were entirely destroyed, but the theatre fortunately escaped with only slight damages and flooding.

Several out-of-town exhibitors were seen along Film Row during the last few days, and included were the following: Ike Binnard, of Lewiston, Idaho, who announces that he contemplates remodeling his house this spring; Fred Mercy, of Walla Walla; P. W. Strupller, selecting new equipment for his house soon to be erected in Pullman, Washington; and Fred W. Graham, of Shelton, who also was selecting new equipment for his present Shelton Theatre.

Puget Sound Theatres, Inc., a chain of smaller suburban houses in Western Washington towns, last week announced that John McGill, of Port Orchard, Bob Mayea, of Columbia City, and George Srigley, of White Center, have all withdrawn from membership in the group.

John Hamrick, general manager of the John Hamrick Theatres in this city, Portland and Tacoma, returned last week with Mrs. Hamrick from a month's visit in California. Upon his return, Mr. Hamrick announced the immediate installation of "Vitaphone" in his Blue Mouse Theatres in Seattle and Portland.

Kerns Spears, exhibitor of Pe Ell, Washington, is reported to be withdrawing from that town, leaving but one motion picture house for the town itself and neighboring territory.

South East

PAT CAMPBELL, southern division manager for Pathe exchanges, recently spent several days in the Charlotte office.

N. L. Royster, manager of the Ideal Theatre, Winston-Salem, N.C., was in town Tuesday, arranging bookings for this house.

D. Young, formerly salesman for Pathe Exchange, has assumed the duties of booker for Educational Film Exchange, succeeding R. H. Jackson, who is now bookkeeper for National Theatre Supply Company.

J. W. Prevo, owner of the Palace Theatre, Thomasville, N.C., visited Film Row last week.

O. T. Kirby, of the Palace Theatre, Roxboro, N.C., announces that he has purchased the Gaiety Theatre, Oxford, N.C., from Calud Egerton, who owns the People's Theatre, Roanoke Rapids, N.C.

E. L. Hearn, owner of the Alameda Theatre, Albermarle, N.C., was in Charlotte last week.

D. M. Eaves, of the Eaves' Circuit in South Carolina, announces he is remodeling the Grand Theatre, Unsion, S.C., and expects to reopen around April 1st.

R. B. Wilbanks, manager of the local Famous Players-Lasky exchange, together with Ed Crowell, booker, and Henry Owens, ad sales manager, left last Tuesday for a trip to all the key towns in the territory.

C. B. Wescott, formerly owner of the Gem Theatre, Clinton, N.C., and the Trio Theatre, Farmville, N.C., announced last week that he had sold these houses to T. B. Smith, owner Irwin Theatre, West Durham, N.C. Mr. Smith took charge last Monday.

J. H. Stallings, Royal Theatre, Wilmington, N.C., was seen on Film Row last week.

J. E. Webb, of the Imperial Theatre, Kings Mountain, N.C., was in Charlotte during the week.

Three motion picture theatres at Anderson, Ind., have been purchased by the Anderson Theatrical Enterprises, a corporation composed of Colonel Fred Levy, Fred Levy, Jr., Lee L. Goldberg and Sam J. and Harry R. Switow, who now own forty-two theatres in different parts of the country.

The three theatres at Anderson, the Riviera, the Starland and the Granada, were purchased from Neal M. McCullough and Fred E. Mustard, together with real estate for $250,000. Mr. Goldberg, Mr. Morris and Sam Switow returned last week from Anderson, where they closed the deal. They planned to take over the three theatres March 20th, and operate them under local management.

Elrid B. Fisher was in Louisville Monday, arranging bookings for the Gaines and Gem theatres, Pineville, Ky.

E. E. Stone, former manager of the Gaines and Gem theatres, Pineville, Ky., is now the assistant manager of B. F. Keith's Rialto Theatre, Louisville.

H. G. Jenkins has closed the Rivoli Theatre at Knoxville, Tenn.

G. E. Jasper, of the Kentucky and Virginia Theatres, Somerset, Ky., was in Louisville last Tuesday.

J. R. Holden, of the Grand theatre, Lancaster, Ky., who has one of the prettiest houses in the state, has just installed a new Wurlitzer organ.

W. E. Carrell, of the Louisville Film & Supply Company, reports James M. Fisher, of the Lyric Theatre, Versailles, Ky., buying new lobby fixtures in anticipation of a successful spring season.

Florida

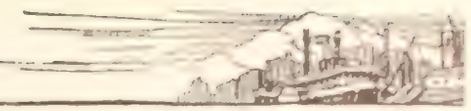
OFFICIALS of the Publix Theatre Corporation, the Saenger Amusement Company and the Sparks Enterprises, who are making a tour of the state, visited Ocala this week and it is stated that they promised that city a new theatre, which will be built during the summer at a cost of $100,000 and will have a seating capacity of 1,500.

William H. Wassman, Producers' popular Florida representative, was a Tampa visitor this week, driving a beautiful new Hudson sedan. Mr. Wassman has purchased a home at Mount Dora, with an orange grove in the backyard, and says that he never knew what real living was until he located in the "Land of Sunshine."

Announcement was made in this column last week of the opening of a theatre for colored people at Wimauma. Well, the opening came as per schedule and quite a crowd assembled. Amongst the crowd were two negroes who revived an old argument in the lobby and finally both pulled guns and started shooting. Several shots were fired and one of the negroes was killed.



St. Louis



THE City Council of Jacksonville, Ill., on March 14, passed an ordinance to permit Sunday amusements. The town has never before permitted Sunday shows of any kind.

The Crescent Amusement Company of Nashville, Tenn., has purchased a site for a theatre at Cleveland, Tenn. The house will be of Spanish type and seat about 1,000 persons. The cost is estimated at $100,000.

Holt & Noble, of Stuttgart, Ark., have been awarded the general contract for the theatre to be erected on Main Street, Stuttgart, by the Arkansas Amusement Company.

I. W. Rodgers and associates is said to plan a new house for Cairo, Ill. The house will seat upwards of 1,000 persons and cost $80,000 to $150,000.

Thomas C. Hall, of Moberly, Mo., will award contracts at once for the rebuilding of his Star Theatre in Columbia, Mo.

The Sacker Amusement Company of Beaumont, Texas, plans the erection of a new theatre on Garrison Avenue, Fort Smith, Ark. Details are not yet available.

Clyde Wilburn has sold Bloomfield, Mo., theatre to John Biler, of New Madrid, Mo. The new owner will expend several thousand dollars in improvements and plans to re-open on April 2nd.

Doc Douglas, of Glasgow, Mo., plans to open a new theatre at New Franklin, Mo., on May 1st.

Mrs. L. W. Rodgers has purchased the Liberty Theatre at Carbondale, Ill.

Tom Red, of the Red, Yemm & Hayes Circuit, is vacationing in New Orleans, La.

Lew Bent, salesman for F.B.O., attempted a sales trip through Northeast Missouri and Central Western Illinois, the week of March 14th, and only had to be pulled out of the mud nineteen times. He finally found himself and his bus marooned in Quincy, Ill. Tommy Tobin, who chases contracts for F.B.O. held the previous record for getting stuck in the mud with eighteen times on a sales trip in Southeastern Missouri last year.

Tom McKeen, of F.B.O., has rearranged his sales staff. Lew Bent now travels Kentucky and Southern Illinois. Tommy Tobin takes over Bent's old territory in Northern Illinois, while Ray Curran looks after all of Missouri outside of St. Louis.

Leo Keiler will open his 1,600-seat Columbia Theatre in Paducah, Ky., very soon. The house is said to rank with the very finest south of the Mason and Dixon line.

William Bolt, of Herrick, Ill., was in St. Louis with the sad news that an epidemic of scarlet fever had forced him to close his theatre until further notice from the health authorities. So he is taking things easy.

George Wren has sold the Royal Theatre at Atkins, Ark., to B. Burnett.

The Arkansas Amusement Enterprises, Inc., has added the Con- [illegible] Grand, Conway, Ark., to its string.

Ben Hatler has purchased the New Victory Theatre, Cabool, Mo., from C. E. Brawner.

J. W. Howard is now operating the Star Theatre, Mokane, Mo., formerly managed by Deaman Brothers.

W. E. McQuay has purchased the Liberty Theatre, Morley, Mo., from W. C. Porter.

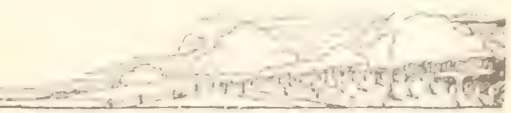
Lewis & Hanes are the new owners of the Lyric Theatre, Sumner, Ill.

Otto Wittick has purchased the interest of Carl G. Kuhle in the Family Theatre, St. Louis, Mo.

Out-of-town exhibitors seen along Picture Row during the past week were: John Pratt, Fulton, Mo.; John Spaulding, Litchfield, Ill.; Henry Lowry, Highland, Ill.; Frank Schmidt, Pocahontas, Ill.; Billy Sohm, Quincy, Ill.; Doc Tetley and F. M. Karch, Flat River and Farmington, Mo., and Steve Bray, Cape Girardeau, Mo.



Minneapolis



THERE have been two resignations accepted at the Minneapolis film exchange offices this last week; that of Eph Rosen, manager of the feature sales department at the Pathe branch and of A. B. Leak, branch manager of Famous Players-Lasky. The names of the successors to these men have not been made known. Rosen is going to Kansas City to manage the branch office of Tiffany Productions. It is understood that Leak has made another connection in the business, the nature of which has not been announced.

The actual construction of the new Minneapolis theatre at Ninth Street and LaSalle Avenue was begun last week, following groundbreaking ceremonies, which were participated in by officials of the theatre corporation, representatives of the various financial interests involved and of Famous Players-Lasky.

The first shovelful of dirt was turned by Sumner T. McKnight, President of the Minneapolis Theatre Corporation, builders of the theatre. After the ceremonies the steam shovel went to work and within a few days a second shovel will be in use. The construction of the theatre, to be one of the largest in the country and costing about $2,000,000, will be pushed with the hope of opening the building early in 1928. The theatre has been leased by Famous Players-Lasky for twenty-five years.

Frank Covell, manager of the New London Auditorium, has reopened the motion picture theatre at Spicer, Minn., and intends to show pictures every Tuesday.

The Fairmont Amusement Company, builders of the State Theatre at Fairmont, Minn., has been incorporated at $25,000, with L. V. Burton as president.

L. Gordon Evanson has joined the sales force of F.B.O. in South Dakota. He formerly represented the Friedman Film Corporation in the same territory.

V. E. Jensen, railroad agent at Benedict, N.D., is soon to open the Areco Theatre in Benedict.

The Palace Theatre at Lane, S. D., has been sold to Mr. Thompson of Wessington Springs, by W. H. Welch.

G. D. Belden has opened a motion picture theatre at Selfridge, N.D., and intends to show pictures once a week.

The Carl Mogensen Post of the American Legion has purchased the Opera House at St. Paul, Neb., with the intention of remodelling the building for club- [illegible]

I. H. Ruben, an officer of the F. & R. Company, left recently for a visit to Hot Springs, Ark. About the same time another F. & R. official, William Hamm, returned from Florida.

The Lyric Theatre at Broken Bow, Neb., has been purchased by John Cosner. The theatre is to be closed and the town reduced to one theatre, the Sun, which is owned by Cosner.

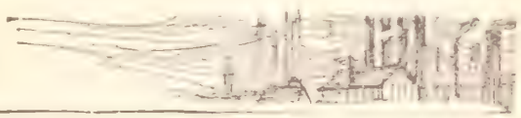
Clarence Deeble and George Blank have purchased the Liberty Theatre at Webster, S.D., from W. G. Rogenbeck.

Ruth Canfield recently reopened the Opera House at Tuttle, N.D., with a show and dance. The theatre will be operated once a week.

Phil Reisman, central division manager of Famous Players-Lasky, was a recent visitor at the Minneapolis branch.



Central Penn



FLAMES on top the six-story portion of the State Theatre Building, Harrisburg, on the morning of Sunday, March 13, destroyed the battery room of radio station WMBS, and caused damage to the extent of $7,500. The building is owned by the Wilmer & Vincent Theatre Company and houses the State Theatre and the executive offices for the W. & V. Theatres.

A new pipe organ of the Marr and Colton type was dedicated early in March in the Feeley Theatre, Hazleton. The dedicatory exercises were attended by representatives of some of the film exchanges which operate in the Hazleton territory.

Arthur T. James, of Scranton, Lieutenant-Governor of Pennsylvania, and associated with M. B. Comerford, is head of the big chain of Comerford theatres, and in some of the latter's theatrical enterprises, made the principal address at the annual dinner of the Dickinson College alumni of Harrisburg.

Mrs. Catherine Hawley, who for a score of years was employed as cashier at the Lyric Theatre, Shenandoah, died very suddenly in her home, in that town, early in March.

The Appell Amusement Company of York, headed by Nathan Appell, who controls practically all the theatres in that city and a number elsewhere, has purchased, for $110,000, the historic old York Hotel. Mr. Appell declined to state whether the property will become the site of a new theatre, stating merely that he purchased it as an investment.

Use of the Victoria Theatre, Harrisburg, was given to the Dauphin County Citizens Military Training Camp Committee, for a free show to boost the cause of training camps, through the courtesy of C. Floyd Hopkins, head of the Wilmer & Vincent Theatre Company interests in Harrisburg.

A hole twelve feet in diameter was burned in the floor of the gallery of the Grand Theatre, East Stroudsburg, at midnight, on March 5. The flames were discovered soon after the audience had departed. Victor Austin, the manager, said he could not determine the cause of the blaze.

The Ephrata Theatre, Ephrata, Lancaster County, owned by Mrs. Hiram Nessinger, has been sold, effective April 1, to Mrs. Sarah Brenner, of Lebanon, who announces she will lease it or operate it hereafter under an Ephrata manager. The building is three stories high and in addition to the movie theatre includes several business [illegible]

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost a Lady	Marie Prevost	Prod. Dist. Corp.	5702 feet	
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Battling Butler	B. Keaton-S. O'Neil	M-G-M	6970 feet	Sept. 4
Bells, The	Lionel Barrymore	Chadwick	6300 feet	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	4100 feet	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M	6169 feet	
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6420 feet	July 31
Conquering Power, The (reissue)	Valentino-Terry	M-G-M	6814 feet	
Dame Chance	J. Johnston-R. Frazer-G. Astor-M. Carr	American Cinema	6790 feet	
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 2
Devil Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6950 feet	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Pathe	5888 feet	Sept. 11
Flaming Frontier	Gibson-A. Cornwall-D. Farnum	Universal	8829 feet	April 17
Flashing Fangs	Ranger (Dog)	F. B. O.	4853 feet	
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Pathe	4500 feet	Sept. 18
Forlorn River	Jack Holt	Paramount	5992 feet	
Gigolo	Rod La Rocque	Prod. Dist. Corp.	7295 feet	Oct. 16
Going the Limit	George O'Hara	F. B. O.	4265 feet	
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Hair-Trigger Baxter	Bob Custer	F. B. O.	4690 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5038 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	5811 feet	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, The	George Walsh	Excellent Pictures	5700 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O.	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O.	6931 feet	Aug. 28
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6411 feet	Aug. 21
Marriage Clause, The	F. X. Bushman-Dove	Universal	7680 feet	July 3
Marriage License ?	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6741 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O.	7713 feet	Aug. 28
Out of the West	Tom Tyler	F. B. O.	4609 feet	
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 31
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	C. Hale-J. King	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5477 feet	July 24
Strong Man, The	H. Langdon-P. Bonner-G. Astor	First National	6882 feet	Sept. 18
Subway Sadie	Mackaill-Mulhall-C. Murray	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Unknown Treasure	R. Agnew-G. Hullette	Sterling Pict	5643 feet	
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	N. Shearer-C. Nagle	M-G-M	6025 feet	Oct. 9
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Wolf Hunters, The	Robert McKim	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
Woman's Heart, A	E. Bennett-E. Earle	Sterling Pict	4993 feet	
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	7786 feet	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Adorable Deceiver, The	Alberta Vaughn	F. B. O.	4879 feet	
Alaskan Adventures	Special Cast (Art Young)	Pathe	5673 feet	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day-G. K. Arthur	M-G-M	5584 feet	
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7181 feet	Nov. 20
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dangerous Friends	T. R. Barnes-G. Short-A. Hoyt	Sterling Pict	5087 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict	5377 feet	
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Dude Cowboy, The	Bob Custer	F. B. O.	4953 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount	7250 feet	Nov. 27
Fighting Marine, The	Gene Tunney	Pathe	6977 feet	
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
Gay Deceiver, The	L. Cody-M. Day-C. Meyers	M-G-M	6624 feet	
Gorilla Hunt, The	Special Cast	F. B. O.	4800 feet	June 26
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O.	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart	5610 feet	
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas	5960 feet	
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
Lure of the West	Eileen Sedgwick	Chesterfield	4311 feet	
Magician, The	A. Terry-P. Wegener	M-G-M	6960 feet	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	Dec. 11
Man in the Shadow, The	M. Stedman-D. Torrence-M. McAlister	American Cinema	5663 feet	
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6856 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Prince of Tempters, The	Lyon-Moran-de Putti	First National	7780 feet	Oct. 30
Private Izzy Murphy	Geo. Jessel-P. R. Miller	Warner Bros	7889 feet	Nov. 27
Quarterback, The	R. Dix-E. Ralston	Paramount	7114 feet	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	Dec. 4
Risky Business	Vera Reynolds	P. D. C	6594 feet	
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	J. Daugherty-B. Mehaffey	Universal	5865 feet	Aug. 28
Shameful Behavior	E. Roberts-H. Tucker	Famous Attractions	5218 feet	
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart	5241 feet	
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	5998 feet	Oct. 16
Syncopating Sue	C. Griffith-T. Moore	First National	6770 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E. Novak	Fox	4691 feet	
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
War Paint	T. McCoy-P. Starke	M-G-M	5032 feet	Dec. 4
West of Broadway	Priscilla Dean	Prod. Dist. Corp.	5186 feet	
West of Rainbow's End	Jack Perrin	Rayart	4829 feet	
When the Wife's Away	G. K. Arthur-D. Revier	Columbia Pictures	5330 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	J. Schildkraut-B. Love-R. Schildkraut	Prod. Dist. Corp.	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Pathe	4447 feet	
April Fool	Alexander Carr	Chadwick	7100 feet	Nov. 20
Bardleys the Magnificent	J. Gilbert-E. Boardman	M-G-M	8536 feet	Oct. 23
Bred In Old Kentucky	Viola Dana	F. B. O.	5285 feet	
Breed of the Sea	R. Ince-M. Livingston	F. B. O.	6450 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	Nov. 27
Cat's Pajamas, The	Bronson-Cortez	Paramount	5863 feet	
City, The	J. Gaynor-W. McGrail	Fox	5508 feet	Nov. 27
Desert's Toll, The	F. McDonald-K. Key-T. Santschi	M-G-M	5376 feet	
Everybody's Acting	Betty Bronson	Paramount	6139 feet	Nov. 27
Exit Smiling	B. Lillie-J. Pickford	M-G-M	6461 feet	
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M	6567 feet	Dec. 11
For Alimony Only	Leatrice Joy	Prod. Dist. Corp.	6070 feet	Oct. 2
For Wives Only	Marie Prevost	Prod. Dist. Corp.	5800 feet	Dec 25
Four Horsemen of the Apocalypse, The (reissue)	Valentino-Terry	M. G.	11,273 feet	
Great Gatsby, The	Warner Baxter	Paramount	7296 feet	Dec. 11
He-Man's Country, A	Dick Hatton	Rayart	4620 feet	
Hidden Loot	Jack Hoxie	Universal	4753 feet	Aug 21
Hi-Jacking Rustlers	Jack Perrin	Rayart	4935 feet	Mar. 11
His New York Wife	E. Clayton-A. Day-von Eltz	Famous Attractions	5294 feet	Dec. 4
Josselyn's Wife	Pauline Frederick	Tiffany	5726 feet	Dec. 11
Kentucky Handicap, The	Reed Howes	Rayart	5420 feet	
King of the Saddle	Bill Cody	Assoc. Exhib.	4519 feet	
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Masked Woman, The	Anna Q. Nilsson	First National	5434 feet	
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6350 feet	Nov. 20
Mountain Eagle	Nita Naldi	Artlee Pictures	5302 feet	
Nervous Wreck, The	H. Ford-P. Haver	Prod. Dist. Corp.	6730 feet	Oct. 23
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R. McKee-E. Murphy	Sterling Pictures	4049 feet	
Outlaw Express, The	Leo Maloney	Pathe	5479 feet	Nov. 20
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp.	6695 feet	Dec. 11
Popular Sin, The	Vidor - Nissen - C. Brook	Paramount	6244 feet	Dec. 31
Prowlers of the Night	Fred Humes	Universal	4390 feet	
Rambling Galoot, The	Buddy Roosevelt	Pathe	4438 feet	
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov 20
Silent Lover, The	Milton Sills	First National	6500 feet	Nov. 27
Silent Power, The	Ralph Lewis	Lumas	6100 feet	

Feature	Star	Distributed by	Length	Reviewed
Sin Cargo	S. Mason R. Frazer	Tiffany	[illegible] feet	Jan.
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley Nixon	Universal	[illegible] feet	Nov. 6
Speed Cop, The	Billy Sullivan	Rayart	4972 feet	
Stepping Along	J. Hines-M. Brian	First National	7038 feet	Nov. 27
Tentacles of the North	A. Calhoun-G. Glass	Rayart	5998 feet	
There You Are	C. Nagel-E. Roberts	M-G-M	5682 feet	
Timid Terror, The	G. O'Hara-E. Yorke	F. B. O.	4892 feet	Jan. 7
Tin Hats	Windsor-Nagle-Roach-G. Cooper	M-G-M	6598 feet	Dec. 18
Tom and His Pals	Tom Tyler	F. B. O.	4346 feet	
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	C. Moore-K. Harlan	First National	7833 feet	Jan. 7
Unknown Cavalier, The	K. Maynard-K. Collins	First National	6595 feet	
Upstage	N. Shearer-O. Shaw	M-G-M	6048 feet	Dec. 4
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin Tin-Tin	Warner Bros	5810 feet	Dec. 18
Wings of the Storm	R. Howes-V. Faire	Fox	5244 feet	Dec. 11
Winning Wallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Wolves of the Desert	Ben Wilson	Rayart	4168 feet	

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bad Man's Bluff	Buffalo Bill, Jr.	Pathe	4441 feet	Jan. 7
Bandit Buster, The	Buddy Roosevelt	Pathe	4468 feet	
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox	5242 feet	Jan. 7
Better Way, The	R. Ince-D. Revier	Columbia Pictures	5540 feet	
Blond Saint, The	Kenyon-Stone	First National	6800 feet	Dec. 4
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Border Whirlwind, The	Bob Custer	F. B. O.	4862 feet	
Call of the Wilderness	Sandow (Dog)	Pathe	4218 feet	
Canadian, The	Thomas Meighan	Paramount	7753 feet	Dec. 18
Canyon of Light	Tom Mix	Fox	5399 feet	Dec. 25
Corporal Kate	Vera Reynolds	Prod. Dist. Corp.	7460 feet	Dec. 25
Cruise of Jasper B, The	La Rocque-Harris	Prod. Dist. Corp.	5870 feet	
Desert Valley	Buck Jones-V.B.Faire	Fox	5500 feet	Jan. 7
Exclusive Rights	L. Rich-G. Whitman-R.McKee-G.Glass	Famous Attractions	6087 feet	
Faust	E. Jannings-C. Horn-O. Ekman	M-G-M	8110 feet	Dec 25
Flaming Fury	Ranger (Dog)	F. B. O.	4464 feet	
Flesh and the Devil, The	J. Gilbert-G. Garbo-L. Hanson	M-G-M	8759 feet	Jan. 21
Flying High	Wm. Fairbanks-A. Calhoun	Lumas	4698 feet	
Gallant Fool, The	Billy Sullivan	Rayart	4575 feet	
Going Crooked	B. Love-O. Shaw	Fox	5345 feet	Dec. 25
Her Big Night	Laura La Plant	Universal	7603 feet	Aug. 28
In Broncho Land	Dick Hatton	Rayart	4583 feet	
Just Another Blonde	Mackaill-Mulhall-L. Brooks-Collier, Jr.	First National	5603 feet	Dec. 25
Ladies at Play	Hughes-Kenyon-Fazenda	First National	6119 feet	Dec. 11
Lazy Lightning	Art Acord	Universal	4572 feet	
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount	6075 feet	Dec. 18
Love's Blindness	Starke-Moreno	M-G-M	6023 feet	
Man Bait	Marie Prevost	Prod. Dist. Corp.	5947 feet	Feb. 4
Man of the Forest	G. Hale-J. Holt	Paramount	5187 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5200 feet	Nov. 6
Money to Burn	Devore-MacGregor	Lumas	6100 feet	Dec. 11
Night Owl, The	Reed Howes	Rayart	5080 feet	
One Hour of Love	J. Logan-R. Frazer	Tiffany	6454 feet	Jan. 7
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Readin','Ritin','Rithmetic	E.Marion-G. White	Artlee Pictures	4983 feet	
Redheads Preferred	M. Daw-T. von Eltz-R. Hitchcock	Tiffany	5278 feet	Jan. 3
Red Hot Hoofs	Tom Tyler	F. B. O.	4681 feet	Nov. 13
Regular Scout, A	F. Thomson-O. Hasbrouck	F.B.O.	5601 feet	Dec. 31
Remember	D. Phillips-E. Metcalf	Columbia Pictures	5495 feet	
Ridin' Gent, A	Jack Perrin	Rayart	5027 feet	
Rose of the Tenements	J. Harron-S. Mason	F. B. O.	6678 feet	
Smoke Eaters	Landis-Hawley	Rayart	5716 feet	
Stolen Ranch	Fred Humes	Universal	4578 feet	
Stranded in Paris	Bebe Daniels	Paramount	6106 feet	Dec. 25
Striving For Fortune	George Walsh	Excellent Pictures	5300 feet	
Summer Bachelors	A. Forrest-Bellamy-M. Moore	Fox	6782 feet	Dec. 31
Sunshine of Paradise Alley	Barbara Bedford	Chadwick	6900 feet	
Third Degree	D. Costello-J. Robards-L. Dresser-R. Fellowes	Warner Bros	7647 feet	Jan. 14
Uneasy Payments	A. Vaughn-J. Luden	F. B. O.	4770 feet	Feb. 18
Valencia	M.Murray-L.Hughes-R. D'Arcy	M-G-M	5580 feet	Jan. 7
West of the Law	Ben Wilson	Rayart	4937 feet	
White Black Sheep, The	R. Barthelmess-P. R. Miller	First National	6798 feet	Dec. 18
Whole Town's Talking, The	E. Horton-V. L. Corbin	Universal	6662 feet	Aug. 14
Winning of Barbara Worth	Colman-Banky	United Artists	8757 feet	Dec. 18

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Auctioneer, The	G.Hughes-Nixon-Sidney	Fox	5686 feet	Jan. 28
Blonde or Brunette	Menjou-Nissen-Marchal	Paramount	5872 feet	Jan. 28
Cactus Trails	Bob Custer	F. B. O.	4889 feet	Jan. 21
California or Bust	George O'Hara	F. B. O.	4659 feet	
Cheerful Fraud, The	Reginald Denny	Universal	6968 feet	Dec. 18
Cyclone Cowboy, The	Wally Wales	Pathe	4447 feet	Jan. 28
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros	6972 feet	
Driven From Home	V. L. Corbin-S. Lewis-V. Pearson	Chadwick	6893 feet	
Finger Prints	L.Fazenda-J.Murray	Warner Bros.	7031 feet	
First Night, The	B. Lytell-D. Devore	Tiffany	5500 feet	Feb. 18
General, The	Buster Keaton	United Artists	7440 feet	Feb. 25
God's Great Wilderness	L. Rich-J. Bennett-M. Carr	American Cinema	5398 feet	
Heroes of the Night	Landis-Nixon-R. Lease	Lumas	6750 feet	Jan. 28
Her Father Said No	D. O'Shea-M. Brian	F. B. O.	6908 feet	Jan. 7
Homestruck	V. Dana-N. Barrie-A. Brooks	F. B. O.	5613 feet	Jan. 28
Hotel Imperial	Pola Negri	Paramount	7091 feet	Jan. 21
Husband Hunters, The	M. Busch-W. Heirs-M. Harris	Tiffany	5600 feet	Mar. 11
Ice Bound	K. Harlan-W. Dana	[illegible]	[illegible]	Oct.
Jesse James	P. Dana-J. Daw	[illegible]	[illegible]	
Jewels of Desire	W. Daw-E. Hughes	[illegible]	[illegible]	Jan.
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M	6781 feet	Mar.
Kid Brother, The	Harold Lloyd	Paramount	7654 feet	
Lady in Ermine	C. Griffith-F. X. Bushman	First National	6400 feet	Jan.
Last Trail, The	T. Mix-C. Geraghty	Fox	5190 feet	Feb. 11
Lightnin' Lariats	T. Tyler-D. Dunbar	F. B. O.	4536 feet	
Little Journey, The	Haines - Windsor - Carey	M-G-M	6088 feet	Jan.
Loco Luck	A. Acord-F. Wray	Universal	4827 feet	Jan.
Long Loop, The	L.Maloney-E.Gilbert	Pathe	5934 feet	Jan. 28
Lunatic at Large, The	L. Errol-Mackail	First National	5521 feet	Feb. 11
Masked Woman, The	A. Nilsson-H. Blinn-E. Hanson-R. Roland	First National	5434 feet	
Michael Strogoff	Ivan Moskine	Universal	9315 feet	
Misplaced High-Brows	H.Madsen-Karl Schenstrom	Imported Pic. (S.R.)		
Music Master, The	A. Francis-L. Moran-N. Hamilton	Fox	7754 feet	Feb. 14
Mystery Brand, The	Ben Wilson	Rayart	4763 feet	
Night of Love, The	Colman-Banky	United Artists	7600 feet	Feb.
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp	6741 feet	Mar. 11
Oh, Baby!	D. Butler-M. Kennedy-C.Hale-Little Billy	Universal	7152 feet	Aug. 21
One Increasing Purpose	Lowe-Allison-Lee	Fox	7677 feet	Jan.
One Man Game, A	F. Humes-F. Wray	Universal	4689 feet	Feb. 11
On the Boulevard (German film)	Lillian Harvey	Imported Pictures (S. R.)		
Paradise for Two	R. Dix-B. Bronson	Paramount	6187 feet	Feb.
Perfect Sap, The	P. Starke-Lyon	First National	5982 feet	Jan. 21
Play Safe	M. Banks-V. L. Corbin	Pathe	4915 feet	Feb.
Potters, The	W.C.Fields-M.Alden	Paramount	6680 feet	Feb.
Red Mill, The	M.Davies-O.Moore	M-G-M	6337 feet	Feb.
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Rough and Ready	J. Hoxie-E. Gregory	Universal	4409 feet	Jan.
Scarlet Letter, The	L. Gish-L. Hanson-H. B. Walthal-K. Dane	M-G-M	8229 feet	Aug.
Scorcher, The	Reed Howes	Rayart		
Show Girl, The	M. Harris-G. Glass-M.Carr-R.McKim	Rayart	5201 feet	
Show, The	Gilbert-Adoree-L. Barrymore	M-G-M	6308 feet	Mar. 25
Silent Rider, The	H. Gibson-B. Mehafey	Universal	5879 feet	Jan. 7
Slums of Berlin, The	E. Nissen-B. Goetzke-M. Christians	Imported Pic. (S.R.)	6712 feet	Feb.
Smiling Billy	Billy Sullivan	Rayart		
Speeding Hoofs	Dick Hatton	Rayart		
Stage Madness	V.Valli-L.Tellegan-T. Carmenati	Fox	5320 feet	Feb. 11
Stolen Pleasures	Revier-Tucker-Chadwick-Whitman	Columbia Pictures	5064 feet	
Tarzan and the Golden Lion	J. Pierce-E. Murphy	F. B. O.	5807 feet	Mar. 25
Tell It to the Marines	Chaney-Haines-Boardman-C. Meyers	M-G-M	8800 feet	Jan. 7
Tongues of Scandal	Desmond-Busch-Hallor	Sterling Pict.	5253 feet	
Upstream	E. Foxe-Hitchcock-N. Nash	Fox	5510 feet	Feb. 11
Wandering Girls	M. Harris-D. Revier-R. Agnew	Columbia Pictures	5426 feet	
Where North Holds Sway	Jack Perrin	Rayart		
Winners of the Wilderness	Tim McCoy-J. Crawford-R. D'Arcy	M-G-M	6343 feet	
Wolf's Clothing	Miller-Blue	Warner Bros	7068 feet	Jan. 28
Wolves of the Air	J. Walker-M. Harris	Sterling Pict.	5414 feet	
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp.		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Action Craver, The	Dick Hatton	Rayart		
Affair of the Follies, An	Stone-Dove-Hughes	First National	6433 feet	Mar. 11
Altars of Desire	M. Murray-Tearle	M-G-M	6037 feet	
Ankles Preferred	M. Bellamy-L. Gray	Fox	5498 feet	
Bachelor's Baby, The	H. Chadwick-H. Meyers	Columbia	5260 feet	
Between Dangers	Buddy Roosevelt	Pathe	4533 feet	Feb. 11
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broken Gate, The	D. Phillips-Wm. Collier, Jr.-J. Arthur	Tiffany		
Burnt Fingers	E.Percy-G.O'Hara	Pathe	5854 feet	Feb. 18
Butterflies in the Rain	Kirkwood-La Plante	Universal	7319 feet	Jan.
Cheaters	O'Malley-H.Ferguson-Hackathorne	Tiffany	6023 feet	Mar. 25
Demi-Bride, The	N. Shearer-L. Cody-C. Meyers	M-G-M	6886 feet	
Denver Dude, The	Hoot Gibson	Universal	5292 feet	Feb. 25
Don Mike	F. Thomson-R. Clifford	F. B. O.	5723 feet	Mar.
Easy Pickings	Nilsson-K. Harlan	First National	5400 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.	7017 feet	
Final Extra, The	M. De La Motte-G. Withers	Lumas	6000 feet	Feb. 25
Fire Brigade, The	M. Avoy-C. Ray	M-G-M	8716 feet	Dec. 31
Galloping Gobs, The	Buffalo Bill, Jr.	Pathe	4524 feet	Feb. 25
Gay Old Bird, The	L. Fazenda-J. Murray-J. Winton	Warner Bros	6284 feet	Mar. 25
Getting Gertie's Garter	M.Prevost-C.Ray	Prod. Dist. Corp.	6859 feet	Feb. 18
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr.	Paramount	6532 feet	Dec. 4
Hills of Kentucky	Rin-Tin-Tin	Warner Bros	6271 feet	Mar. 4
His Rise to Fame	G. Walsh-P. Shaw	Excellent Pictures	5790 feet	Mar. 11
It	A. Moreno-C. Bow	Paramount	6452 feet	Feb. 18
Laffin' Fool, The	Jack Perrin	Rayart		
Let it Rain	D.MacLean-S.Mason	Paramount	6052 feet	Mar. 18
London	Dorothy Gish	Paramount	5584 feet	
Love's Greatest Mistake	W. Powell-E. Brent-J. Dunn	Paramount	6007 feet	
Magic Garden, The	M. Morris-R. Keene	F. B. O.	6807 feet	
Marriage	V. Valli-A. Durant-G. McConnell	Fox	5440 feet	Feb. 25
McFadden's Flats	C. Murray-Conklin	First National	7846 feet	Feb. 25
Midnight Watch, The	R .Stewart-M. McAllister-D. Torrence	Rayart		
Monkey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox	5500 feet	Mar. 11

Feature	Star	Distributed by	Length	Reviewed
New York	Cortez-Wilson-E. Taylor	Paramount	6877 feet	Feb. 11
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
Overland Stage, The	K. Maynard-K. Collins	First National	6392 feet	
Price of Honor, The	Revier-McGregor	Columbia Pictures		
Quarantined Rivals	R. Agnew-K. Collins	Lumas	5975 feet	
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Romance of an Actress	B. Bedford	Chadwick		
Romantic Rogue, The	Reed Howes	Rayart		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp	6303 feet	Mar. 25
Salvation Jane	Viola Dana	F. B. O.		
Silky Anne	Constance Talmadge	First National		
Sorrows of Satan, The	Menjou-de Putti-Cortez-Dempster	Paramount	8691 feet	Oct. 23
Steeplechase, The		Tiffany		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M	6289 feet	Mar. 25
Trouble Shooter, The	Billy Sullivan	Rayart		
Understanding Heart, The	F. X. Bushman; Jr.-Meyers-Crawford	M-G-M	6657 feet	
Valley of Hell, The	F McDonald-E. Murphy	M-G-M	4070 feet	
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
War Horse, The	B. Jones-L. Todd	Fox	4976 feet	Feb. 18
Western Whirlwind, The	Jack Hoxie	Universal	4967 feet	
Whan a Dog Loves	Ranger (Dog)	F. B. O.		
Women Love Diamonds	Starke-O. Moore-L. Barrymore-G. Lee	M-G-M	6365 feet	
Wreck, The	S. Mason-M. MacGregor	Columbia Pictures	5631 feet	
Wrong Mr. Wright, The	Jean Hersholt	Universal	6459 feet	Mar. 4
Yellow Streak, A	Ben Wilson	Rayart		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	
Beloved Rogue, The	John Barrymore	United Artists	9264 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures		
Blazing Days	Fred Humes	Universal	4639 feet	
Brides Will be Brides	Laura La Plante	Universal		
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures		
Casey at the Bat	W.Beery-S.Holloway	Paramount		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox		
Enchanted Island	H. B. Walthall	Tiffany		
Flaming Timber		Tiffany		
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M-G-M		
Heart of Salome	A. Rubens	Fox		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian	First National	6161 feet	
His Dog	Rod La Rocque	Prod. Dist. Corp		
Is That Nice?	G. O'Hara-D. Hill	F. B. O.		
Kiss in a Taxi, The	Bebe Daniels	Paramount	6349 feet	
Love of Sunya, The	Gloria Swanson	United Artists	7600 feet	Mar. 25
Lovers	Novarro-Terry	M-G-M		
Man From Hardpan, The	L.Maloney-E.Gilbert	Pathe	5814 feet	Mar. 11
Metropolis (road show)	Special Cast	Paramount	10400 feet	Mar. 18
Moulders of Men	C. Tearle-M. Morris	F. B. O.		
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P.O'Malley-Busch	Universal	6807 feet	Feb. 4
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists		
Rich But Honest		Fox		
Riders of the West	Ben Wilson	Rayart		
Saddle Jumpers	Dick Hatton	Rayart		
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M		
Sonora Kid, The	Tom Tyler	F. B. O.	4565 feet	Mar. 11
Speed Boy, The	Dick Talmadge	Universal		
Tearin' Into Trouble	Wally Wales	Pathe	5 reels	
Terror of the Bar X	Bob Custer	F. B. O.		
Thunderbolt's Tracks	Jack Perrin	Rayart		
Tip Toes	D. Gish-W. Rogers	Paramount		
Too Many Women	Norman Kerry	Universal		
Turkish Delight	Faye-R.Schildkraut-K. Thomson	Prod. Dist. Corp		
Venus of Venice, The	C. Talmadge-Moreno	First National	6322 feet	
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Whispering Sage	B. Jones-N. Joyce	Fox		
White Gold	J.Goudal-G.Bancroft	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Afraid to Love	F. Vidor-C. Brook-M. Carr	Paramount		
Arizona Bound	Gary Cooper	Paramount		
Backstage		Tiffany		
Cabaret (tentative)	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount		
Camille	N. Talmadge-A. B. Francis	First National		
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E Torrence-M Day	M-G-M		
Children of Divorce	Bow-Ralston-Cooper	Paramount		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Convoy	D Mackaill I. Cox Collier, Jr.-L. Sherman-I. Keith	First National		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp.		
Cyclone of the Range	Tom Tyler-E. Tarron	F. B. O.		
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount		
Fighting Comeback, The	Buddy Roosevelt	Pathe	5 reels	
French Dressing	D. Mackaill	First National		
Grand Flapper, The		Fox		
Gun Gospel	Ken Maynard	First National		
Hard Fists	Art Acord	Universal	4387 feet	
Hey, Hey, Cowboy	Hoot Gibson	Universal		
Horse Shoes	Monty Banks	Pathe	6 reels	
Is Zat So?	O'Brien-Perry-Lowe	Fox		
Knockout Reiley	R. Dix-M. Brian	Paramount		
Long Pants	Harry Langdon	First National		
Married Alive	Livingston-M. Moore	Fox		
Mr. Wu	Chaney-Adoree-Forbes	M-G-M		
Night Bride, The	M.Prevost-H. Ford-T. Edeson	Prod. Dist. Corp		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Poor Nut, The	J. Mulhall-G. Olmstead-C. Murray	First National		
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany		
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	Wm. Desmond	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe	5 reels	
Ritzy	B. Bronson-J. Hall-G. Short	Paramount		
Rolled Stockings	Junior Stars	Paramount		
Rookies	K. Dana-M. Day-G. K. Arthur-T. O'Brien	M-G-M		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Somewhere in Sonora	Ken Maynard	First National	5711 feet	
Special Delivery	E. Cantor-G. Bancroft-J. Ralston	Paramount		
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Tillie the Toiler	Davies-M Moore	M-G-M		
Too Many Crooks	M.Davies-G.Brancroft-G. Whitman	Paramount		
Vanity	L.Joy-A.Hale-C.Ray	Prod. Dist. Corp		
Wild Geese		Tiffany		
Winning Oar, The	George Walsh	Excellent Pictures		

MAY

Feature	Star	Distributed by	Length	Reviewed
Don Desperado	Leo Maloney	Pathe	6 reels	
Down the Stretch	Agnew-Nixon	Universal		
Eyes of the Totem, The	W.Hawley-T.Santschi	Pathe	7 reels	
Fighting Hombre, The	Bob Custer	F. B. O.		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Heart Thief, The	J. Schildkraut-L. de Putti	Prod. Dist. Corp		
Hints to Lovers	Bebe Daniels	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp		
Love Thrill, The	La Plante-T. Moore	Universal		
Mother	Belle Bennett	F. B. O.	6685 feet	Mar. 18
Prairie King, The	Hoot Gibson	Universal		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Silver King Comes Thru	F.Thomson-E.Murphy	F. B. O.		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Snowbound		Tiffany		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny ?	Alberta Vaughn	F. B. O.		
Back to Nature (tentative)	Richard Dix	Paramount		
Beauty Shoppers, The		Tiffany		
Beware of Widows	La Plante-T. Moore	Universal		
Bulldog Pluck	Bob Custer	F. B. O.		
Claw, The	Kerry-Windsor	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Drums of the Desert (tentative)	W. Baxter	Paramount		
Ladies of Leisure		Tiffany		
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Prod.		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Squads Right		Tiffany		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Whirlwind of Youth, The	L. Moran-J. Hall-D. Keith-L. Kent	Paramount		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative)	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O.		

Comedy Releases

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't We Got Fun ?	Wise-McKay	Artclass	May 25	2 reels	
Alice at the Carnival	"Alice Cartoon"	F B O	Feb. 7	1 reel	
Alice Charms the Fish	"Alice Cartoon"	F. B. O	Sept. 6	1 reel	
Alice Cuts the Ice	"Alice Cartoon"	F. B. O	Nov. 1	1 reel	
Alice Fools the Pirate	"Alice Cartoon"	F. B. O	Jan. 24	1 reel	
Alice in the Alps	"Alice Cartoon"	F B O	Mar. 21	1 reel	
Alice in the Woolly West	"Alice Cartoon"	F. B. O	Oct. 4	1 reel	
Alice Helps the Romance	"Alice Cartoon"	F B O	Nov. 15	1 reel	
Alice's Auto Race	"Alice Cartoon"	F B O	April 4	1 reel	
Alice's Brown Derby	"Alice Cartoon"	F. B. O	Dec. 13	1 reel	
Alice's Circus Daze	"Alice Cartoon"	F. B. O	April 18	1 reel	
Alice's Knaughty Knight	"Alice Cartoon"	F. B. O	May 2	1 reel	
Alice's Monkey Business	"Alice Cartoon"	F B O	Sept. 20	1 reel	
Alice's Rodeo	"Alice Cartoon"	F. B. O	Feb. 21	1 reel	
Alice's Spanish Guitar	"Alice Cartoon"	F. B. O	Nov 29	1 reel	
Alice's Three Bad Eggs	"Alice Cartoon"	F. B. O	May 16	1 reel	
Alice the Collegiate	"Alice Cartoon"	F. B. O	Mar. 7	1 reel	
Alice the Fire Fighter	"Alice Cartoon"	F. B. O.	Oct. 18	1 reel	
Alice the Gold Bug	"Alice Cartoon"	F. B. O.	Jan 10	1 reel	
Alice the Lumber Jack	"Alice Cartoon"	F. B. O.	Dec. 27	1 reel	
Ali Gazam	Neely Edwards	Univ	Mar. 21	1 reel	
All for a Bride	"Aesop Fables"	Pathe	Mar. 13	1 reel	Mar. 11
All For An Uncle	King-Dorety	Univ		2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
Aloma of the South Seas	"Mutt & Jeff"	Short Films	Nov. 15	1 reel	
Along Came Fido	"Cartoon"	Bray	Jan. 7	1 reel	
And George Did	Sid Saylor	Univ	Dec. 28	2 reels	
Angel's Feathers		Hi-Mark	Nov. 1	2 reels	
Another Kick Coming	Bronte Series	Red Seal	Nov. 25	1 reel	Sept. 4
Anti-Fat	"Aesop Fables"	Pathe	April 17	1 reel	
Anything Once	Mabel Normand	Pathe	Jan. 2	2 reels	Jan. 7
Are Brunettes Safe?	Chase-Eason	Pathe	Feb. 6	2 reels	Feb. 11
Around the Bases	George Lewis	Univ	Jan. 3	2 reels	Dec. 18
Artist's Brawl, The	O'Shea-Eason-Hill	F. B. O.	Jan. 30	2 reels	
Ask Dad	Lewis Sargent	Educat	Feb. 27	1 reel	Mar. 4
Assorted Nuts	Morris-Luden	F. B. O.	Dec. 19	2 reels	
At It Again		Hi-Mark	Nov. 29	2 reels	
At the Beach	"McDougall Alley" Kids	Bray	Nov. 1	2 reels	Dec. 4
Auto Thieves, The	"Van Bibbers"	Fox		2 reels	
Babes in the Jungle	"O. Henry"	Fox	Nov. 28	2 reels	
Babes in the Sawdust	Charles Puffy	Univ	Oct. 25	1 reel	
Baby Faces	Al Alt	Rayart	Feb.	2 reels	
Back to Mother	"Helen and Warren"	Fox	Dec. 19	2 reels	
Backward George	Sid Saylor	Univ	Mar. 30	2 reels	
Bad Breaks	George Davis	Educat	Nov. 21	1 reel	Dec. 27
Ball and Chain	Arthur Lake	Universal		1 reel	
Balloon Tired	"Life Cartoon"	Educat	Dec. 5	1 reel	Jan.
Barnum Was Right	"Life Cartoon"	Educat	Nov. 21	1 reel	
Bars and Strips	"Aesop Fables"	Pathe	Dec. 12	1 reel	
Bathing Suitor	Luddy-Harris	Fox	Jan. 9	2 reels	Jan. 7
Battling Kangaroos	Lige Conley	Fox	Dec. 5	2 reels	Dec. 25
Beauty Shop, The (Witmer Series)					
Be My Wife	Charles King	Univ	Mar. 23	2 reels	Mar. 4
Benson at Calford	George Lewis	Univ	Nov. 8	2 reels	
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Better Luck	"The Gumps"	Univ	Nov. 14	2 reels	Nov. 6
Be Your Age	Charley Chase	Pathe	Nov. 14	2 reels	Nov. 20
Big Business	Austin-Phipps-Conk-lin	Fox	Dec. 26	2 reels	Jan. 28
Big Surprise, The	"The Gumps"	Univ	Nov. 29	2 reels	Nov. 13
Bill Grim's Progress (Series)	M. Morris-J. Luden	F. B. O.	Aug. 15	2 reels	
Birthday Greetings	Harris-Kitchen	Fox	Mar. 6	2 reels	Feb. 25
Blisters Under the Skin	Morris-Guard	F. B. O.	Jan. 2	2 reels	
Blonde's Revenge, A	Ben Turpin	Pathe	Dec. 19	2 reels	Dec. 18
Bluebirds (Series of 26)		Univ		1 reel	
Blue-Black	Sargent-Wiley	Bray	Dec. 15	2 reels	Dec. 11
Blue Friday		Hi-Mark	Nov. 22	2 reels	
Brain Storms	Beauchamp-Davis	Educat	April 3	2 reels	
Break Away	Neal Burns	Educat	Jan.	2 reels	Feb. 4
Breaking into Broadway	Tarbell-Finch-Shaw	Red Seal	Jan. 1	1 reel	
Breaking Records	George Lewis	Univ	Mar. 14	2 reels	
Bring Home the Turkey	"Our Gang"	Pathe	Jan. 16	2 reels	Jan. 14
Briny Boob, A	Billy Dooley	Educat	Oct. 24	2 reels	Dec. 11
Broke Again	"The Gumps"	Univ	Feb. 21	2 reels	
Broke in China	Ben Turpin	Pathe	April 24	2 reels	
Bromo and Juliet	Charley Chase	Pathe	Sept. 19	2 reels	
Bruisers and Losers	M. Morris-J. Luden	F. B. O.	Nov. 7	2 reels	
Buck Fever	"Aesop Fables"	Pathe	Nov. 28	2 reels	Nov. 27
Buggy Ride, A	"Aesop Fables"	Pathe	Sept. 12	1 reel	Sept. 11
Burnt Up	"Krazy Kat Cartoon"	F. B. O.	May 9	1 reel	
Business Worries	Arthur Lake	Univ	Nov. 21	1 reel	Nov. 6
Buster Be Good	Trimble-Turner	Universal		2 reels	
Buster Don't Forget	Trimble and Dog	Univ	May 2	2 reels	
Buster's Dark Secret	Trimble and Dog	Univ	Mar.	2 reels	Feb. 25
Buster's Frame-Up	Trimble and Dog	Univ	June 6	2 reels	
Buster's Girl Friend	Trimble and Dog	Univ	Sept. 6	2 reels	
Buster's Initiation	Trimble and Dog	Univ	July 4	2 reels	
Buster's Narrow Escape	Trimble and Dog	Univ	Oct. 31	2 reels	
Buster's Picnic	Trimble and Dog	Universal	Jan. 3	2 reels	
Buster's Prize Winner	Trimble and Dog	Univ	Dec. 6	2 reels	Nov. 20
Buster's Sleigh Ride	Trimble and Dog	Univ	Feb.	2 reels	
Buster's Watch Tige	Trimble and Dog	Univ	Oct. 3	2 reels	
Busy Birds	"Krazy Kat Cartoon"	F. B. O.	Jan. 1	1 reel	
Busy Lizzie	Marion-Davis	Educat	Jan. 23	2 reels	Feb. 11
By George	Sam Saylor	Univ	Jan. 20	2 reels	Jan. 7
Caliph, Cupid and the Clock	"O. Henry"	Fox		2 reels	
Camel's Hump		F. B. O.		1 reel	
Campus Romeos	"Fat Men"	F. B. O.	July 25	2 reels	
Carrie of the Chorus (Series)	Tarbell-Finch-Shaw	Red Seal		2 reels	
Car Shy	"Van Bibber"	Fox	April 10	2 reel	Mar. 18
Cash and Carry	Neal Burns	Educat	Mar. 27	2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Cat's Nine Lives, The	"Cartoon"	Bray	Dec. 10	1 reel	
Channel Swim, The	Bobby Ray	Rayart	Dec	2 reels	
Charleston Queen, The	"Aesop Fables"	Pathe	Sept. 19	1 reel	
Chasing Rainbows	"Aesop Fables"	Pathe	Jan. 16	1 reel	Jan. 14
Cheese It	"Krazy Kat Cartoon"	F. B. O.	Nov. 8	1 reel	
Chicken Chaser, The	"Krazy Kat Cartoon"	F. B. O.	Sept. 13	1 reel	
Chicken Cooped	Tarbell-Finch-Shaw	Red Seal	Dec. 1	1 reel	
Chicken Feathers	Ann Cornwall	Educat	Feb. 27	2 reels	Mar. 11
Cinder Path, The	George Lewis	Univ	Feb. 14	2 reels	
Circus Capers	"Poodles" Hanneford	Educat			
Circus Daze	"The Gumps"	Univ	Mar. 21	2 reels	
Close Call, A	"The Gumps"	Univ	Dec. 13	2 reels	Nov. 27
Close Shaves	Johnny Arthur	Educat	Dec. 5	2 reels	Dec. 18
College Kiddo, The	Hurlock-Quillian	Pathe			
Collegians, The (Series of 1[illegible])	[illegible]	[illegible]			
Collegiate (Series)	G. O'Neil-L. Graydon	Hi Mark			
Complete Life, The	"O Henry"	Fox	Sept. 5		
Comrades-in-Work	Mabel Normand	Pathe			
Cook Off	[illegible]	[illegible]		2 reels	
Cracked Ice	"Aesop Fables"	Pathe	Feb. 27		Feb. 25
Crawl Stroke Kid, The	"Aesop Fables"	Pathe	Feb. 13	1 reel	Feb. 11
Crazy to Act		Pathe			
Cry and Get It	Eason-O'Shea-Hill	F. B. O	Mar 27		
Cured in the Excitement		Pathe	April 17		
Cut Price Glory	"Life Cartoon"	Educat	Oct. 10	1 reel	Oct. 30
Dad's Choice	E. E. Horton	Paramount			
Dancing Fools	King-Dorety	Univ			
Danger Ahead	Earl McCarthy	Artclass	Nov. 10	2 reels	
Dates For Two	King-Dorety	Univ			
Dear Season	Bud Duncan	Educat	Jan. 16	1 reel	
Diamond of Kali	"O. Henry"	Fox			
Dinner Jest, The		Pathe			
Dippy Tar, A	Billy Dooley	Educat	Sept. 19	2 reels	
Divorce Dodger, The	Billy Bevan	Pathe	Nov. 28	2 reels	
Dizzy Dancers	Cameron-Lorraine	Fox	Oct. 3	2 reels	Oct. 16
Dizzy Days	Bobby Ray	Rayart		2 reels	
Dodging Trouble	Neal Burns	Educat	Nov 14		Nov 6
Dog Gone It	"Cartoon"	Bray	Nov. 26	1 reel	Dec. 31
Dog Go On	"Krazy Kat Cartoon"	F B O	April 17	1 reel	
Don't Be a Dummy	Arthur Lake	Univ	Sept. 5		Aug. 21
Don't Fire	Bobby Vernon	Educat	Dec. 26		
Don't Kid Me, Monk	"Mr. X" (Monkey)	Bray	Dec. 10	2 reels	
Dough Boy, The	Snub Pollard	Artclass	Sept. 22	2 reels	
Dots and Dashes	"Krazy Kat Cartoon"	F B O	Nov. 22	1 reel	
Dozen Socks, A	Alice Day	Pathe	Mar. 13	2 reels	Mar. 11
Drama de Luxe	Lupino Lane	Educat	Feb. 20	2 reels	Mar. 4
Draw-Back, The	J.Arthur-K.McGuire	Educat	April 10	2 reels	
Drug Store Cowboy, The (Series of 13)	Arthur Lake	Univ			
Duck Out	Bobby Vernon	Educat	Feb 13	2 reels	Feb. 18
Duck Soup	Hurlock-Laurel	Pathe	Mar. 20	2 reels	
Dumb Belles	Billy Dooley	Educat	April 24	2 reels	
East Is Best	"Krazy Kat Cartoon"	F. B. O.	Sept. 27	1 reel	
Easy Payments	"Helen and Warren"	Fox	Sept. 12	2 reels	
Egged On	Charles Bowers	F. B. O.	Sept. 6	2 reels	
Enough Is Plenty	Charles Bowers	F. B. O.	Feb. 21	2 reels	
Even Up	Sargent-Wiley	Bray	Jan. 20	2 reels	Jan.
Excuse Maker, The (Series of 13)	Charlie King	Universal		2 reels	
Extra Extra	Madden-Lewis	Fox		2 reels	
Fair Exchange, A	"Aesop Fables"	Pathe	May 1	1 reel	
Fatal Footsteps	Charles Bowers	F. B. O.	Nov. 29	2 reels	
Fearless Harry	Earl McCarthy	Artclass	Sept. 8	2 reels	
Felix the Cat Busts a Bubble	"Sullivan Cartoon"	Educat	Oct. 31	1 reel	Dec. 4
Felix the Cat Collars the Button	"Sullivan Cartoon"	Educat	Dec. 12	1reel	Jan 14
Felix the Cat Dines and Pines	"Sullivan Cartoon"	Educat	Jan 9	1 reel	Feb. 18
Felix the Cat Hunts the Hunter	"Sullivan Cartoon"	Educat	Oct. 3	1 reel	
Felix the Cat in Barnyards	"Sullivan Cartoon"	Educat	Mar. 20	1 reel	
Felix the Cat in Germania	"Sullivan Cartoon"	Educat	April 3	1 reel	
Felix the Cat in Icy Eyes	"Sullivan Cartoon"	Educat	Feb. 6		Mar.
Felix the Cat in Land O' Fancy	"Sullivan Cartoon"	Educat	Oct.	1 reel	Dec. 11
Felix the Cat is Pedigreedy	"Sullivan Cartoons	Educat	Jan.	1 reel	Feb. 25
Felix the Cat in Reverse English	"Sullivan Cartoon"	Educat	Nov. 14	1 reel	Dec. 18
Felix the Cat in Sax Appeal	"Sullivan Cartoon"	Educat	April 17	1 reel	
Felix the Cat in Scrambled Yeggs	"Sullivan Cartoon"	Educat	Sept. 5	1 reel	Oct. 23
Felix the Cat in Stars in Stripes	"Sullivan Cartoon"	Educat	Feb. 20	1 reel	Mar. 18
Felix the Cat in Zoo Logic	"Sullivan Cartoon"	Educat	Dec 26	1 reel	Jan. 21
Felix the Cat Sees 'Em in Season	"Sullivan Cartoon"	Educat	Mar. 6	1 reel	Mar. 18
Felix the Cat Shatters the Sheik	"Sullivan Cartoon"	Educat	Sept. 19	1 reel	
Felix the Cat Trumps the Ace	"Sullivan Cartoon"	Educat	Nov. 28	1 reel	
Fighting Barber, The	Bobby Ray	Rayart	Mar.		
Fighting Fool, The	Sargent-Wiley	Bray	Sept. 20	2 reels	
Fighting Fools	Wise-McKay	Artclass	Jan. 19	2 reels	
Fighting Kangaroo, The	Conley-June	Fox		2 reels	
Fighting Spirit, The	George Lewis	Univ	Jan. 17	2 reels	Dec. 31
Fight That Failed, The	M. Morris-J. Luden	F. B. O.	Aug. 29	2 reels	
Fighting to Win	George Lewis	Univ	Nov 21	2 reels	
Fire	Snub Pollard	Artclass	Jan. 26	2 reels	
First Prize	Phil Dunham	Educat	Mar. 27	1 reel	
Fishing Snookums	Snookums-Clair-Dooley	Univ	April 6	2 reels	
Fistical Culture (Series)	Louis Sargent	Bray		2 reels	
Flaming Romance	Al St. John	Educat	Nov. 21	2 reels	
Flashing Oars	George Lewis	Univ	Feb. 28	2 reels	
Flirting Fool, The	Bobby Ray	Rayart	Nov.	2 reels	
Flirty Four-Flushers	Sennett Stars	Pathe	Dec. 26	2 reels	Dec. 25
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
Food for Thought		Hi-Mark	Jan. 10	2 reels	
Fool's Errand, A	"Krazy Kat Cartoon"	F. B. O	Feb. 29	1 reel	
For Cryin' Out Loud	Neely Edwards	Univ	Oct. 31	1 reel	Oct. 16
Forgotten Sweeties	Charley Chase	Pathe	April 10	2 reels	
For the Love of Pete	"Cartoon"	Bray	Oct. 1	1 reel	
Fortune Hunters, The (Series of 10)—K. McDonald-C. Horton		Sun Pict. S.R.	Feb. 1	2 reels	
Forty-five Minutes From Hollywood	Roach Stars	Pathe	Dec. 26	2 reels	Dec. 25
Fourth Alarm, The	"Our Gang"	Pathe	Sept. 12	2 reels	Sept. 11
Funny Face	"Big Boy"	Educat	Jan. 9	2 reels	
Galloping Ghosts	"Fat Men"	F. B. O	Sept. 20	2 reels	
George in Love	Sid Saylor	Universal		2 reels	
George in Love	Sid Saylor	Univ	Nov. 21	2 reels	
George Leaves Home	Sid Saylor	Univ	April 27	2 reels	
George Runs Wild	Sid Saylor	Univ	Feb. 23	2 reels	
George's Many Loves	Sid Saylor	Univ	June 15	2 reels	
George the Winner	Sid Saylor	Univ	Sept. 5	2 reels	
Get 'Em Young	Harry Myers	Pathe	Oct. 31	2 reels	Oct. 30
Gettin' Hitched	"McDougall Kids"	Bray	Sept. 1	2 reels	
Gid Up Napoleon		Hi-Mark	Jan. 30	2 reels	
Girl	"O. Henry"	Fox		2 reels	
Globe Trotters, The	"Mutt & Jeff"	Short Films	Dec. 1	1 reel	
Gold Struck	"Krazy Kat Cartoon"	F. B. O.	Dec. 20	1 reel	
Golf Widows, The	Barbara Luddy	Fox	Dec. 12	2 reels	
Good Riddance	Bronte Series	Red Seal	Dec. 25	1 reel	
Grabbing Grabbers	Mickey Bennett	C. & C	Nov. 1	2 reels	Sept. 18
Grandma's Boy	"Big Boy"	Educat	Mar. 6	2 reels	Mar. 11
Greet the Wife	Bobby Ray	Rayart	Jan.	2 reels	
Gumps, The (Series of 12)	Murphy-Tincher	Univ		2 reels	
Gun Shy	"Aesop Fables"	Pathe	Oct. 24	1 reel	

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Gyping Gypsies	Milburn Marante	C. & C.	Nov.	2 reels	
Happy Days	Ethlyn Gibson	Artclass	Nov. 3	2 reels	
[illegible] Knight, A	Ben Turpin	[illegible]	Nov. 7	2 reels	Nov. 6
Harold High-Brow (Series of 13)	Churchill Ross	Univ.			
Have Courage	Billy Dooley	Educat.	Dec. 12	2 reels	Dec. 25
Hearts for Rent	Arthur L. [illegible]	[illegible]versal		1 reel	
Heavyation	"Fat Men"	F. B. O.	Dec. 13	2 reels	Dec. 26
Heavy Date, The	"Life Cartoon"	Educat.	Feb. 13	1 reel	Feb. 25
Heavy Fullbacks	"Fat Men"	F. B. O.	Oct. 18	2 reels	
Heavy Hikers	"Fat Men"	F. B. O.	May 2	2 reels	
He Couldn't Help It	Charles Bowers	F. B. O.	Feb. 21	2 reels	Mar. 4
He Done His Best	Charles Bowers	F. B. O.	Oct. 4	2 reels	
Hello Lafayette!	Shields Arthur-Woods	Fox	Jan. 23	2 reels	July 31
Here Comes Precious	Jimmie Adams	Educat.	Mar. 13	2 reels	
Hesitating Horses	Alice Day	Pathe	Nov. 21	2 reels	Nov. 27
High and Mighty	Charles Puffy	Univ.	Feb. 14	1 reel	Jan. 28
High Sea Blues	Al St. John	Educat.	Jan. 12	2 reels	Jan. 28
High Spirits	John Sinclair	Educat.	Jan. 30	1 reel	Feb. 11
Hiram's Trip to the Exposition	Ralph Maglin	Vinci Pict.			
Hiram's Trip Up the Hudson	Ralph Maglin	Vinci Pict.			
Hire a Hall	"Krazy Kat Cartoon"	F. B. O.	April 11	1 reel	
His Off Day	Dunham-Gallagher	Educat.	Nov. 7	1 reel	
Hitting the Rails	"Aesop Fables"	Pathe	Dec. 5	1 reel	Dec. 11
Hitting the Trail	"Life Cartoon"	Educat.	Feb. 27	1 reel	Mar. 11
Hoboken to Hollywood	Sennett Stars	Pathe	Sept. 5	2 reels	Sept. 11
Hokus Pokus	Neely Edwards	Univ.		1 reel	Mar. 11
Hold Still	Ann Cornwall	Educat	Oct. 10	2 reels	
Hold That Bear	Phil Dunham	Educat.	April 24	1 reel	
Hollywood Hero, A	Ben Turpin	Pathe	Jan. 30	2 reels	Jan. 28
Home Brewed Youth		Hi-Mark	Dec. 12	2 reels	
Home, Sweet Home	"Aesop Fables"	Pathe	Oct. 31	1 reel	
Honeymoon Hospital	Luddy-Shields	Fox	Oct. 17	2 reels	Nov. 6
Honeymoon Quickstep	Arthur Lake	Univ.	Jan. 3	1 reel	Dec. 18
Honorable Mr. Buggs	Roach Stars	Pathe	April 24	2 reels	
Honor Man, The	"Aesop Fables"	Pathe	April 10	1 reel	
Hook or Crook	Charles Puffy	Univ.	Dec. 6	1 reel	Nov. 27
Hoot Mon!	Bobby Vernon	Educat.	Nov. 21	2 reels	Dec. 11
Hop Along	Arthur Lake	Univ.	Jan. 24	1 reel	Jan. 7
Horns and Orange Blossoms	Charles Puffy	Universal			
Horse Play	"Krazy Kat Cartoon"	F. B. O.	Jan. 3	1 reel	
Hot Air	Charles Puffy	Univ.	April 18	1 reel	
Hot Cookies	George Davis	Educat.	Jan. 2	1 reel	Jan. 28
Hot Lightning	Davis-Beauchamp-Davis	Educat.	Mar. 6	2 reels	Mar. 18
Hot Soup	George Davis	Educat.	April 10	1 reel	
Howdy Duke	Lupino Lane	Educat.	Jan. 16	2 reels	Jan 28
How High Is Up?	"Fat Men"	F. B. O.	June 27	2 reels	
Humdinger, The	Johnny Arthur	Educat.	Oct. 10	2 reels	
Hyena's Laugh, The	"Cartoon"	Bray	Dec. 24	1 reel	
Impromptu Come Back, The	Sargent-Wiley	Bray		2 reels	
I'm the Sheriff	"The Gumps"	Univ.	Mar. 7	2 reels	Mar. 4
In Again Out Again	Arthur Lake	Univ.	April 25	1 reel	
Indigo Sunday		Hi-Mark	Jan. 3	2 reels	
In for Life	Neely Edwards	Univ.	Feb. 28	1 reel	Feb. 11
In the Rough	"Aesop Fables"	Pathe	Feb. 6	1 reel	Feb. 4
In Vaudeville	"Aesop Fables"	Pathe	Nov. 14	1 reel	Nov. 20
I Told You So	"The Gumps"	Univ	Dec. 27	2 reels	
Jail Birdies	Bobby Vernon	Educat.	April 10	2 reels	
Jailhouse Blues	Arthur Lake	Univ.	Mar. 28	1 reel	
Jane Missed Out	Thelma Daniels	Univ.	May 18	2 reels	
Jane's Engagement Party	Wanda Wiley	Univ.	Nov. 17	2 reels	Oct. 30
Jane's Flirtation	Wanda Wiley	Univ.	Jan. 19	2 reels	
Jane's Honeymoon	Thelma Daniels	Univ.	Mar. 18	2 reels	
Jane's Hubby	Thelma Daniels	Univ.	April 20	2 reels	
Jane's Inheritance	Wanda Wiley	Univ.	Sept. 12	2 reels	
Jane's Predicament	Wanda Wiley	Univ.	Dec. 14	2 reels	Aug. 14
Jane's Sleuth	Thelma Daniels	Univ.	June 22	2 reels	
Jane's Troubles	Wanda Wiley	Univ.	Oct. 17	2 reels	Oct. 9
Jellyfish, The	Frank Pangborn	Educat.	Sept. 12	2 reels	Sept. 18
Jerry the Giant	"Animal"	Fox	Aug. 22	2 reels	July 10
Jolly Jilter, The	Ben Turpin	Pathe	Mar. 13	2 reels	
Jolly Tavern, The	Wm. Cassio	Boheme Films		2 reels	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	
Jungle Heat	Al St. John	Educat.	April 24	2 reels	
Keeping His Word	Charles King	Univ.	May 11	1 reel	
Keeping Up With the Joneses (Series)		Univ.		2 reels	
Keep Off the Grass	"Aesop Fables"	Pathe	Mar. 27	1 reel	Mar. 25
Kid George	Sid Saylor	Univ.	May 25	2 reels	
Killed by Kindness		Fox		2 reels	
King Bozo	"Van Bibbers"	Fox	Oct. 10	2 reels	Oct. 2
King of the Kitchen, The	Lige Conley	Fox	Oct. 31	2 reels	Nov 6
Kiss Crossed	"Krazy Kat Cartoon"	F. B. O.	Feb. 14	1 reel	
Kiss Me, Kate	Dunham-Gallagher	Educat.	Sept. 26	1 reel	Oct. 2
Kitty From Killarney	Alice Day	Pathe	Dec. 19	2 reels	Dec. 18
Knight Before Christmas, The	M. Morris-J. Luden	F. B. O.	Jan. 16	2 reels	
Ko-Ko Back Tracks	"Cartoon"	Red Seal	Jan. 1	1 reel	
Ko-Ko Gets Egg-Cited	"Cartoon"	Red Seal	Dec. 1	1 reel	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in 1999	"Cartoon"	Red Seal	Mar. 10	1 reel	
Ko-Ko in the Fadeway	"Cartoon"	Red Seal		1 reel	Sept. 18
Ko-Ko Makes 'Em Laugh	"Cartoon"	Red Seal	Feb. 10	1 reel	
Ko-Ko the Convict	"Cartoon"	Red Seal	Nov. 1	1 reel	
Ko-Ko the Kavalier	"Cartoon"	Red Seal	April 10	1 reel	
Ladies Prefer Brunettes	Morris-Luden	F. B. O.	Dec. 5	2 reels	
Lady of Lyons, N. Y., The	M. Morris-J. Luden	F. B. O.	Aug. 15	2 reels	Aug. 28
Last of His Face, The	Morris-Luden	F. B. O.	Sept. 26	2 reels	
Last Lap, The	George Lewis	Univ.	Dec. 20	2 reels	Dec. 11
Last Word, The	"Helen and Warren"	Fox		2 reels	
Let George Do It (Series of 13)	Sid Saylor	Universal		2 reels	
Light Wines and Bearded Ladies	Boutler-Cameron	Fox	Nov. 14	2 reels	Dec. 4
Listen Lena	Al St. John	Educat.	Feb. 13	2 reels	Feb. 25
Little Miss Bluffit	Morris-Luden	F. B. O.	Nov. 21	2 reels	
Little Pest, The	Neely Edwards	Univ.	Jan. 10	1 reel	
Local Talent	"Life Cartoon"	Educat.	Mar. 13	1 reel	
Lookout Below	Sargent-Wiley	Bray	Nov. 15	2 reels	
Lookout Buster!	Trimble and Dog	Univ.	April 4	2 reels	
Lost Soul, The	Charles Puffy	Univ.	Jan. 17	1 reel	Jan. 7
Lots of Grief	"The Gumps"	Univ.	Oct. 31	2 reels	Oct. 16
Love at First Fight	O'Shea-Eason-Hill	F. B. O.	Feb. 27	2 reels	
Love My Dog	"Our Gang"	Pathe	April 17	2 reels	
Love on a Weak Stomach	Neely Edwards	Univ.	Jan. 31	1 reel	Jan. 14
Love's Hurdle	Charles King	Univ.	Sept. 26	2 reels	May 15
Love's Languid Lure	Ben Turpin	Pathe		2 reels	
Love's Last Laugh	Sennett Stars	Pathe	Oct. 3	2 reels	Oct. 2
Love Your Neighbor	Wise-KcKay	Artclass	Nov. 17	2 reels	
Luke Warm Daze	"McDougall Alley Kids"	Bray	Dec. 1	2 reels	Dec. 11
Lunch Hound	"Cartoon"	Bray	Mar. 4	1 reel	

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Lyin' Tamer, The	Shields-Luddy	Fox	Oct. 3	2 reels	Oct. 30
Madame Dynamite	Clayton-Howell-Patterson	Fox	Nov. 28	2 reels	Dec. 18
Magician, The	"Aesop Fables"	Pathe	Mar. 20	1 reel	Mar. 18
Mail Pilot, The	"Aesop Fables"	Pathe	Feb. 20	1 reel	Feb. 25
Making Good	George Lewis	Univ.	Dec. 6	2 reels	
Man About Town	"O. Henry"	Fox	Mar. 27	2 reels	
Man From Hardpan, The	Leo Maloney				
Many a Slip	Charles Bowers	F. B. O.	Jan. 24	2 reels	Jan. 21
Many Scrappy Returns	Charley Chase	Pathe	Jan. 9	2 reels	Jan. 7
Marry Month of May	"O. Henry"	Fox	Oct. 19	2 reels	Oct. 30
Masked Mammas	Sennett Stars	Pathe	Oct. 31	2 reels	Oct. 30
Master Mind, The	Wm. Cassio	Boheme Films		2 reels	
Masters of Arts	"O. Henry"	Fox		2 reels	
McDougal Alley (Series)		Bray Prod.		2 reels	
Medicine Man, The	"Aesop Fables"	Pathe	April 3	1 reel	
Meet the Boy Friend	Chas. Doherty	Loumay			
Meet the Husband	Arthur Lake	Univ.	Feb. 21	1 reel	
Merry Kiddo, The	Alberta Vaughn	F. B. O.		2 reels	
Midnight Follies	George Davis	Educat.		2 reels	Nov. 20
Midnight Kangaroo, The	Cameron-Phipps	Fox		2 reels	
Midnight Son, The	Morris-Luden	F. B. O.	Oct. 24	2 reels	
Mighty Smithy, The	"Life Cartoon"	Educat.	Nov. 7	1 reel	Nov. 13
Mikeand Ike (Series)	King-Dorety	Univ.		2 reels	
Mike Wins a Medal	"Life Cartoon"	Educat.	Jan. 16	1 reel	Feb. 11
Million Dollar Derby, The	Al Alt	Rayart	Dec.	2 reels	
Minute to Go, A	Eddie Fetherstone	C. & C.	Nov.	2 reels	Sept. 18
Missing Links	"Life Cartoon"	Educat.	Sept. 12	1 reel	Sept. 25
Mister Chump	Phil Dunham	Educat.	Dec. 19	1 reel	Jan. 14
Mixed Brides	Wanda Wiley	Universal		2 reels	
Money Screams		Fox		2 reels	
Monkey Be Good	"Mr. X" (Monkey)	Bray	Oct. 16	2 reels	
Monkey Hula	"Mr. X" (Monkey)	Bray	Jan. 10	2 reels	Dec. 11
Monkeys Prefer Blondes	"Mr. X" (Monkey)	Bray	Sept. 10	2 reels	
Morning, Judge	Tarbell-Finch-Shaw	Red Seal	Sept.	2 reels	Sept. 11
Mother-in-Law	"Helen and Warren"	Fox		2 reels	
Motorboat Demon, The	"Van Bibbers"	Fox	Jan. 2	2 reels	Dec. 31
Movieland	Lupino Lane	Educat.	Nov. 28	2 reels	
Movie Struck	Doris Eaton	C. & C.		2 reels	
Moving Guests	Al Alt	Rayart	Nov.	2 reels	
Much Mystery	George Davis	Educat.	Dec. 5	2 reels	Dec. 25
Musical Parrot, The	"Aesop Fables"	Pathe	Jan. 2	1 reel	Jan. 7
My Baby	Bobby Ray	Rayart	Oct.	2 reels	
My Kid	"Big Boy"	Educat.	Sept. 5	2 reels	Sept. 11
Napoleon, Jr.	Jerry Madden	Fox	Nov 14	2 reels	Nov. 6
Naughty Boy	Lupino Lane	Educat.	April 17	2 reels	
Never Again	Al Alt	Rayart	Mar.		
Never Again	"The Gumps"	Univ.	Oct. 17	2 reels	Oct. 2
Newlyweds and Their Baby, The (Series of 12)	Snookums-Clair-Dooley	Universal		2 reels	
Newlyweds Build, The	Snookums-Clair-Dooley	Univ.	Feb. 2	2 reels	Jan. 14
Newlyweds' Neighbors	Snookums-Clair-Dooley	Univ.	Aug. 29	2 reels	
Newlyweds Quarantined	Snookums-Clair-Dooley	Univ.	Oct. 3	2 reels	June 19
Newlyweds' Shopping Tour, The	Snookums-Clair-Dooley	Univ	May 4	2 reels	
Nickel Hopper, The	Mabel Normand	Pathe	Dec 5	3 reels	Dec. 4
Night Owl, The	"Cartoon"	Bray	Jan. 21	1 reel	
Night, Owl, The	"Krazy Kat Cartoon"	F. B. O.	May 23	1 reel	
Nize Monkey	"Mr. X" (Monkey)	Bray	Nov. 10	2 reels	Nov. 27
Nobody Loves Me	Chas. Puffy	Univ	Oct. 3	1 reel	Sept. 18
Non-Skid Banana, The	Charley Bowers	F. B. O.			
Non-Stop Bride	Hoyt-Cameron	Fox	Sept. 19	2 reels	Sept. 25
Not Guilty	Charles Puffy	Univ	Dec. 27	1 reel	
Nothing Doing	Charles Bowers	F. B. O.	July 11	2 reels	
Nothing to Live For	Al Joy	Ricardo			
Nothing to Think About		Hi-Mark	Dec. 12	2 reels	
Not So Big (Wisecracker)	Eason-Hill-Cooke-Guard	F. B. O.	May 8	2 reels	
Not the Type	"Van Bibbers"	Fox		2 reels	
Not to Be Trusted	"Helen and Warren"	Fox	Oct. 24	2 reels	
Now You Tell One	Charles Bowers	F. B. O.	Dec. 27	2 reels	
Oh Boy!	"McDougall Alley Kids"	Bray	Feb. 1	2 reels	Feb. 11
Oh! Monkey Be Good	"Mr. X" (Monkey)	Bray	Oct. 10	2 reels	Sept. 18
Oh! What a Kick	Slim Summerville	Univ	Feb. 7	1 reel	Jan. 21
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Oily Bird	O'Hara-Eason-Hill	F. B. O.	Mar. 13	2 reels	
Old Flame, An	"Helen and Warren"	Fox	Jan. 30	2 reels	Feb. 11
Old Tin Sides	"Fat Men"	F. B. O.	Mar. 7	2 reels	
Olga's Boatman	Neely Edwards	Univ.	Oct. 10	1 reel	Sept. 25
One Hour Married	Mabel Normand	Pathe	Feb. 27	2 reels	Feb. 25
One-Mama Man, A	Charley Chase	Pathe	Mar. 6	2 reels	
One Man Show, A	Neely Edwards	Univ.	April 11	1 reel	
One Sunday Morning	Lloyd Hamilton	Educat.	Dec. 12	2 reels	
On the Farm	"McDougall Kids"	Bray	Oct. 1	2 reels	
On the Front Page	L. Rich-S. Laurel	Pathe	Nov. 28	2 reels	Dec. 4
On The Jump	Al Alt	Rayart		2 reels	
On the Trail	"Krazy Kat Cartoon"	F. B. O.	June 6	1 reel	
Open Spaces	"Big Boy"	Educat.	Nov. 7	2 reels	Nov. 13
Orphan, The	Al Joy	Ricardo			
Over There	Al Joy	Ricardo		2 reels	
Party Man, The	Charles Puffy	Univ.	Mar. 14	1 reel	
Passing the Hat	"Krazy Kat Cartoon"	F. B. O.	June 20	1 reel	
Pass the Dumplings	A. Day-Quillan-O'-Shea	Pathe	Jan. 16	2 reels	Jan. 28
Peaceful City, The	"Life Cartoon"	Educat.	Jan. 2	1 reel	Feb. 4
Peaceful Oscar	Lloyd Hamilton	Educat.	Jan. 30	2 reels	Feb. 11
Peaches and Plumbers	Sennett Stars	Pathe	Feb. 20	2 reels	
Perfect Day, A	Davis-Dunham	Educat.	Mar. 13	1 reel	Mar. 18
Perils of Petersboro, The	Alice Day	Pathe	Sept. 26	2 reels	Sept. 25
Pests	"Aesop Fables"	Pathe	Sept. 5	1 reel	Sept. 11
Petering Out	"Cartoon"	Bray	Feb. 4	1 reel	Mar. 4
Pete's Haunted House	"Cartoon"	Bray	Oct. 14	2 reels	Oct. 23
Pete's Party	"Cartoon"	Bray	Oct. 28	1 reel	Nov. 6
Pete's Pow Wow	"Cartoon"	Bray	Mar. 11	1 reel	
Phoney Express, The	"Aesop Fables"	Pathe	Oct. 17	1 reel	Oct. 16
Pickled Romance	Charles Bowers	F. B. O.	June 13	2 reels	
Pie-Eyed Piper, The	"Aesop Fables"	Pathe	April 24	1 reel	
Pink Elephants	Al St. John	Educat.	Oct. 3	2 reels	
Please Excuse Me	Charles King	Univ.	Nov. 10	2 reels	Oct. 23
Plow Boy's Revenge, The	"Aesop Fables"	Pathe	Jan. 23	1 reel	Jan. 21
Plumber's Daughter, The	Alice Day	Pathe	Feb. 13	2 reels	Feb. 11
Plumb Goofy	Dunham-Gallagher	Educat.	Oct. 10	1 reel	Oct. 30
Polo Bear	Sargent-Wiley	Bray	Mar. 20	2 reels	Mar. 4
Pound Foolish	George Davis	Educat.	Oct. 24	1 reel	Nov. 6
Present Arms	"McDougall Alley Kids"	Bray	Jan. 1	2 reels	Feb. 11
Prince and the Pyra, The	Charles Puffy	Universal			
Prince of Whales, The	"Life Cartoon"	Educat.	April 10	1 reel	
Prodigal Bridegroom, A	Ben Turpin	Pathe	Sept. 26	2 reels	Sept. 25
Professional Ethics		Hi-Mark	Nov. 8	2 reels	
Psyche and the Pskyscraper	"O. Henry"	Fox		2 reels	

Title	Star	Dist'r	Re	Date	Length	Reviewed
Punches and Perfumes	Sargent-Wiley	Bray		Oct. 20	2 reels	Oct.
Puppy Express, The	"Cartoon"	Bray		Jan. 21	1 reel	
Quiet, Please	Phil Dunean	Educat		Feb. 13	1 reel	
Racing Fever	"Life Cartoon"	Educat		April 24	1 reel	
Radio Bug, The	Dunham-Gallagher	Educat		Sept. 12	1 reel	Sept. 25
Radio Controlled	"Aesop Fables"	Pathe		Nov. 21	1 reel	
Radio Love	Al Alt	Rayart		Jan	2 reels	
Raggedy Rose	Mabel Normand	Pathe		Nov. 7	3 reels	Nov. 6
Raging Tide, The	"Life Cartoon"	Educat		Oct. 24	1 reel	
Read 'Em and Leap	Alberta Vaughn	F.B.O.			2 reels	
Relay, The	Lewis-Gulliver	Univ		Jan. 31	2 reels	Jan. 14
Road House, The	"Aesop Fables"	Pathe		Oct. 10	1 reel	Oct. 23
Roman Scandal, A	"Mutt & Jeff"	Short Films		Nov. 1	1 reel	
Rooms for Rent	"The Gumps"	Univ		Jan. 10	2 reels	
Roped In	Al St. John	Educat		Mar. 20	2 reels	
Roses and Ruses	"O. Henry"	Fox		Feb. 13	2 reels	Feb. 4
Rug Fiend, The	"Krazy Kat Cartoon"	F.B.O.		Mar. 28	1 reel	
Ruling the Rooster	"Life Cartoon"	Educat		Mar. 27	1 reel	
Runaway Match		Hi-Mark		Jan. 24	2 reels	
Sailing Along	Al Alt	Rayart			2 reels	
Sailor Beware	Billy Dooley	Educat		Feb. 20	2 reels	Mar. 4
Sawdust Baby	Earl McCarthy	Artclass		Jan. 12	2 reels	
Scent						
School Days	"Aesop Fables"	Pathe		Dec. 19	1 reel	Dec. 18
Second Hand Excuse, A	Charles King	Univ		Dec. 8	2 reels	Nov. 20
Seeing the World	"Our Gang"	Pathe		Feb. 13	2 reels	Feb. 11
Shady Rest	"The Gumps"	Universal			2 reels	
Sharps and Flats	"Krazy Kat Cartoon"	F.B.O.		Jan. 31	1 reel	
Shell Socked	Jimmie Adams	Educat		Oct. 31	2 reels	Oct. 30
She's My Cousin	Charles King	Univ		April 13	2 reels	May 15
Shoo Shi	Charley Bowers	F.B.O.		Mar. 21	2 reels	
Shore Enough	"Krazy Kat Cartoon"	F.B.O.		Oct. 11	1 reel	
Shoulder Arms (Re-issue)	Charlie Chaplin	Pathe			3 reels	Feb. 18
Should Husbands Marry?	A. Day-E. Quillan	Pathe		Oct. 24	2 reels	Oct. 23
Should Husbands Pay?	Jimmy Finlayson	Pathe		Sept. 5	2 reels	Sept. 11
Should Men Walk Home?	M. Normand-C. Hale	Pathe		Jan. 30	2 reels	Jan. 28
Should Sleep Walkers Marry?	Bevan-Tennant-Dent	Pathe		Jan. 23	2 reels	Jan. 21
Sign Them Papers	Earl McCarthy	Artclass		May 18	2 reels	
Sink or Swim	"Aesop Fables"	Pathe		Jan. 9	1 reel	
Skating Instructors	"Mutt & Jeff"	Short Films			1 reel	
Slippery Silks	Conley-Lincoln	Fox		Feb. 13	2 reels	Feb. 25
Slipping Wives	Priscilla Dean	Pathe		April 3	2 reels	
Small Town Princess, A	Sennett Stars	Pathe		Mar. 20	2 reels	Mar. 18
S'Matter Pete	"Cartoon"	Bray		Feb. 18	1 reel	
Smith's Candy Shop	Hiatt-McKee	Pathe			2 reels	
Smith's Cook	Hiatt-McKee	Pathe			2 reels	
Smith's Customer	Hiatt-McKee	Pathe		Feb. 6	2 reels	Feb. 4
Smith's Kindergarten	Hiatt-McKee	Pathe		May 1	2 reels	
Smith's Landlord	Hiatt-McKee	Pathe		Sept. 19	2 reels	
Smith's New Home	Hiatt-McKee	Pathe		Mar. 6	2 reels	Mar. 4
Smith's Pets	Hiatt-McKee	Pathe		Jan. 9	2 reels	Jan. 7
Smith's Picnic	Hiatt-McKee	Pathe		Dec. 12	2 reels	
Smith's Surprise	Hiatt-McKee	Pathe		April 3	2 reels	
Smith's Visitor	Hiatt-McKee	Pathe		Oct. 17	2 reels	Oct. 16
Smith's Uncle	Hiatt-McKee	Pathe		Nov. 14	2 reels	
Snappy Comedies (Series of 26 Cartoons)		Universal				
Snookum's Asleep	Snookums-Clair-Dooley	Univ		July 6	2 reels	
Snookum's Buggy Ride	"Newlyweds"	Univ		Oct. 31	2 reels	June 19
Snookums Disappears	Snookums-Clair-Dooley	Univ		Mar. 2	2 reels	Feb. 11
Snookum's Merry Christmas	"Newlyweds"	Univ		Dec. 22	2 reels	Dec. 4
Snookum's Outing	"Newlyweds"	Univ		Dec. 1	2 reels	Nov 13
Snookum's Playmate	"Newlyweds"	Univ		Jan. 5	2 reels	Dec. 18
Snookum's First Tooth	"Newlyweds"	Univ		Sept. 19	2 reels	June 26
Society Architect, A	"Van Bibbers"	Fox		Feb. 13	2 reels	Jan. 21
Soft Soap	"Life Cartoon"	Educat		Jan. 30	1 reel	
Somebody's Fault	Lloyd Hamilton	Educat		Mar. 13	2 reels	Mar. 18
Some More Excuses	Charles King	Univ		Mar. 9	2 reels	Feb. 25
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark				
Sorority Mix-Up, A	"Mr. X" (Monkey)	Bray		Mar. 10	2 reels	Mar. 4
So's Your Monk	"Mr. X" (Monkey)	Bray		Feb. 10	2 reels	Dec. 31
Spooky Money	Al Joy	Ricardo				
Steeplechaser, The	Lige Conley	Fox		Sept. 5	2 reels	Sept. 11
Stomach Trouble	"Krazy Kat Cartoon"	F.B.O.		Mar. 14	1 reel	
Stop Snookums	Snookums-Clair-Dooley	Univ		June 1	2 reels	
Strictly Kosher	Wise-McKay	Artclass		Sept. 15	2 reels	
Suite Homes	"O. Henry"	Fox		May 1	2 reels	
Sweet Baby	Wallace Lupino	Educat		Dec. 5	2 reels	Dec. 31
Sweetheart Daze	Neely Edwards	Univ		Dec. 20	1 reel	Dec. 4
Switching Sleepers	Arthur Lake	Univ		Dec. 13	1 reel	Dec. 4
Tail of the Monk	"Cartoons"	Bray		Nov. 12	1 reel	
Take It Easy		Hi-Mark		Dec. 19	2 reels	
Taking the Air	"Aesop Fables"	Pathe		Mar. 6	1 reel	Mar. 4
Teacher, Teacher	Lloyd Hamilton	Educat		Oct. 17	2 reels	Oct. 23
Tell 'Em Nothing	Charley Chase	Pathe		Oct. 17	2 reels	Oct. 16
Telling Whoppers	"Our Gang"	Pathe		Dec. 19	2 reels	Dec. 18
Tennis Wizard, The	"Van Bibbers"	Fox		Nov. 21	2 reels	Jan. 14
Ten Years Old	"Our Gang"	Pathe		Mar. 13	2 reels	Mar. 25
Thanks for the Boat Ride	Wanda Wiley	Univ		Feb. 16	2 reels	Jan. 28
That's My Baby	Charles Puffy	Universal			1 reel	
That's No Excuse	Charles King	Univ		June 8	2 reels	
That's Nothing	Wm. Cassio	Boheme Films			2 reels	
There Ain't No Santa Claus	Charley Chase	Pathe		Dec. 12	2 reels	Dec. 11
There's a Will	King-Dorety	Univ			2 reels	
Three Glad Men	"Fat Men"	F.B.O.		Jan. 10	2 reels	
Thru Thick and Thin	"Aesop Fables"	Pathe		Nov. 7	1 reel	Nov. 6
Tiddly Winks	Arthur Lake	Univ		Sept. 26	1 reel	Sept. 4
Tit For Tat	"Aesop Fables"	Pathe		Jan. 30	1 reel	Jan. 30
Too Much Sleep	Arthur Lake	Univ		Nov. 7	1 reel	Oct. 23
Try and Do It	Sargent-Wiley	Bray		Feb. 20	2 reels	
Turkish Bath, A	Bobby Ray	Rayart		Feb.	2 reels	
Turkish Howls	O'Shea-Eason-Hill	F.B.O.		Feb. 13	2 reels	
Two Dollars, Please	Neely Edwards	Univ		Sept. 19	1 reel	Sept. 11
Two-Time Mamma	Tryon-Oakland-Brooke-Garvin	Pathe		Jan. 23	2 reels	
Unsocial Three, The	"Three Fat Men"	F.B.O.		Feb.	2 reels	
Unsquirtable Pickle, The	Charley Bowers	F.B.O.				
Up Against It	"The Gumps"	Univ		Jan. 24	2 reels	Jan. 14
Uppercuts	Jack Duffy	Educat		Sept. 5	2 reels	Sept. 11
Van Bibbers (Richard Harding Davis Series)	Earle Foxe	Fox			2 reels	
Vanishing Villain	Charles Bowers	F.B.O.		May 16	2 reels	
Vulgar Yachtsman, The	"Fat Men"	F.B.O.		Nov 15	2 reels	
Wanted a Bride	Arthur Lake	Univ		Oct. 17	1 reel	Oct. 9
War Feathers	"Our Gang"	Pathe		Nov. 21	2 reels	Nov. 27
Watered Stock	"Aesop Fables"	Pathe		Sept. 26	1 reel	Sept. 25
Watery Gravy	"Krazy Kat Cartoon"	F.B.O.		Oct. 25	1 reel	
Way of a Boy		C. & C.		Nov. 15	1 reel	
Wedding Yells	Johnny Arthur	Educat		Feb. 6	2 reels	Feb. 18
Westerner, The	Reata Hoyt	Fox			2 reels	
Westward Whoa	Roach-Olmstead	Univ		April 4	1 reel	

Title	Star	Dist'r	Re	Date	Length	Reviewed
What an Excuse	Charles King					
When Husbands Go Low (Series of 13)	T. Daniels-C. King	Univ				
What'll You Have?	Charles King			Jan. 12		
What Price Dough?	"Fat Men"					
What Price Pleasure?	Neely Edwards			Nov. 29		Nov. 13
What Price Swimming?		C. & C.		Dec. 12		
What's Your Hurry?	Charles King	Univ		Feb.		
When a Man's a Fan	M. Morris-J. Luden	F.B.O.		Oct. 10		
When Do We Eat?		Red Seal		Sept.		
When Martin Gets Here		Hi-Mark		Jan. 17	2 reels	
Where Friendship Ceases	"Aesop Fables"	Pathe		Dec.	1 reel	Jan. 7
Where There's a Bill	M. Morris-J. Luden	F.B.O.		12	2 reels	
Which Is Which?	Charles King	Univ		Oct. 10	2 reels	
Why Argue?	"Aesop Fables"	Pathe		Oct. 3	1 reel	
Why George?	Sid Saylor	Univ		Oct.	2 reels	
Why Girls Say No	M. Daw C. Hale	Pathe		Feb.	2 reels	
Why Mules Leave Home	Summerville-Fanny Mule	Univ		Mar.		
Why Pay Rent?	Wise-McKay	Artclass		Mar. 23		
Why Squirrels Leave Home	Charles Bowers	F.B.O.		Mar.		
Why Women Pay	"Life Cartoon"			Dec.	1 reel	
Why Worry		Hi-Mark		Nov.	2 reels	
Wife Shy	Bobby Vernon	Educat		Sept.	2 reels	Sept.
Wild and Woozy	Jimmie Adams	Educat		Jan. 2	2 reels	Jan.
Wild Bill	Charles Puffy			Nov. 13	1 reel	Oct.
Wild Roomer, A	Charley Bowers	F.B.O.		Nov. 1	2 reels	
Wild Wild Cat, The	"Cartoon"			Feb. 16	1 reel	
Winnie's Birthday	Ethlyn Gibson	Artclass		Jan. 5	2 reels	
Winnie's Vacation	Ethlyn Gibson	Artclass		May 11		
Winning Punch, The	George Lewis	Universal			2 reels	
Wisecrackers (Series of 12)	Eason-O'Shea-Hill	F.B.O.		Jan. 30	2 reels	Feb.
Wise Guys Prefer Brunettes	Helene Chadwick	Pathe		Oct. 3	2 reels	Oct.
With Will Rogers in Dublin (travelogue)						
Wives and Women	Charles Puffy	Univ		Sept.	1 reel	
Working Winnie	Ethlyn Gibson	Artclass		Sept. 1		
Wrong Queues	"Krazy Kat Cartoon"	F.B.O.		Dec.	1 reel	
Yellow Pirate, The	"Life Cartoon"	Educat		Sept. 26	1 reel	
Yokel, The	Snub Pollard			Nov. 24	2 reels	
You'd Better Get It		Hi-Mark		Dec.	2 reels	
You're Next	"Fat Men"	F.B.O.		April 4		
You Tell One	Charley Bowers	F.B.O.			2 reels	
Youth and Beauty	"The Gumps"	Univ		Feb. 7	2 reels	Feb.

Short Subjects

Title	Distributor	Rel. Date	Length	Reviewed
Abraham, the Patriarch (Pilgrimage to Palestine)	Pathe	Sept. 12	1 reel	Sept. 25
Agile Age, The (Sportlight)	Pathe	April 17	1 reel	
Alexander's Ragtime Band (Song Parody)	Artclass	Oct. 6	1 reel	
All Star Freaks (Curiosity)	Educational	Aug 1	1 reel	
Alpine S.O.S.	C. & C.	Nov. 5	2 reels	
America Today (Variety)	Fox		1 reel	
Animated Hair Cartoons (Series)	Red Seal		1 reel	
Animated Hair Cartoons, No. 15	Red Seal	Sept.	1 reel	
Animated Hair Cartoons, No. 16	Red Seal		1 reel	
Animated Hair Cartoons, No. 17	Red Seal	Nov. 1	1 reel	
Animated Hair Cartoons, No. 18	Red Seal	Nov. 15	1 reel	
Animated Hair Cartoons, No. 19	Red Seal	Dec. 1	1 reel	
Animated Hair Cartoons, No. 20	Red Seal	Dec. 15	1 reel	
Animated Hair Cartoons, No. 21	Red Seal	Jan. 1	1 reel	
Animated Hair Cartoons, No. 22	Red Seal	Jan. 15	1 reel	
Animated Hair Cartoons, No. 23	Red Seal	Feb. 1	1 reel	
Annie Laurie (Song Parody)	Artclass	April 13	1 reel	
Arctic Frontier, The (Novelty)	Bray Prod	Feb. 7	1 reel	Feb. 11
Around the World in Ten Minutes (Variety)	Fox	Sept. 5	1 reel	
At 3.25	Red Seal	Sept.	2 reels	
Austrian Alps (Variety)	Fox	Oct. 3	1 reel	
Barefoot Boy, The (Colorart Picture)	Tiffany	Jan. 15	1 reel	Feb. 25
Barely Reasonable (Tuttle Western-Holmes & Corbett)	Universal	Nov. 21	2 reels	Nov. 20
Bashful Suitor (Famous Painting)	C. & C.	Dec. 1	1 reel	
Beasts of the Veldt	Chesterfield		2 reels	
Beating the Book (Donoghue Racing Drama)	Hi-Mark	Dec. 1	2 reels	
Beautiful Britain	C. & C.		1 reel	
Beauty and the Beach	C. & C.			
Beechnuts	C. & C.			
Beggar Maid (Famous Painting)	C. & C.	Nov. 15	1 reel	
Below the Equator (Variety)	Fox	April 3	1 reel	
Big and Little (Sportlight)	Pathe	Sept. 5	1 reel	
Bill and I Went Fishing (Guest Jewel)	Am. Cinema	Feb. 1	1 reel	Mar. 25
Bird City (Novelty)	Film Exch., Inc	Dec. 15	1 reel	
Birds in the Treetops	C. & C.			
Birds of Bonaventure Island (Novelty)	Film Exch., Inc	Nov. 30	1 reel	
Bird of Flight, A (Hodge Podge)	Educat	April 17	1 reel	
Blood Will Tell	Am. Cinema			
Blue Boy, The	Educat	Sept. 5	2 reels	Sept. 11
Boys in Blue, The (G. A. Durkin- J. McLean)	Centennial Pict		2 reels	
Bride of the Falls (Music Legend)	Castle Films	Dec. 17	1 reel	Jan. 14
Bruce Scenic Novelties, No. 1	Educat	Sept. 5	1 reel	Oct. 2
Bruce Scenic Novelties, No. 2	Educat	Oct. 3	1 reel	Sept. 11
Bruce Scenic Novelties, No. 3	Educat	Oct. 17	1 reel	Oct. 30
Bruce Scenic Novelties, No. 4	Educat	Nov. 14	1 reel	
Bruce Scenic Novelties, No. 5	Educat	Dec. 12	1 reel	
Bruce Scenic Novelties, No. 6	Educat	Jan. 9	1 reel	Jan. 28
Bruce Scenic Novelties, No. 7	Educat	Feb. 20	1 reel	Feb. 25
Bruce Scenic Novelties, No. 8	Educat	Mar. 20	1 reel	
Bruce Scenic Novelties, No. 9	Educat	April 17	1 reel	
Bruce Scenic Novelties, No. 10	Educat		1 reel	
Bruce Scenic Novelties, No. 11	Educat		1 reel	
Bruce Scenic Novelties, No. 12	Educat		1 reel	
Bull's Eyes (Sportlight)	Pathe	Sept. 19	1 reel	Sept. 25
By the Light of the Silvery Moon (Song Car-Tune)	Red Seal	Jan. 1	1 reel	
By the Wholesale (Sportlight)	Pathe	Nov. 28	1 reel	
Call of the Woods (Guest Jewel)	Am. Cinema			
Canning the Salmon	Film Exch., Inc	Nov. 29	1 reel	
Cathedral of St. Paul's	C. & C.		1 reel	Sept. 18
Cheating Mothers (Ufa shorts)				
Chronicles of America (Series of 18)	Pathe		3 reels	
Churchyards of America, Issue A	Red Seal	Sept.	1 reel	Sept 18
Churchyards of America, Issue B	Red Seal			
Churchyards of America, Issue C	Red Seal	Nov. 15	1 reel	
Cliff Dwellers of America (Variety)	Fox	Dec. 26	1 reel	
Climbing Into Cloudland (Hodge Podge)	Educat	Mar. 13	1 reel	

Title	Distributor	Rel. Date	Length	Reviewed
Clothes Make the Woman (Technicolor—S. Holmquist)	Tiffany	Feb. 1	1 reel	Feb. 25
Custer of Kings, A (Hodge Podge)	Educat	Jan. 16	1 reel	Feb. 4
Colorado Variety	Fox		1 reel	
Coming Thro' the Rye (Song Car-Tune)	Red Seal	Sept	1 reel	
Comma Butterfly, The (Nature Special)	Bray	Nov. 29	1 reel	Dec. 18
Constantinople (Variety)	Fox	Jan. 23	1 reel	Jan. 28
Courage of Collins, The (Mustang-Edmund Cobb)	Universal	Feb 5	2 reels	Jan. 14
Cozy Beds for Oysters (Ufa short)				
Creepy Things (Nature Special)	Bray Prod	Mar. 21	1 reel	
Crimson Flash, The (Serial—C. Landis-E. Gilbert)	Pathe		10 episodes	
Crowd Bait (Sportlight)	Pathe	Feb. 6	1 reel	Feb. 4
Curiosities—The Movie Side Show (Series)	Educational		1 reel	
Dangerous Game, A (Mustang)	Universal		2 reels	
Dark Horse, A (Donoghue Racing Drama)	Hi-Mark	Jan 5	2 reels	
Diary of Rob O'Day, The (Kelly Color Films)				
Diver, The (Nature Special)	Bray Prod	Nov. 1	1 reel	Nov. 6
Dog of Dogs (Fearless—Dog)	Chester (S.R.)	Dec.	2 reels	
Dog Scouts (Fearless—Dog)	Chester. (S.R.)	Dec. 1	2 reels	
Dog's Way, A (Fearless—Dog)	Chesterfield	Oct 1	2 reels	
Double Trouble (Mustang-Curly Witzel)	Universal	Jan 1	2 reels	
Driven From Home (Twisted Tale)	Short Films	Dec. 1	1 reel	
Dude Desperado, The (Mustang-Fred Gilman)	Universal	Jan. 29	2 reels	Jan. 7
Durable Souls (Sportlight)	Pathe	Oct. 31	1 reel	Oct. 30
Edgar A. Guest Jewels (Series of 13)	Am. Cinema	Feb. 1	1 reel	
Everybody's Servant (Variety)	Fox	Mar. 6	1 reel	Feb. 25
Exciting Day, An (Mustang-Ed. Cobb)	Universal	April 30	2 reels	
Falcon, The (Ufa Short)				Dec. 11
Family Album, The (Sketch Book)	Pathe	Sept. 5	1 reel	
Fangs of Vengeance (Fearless—Dog)	Chesterfield	Sept. 1	2 reels	
Fiddlesticks (Curiosities)	Educat	Feb. 13	1 reel	Feb. 18
Fighting for Fame (Serial-Ben Alexander)	Rayart	Jan.	10 episodes	
Fight for Life, A (Ufa short)				
Fighting Marine, The (Serial)	Pathe	Sept. 12	10 episodes	Sept. 11
Fighting Strain, The (Mustang-Curley Witzel)	Universal	Dec. 4	2 reels	Nov. 20
Fighting With Buffalo Bill (Serial)	Universal	Aug 29	10 episodes	Oct. 16
Figures of Fancy (Hodge Podge)	Educational	Oct. 24	1 reel	Nov. 13
Film Facts (Series)	Red Seal		1 reel	
Film Reporter, The (Series of 13)	Red Seal		1 reel	
Film Reporter, The, Issue A	Red Seal	Sept.	1 reel	
Film Reporter, The, No. 3	Red Seal	Nov. 10	1 reel	
Film Reporter, The, No. 4	Red Seal	Dec. 10	1 reel	
Film Reporter, The, No. 5	Red Seal	Jan 10	1 reel	
Fire Fighters, The (Serial—Daugherty-Ferguson)	Universal	Jan. 17	10 episodes	
Fisherman's Luck (Colorart Picture)	Tiffany	Dec. 1	1 reel	Feb. 25
Fishes in Love (Ufa short)				
Florida Pastel	C. & C			
Fresh From the Deep (Novelty)	Film Exch.,Inc	Dec. 31	1 reel	
From Catch to Can (Novelty)	Film Exch.,Inc	Dec. 20	1 reel	
Frontier Post, A (Variety)	Fox	Feb. 6	1 reel	
Frost Line, The (Sportlight)	Pathe	Mar. 20	1 reel	
Fugitive Futurist (Novelty)	C. & C		1 reel	
Furry Tale, A (Nature Special)	Bray Prod	Feb. 21	1 reel	Mar.
Galloping Justice (Mustang-Edmund Cobb)	Universal	April 9	2 reels	
Game Hunting in Abyssinia				
Game's the Thing, The (Sportlight)	Pathe		1 reel	Nov. 27
Gems of the Screen (Series)	C. & C		1 reel	
Glimpses of Switzerland	C. & C			
God's Country	C. & C		2 reels	
Golden Spurs, The (Donoghue Racing Drama)	Hi-Mark	Jan. 20	2 reels	
Golden Stallion, The (Serial—Lefty Flynn)	Nat Levine	Feb.	10 episodes	
Golf and How	Castle Films	Feb. 12	1 reel	Feb. 4
Great Lakes, The (Variety)	Fox	Oct. 31	1 reel	Nov. 6
Guess Who (Series)	Artclass		1 reel	
Guess Who, No. 1	Artclass	Oct. 27	1 reel	
Guess Who, No. 2	Artclass	Dec. 29	1 reel	
Guess Who, No. 3	Artclass	Mar. 2	1 reel	
Guess Who, No. 4	Artclass	May 4	1 reel	
Hair Cartoons, No. 15	Red Seal		1 reel	
Hair Cartoons, No. 16	Red Seal		1 reel	
Hair Cartoons, No. 17	Red Seal	Nov. 1	1 reel	
Hair Cartoons, No. 18	Red Seal	Nov. 15	1 reel	
Hair Cartoons, No. 19	Red Seal	Dec. 1	1 reel	
Hair Cartoons, No. 20	Red Seal	Dec. 15	1 reel	
Hair Cartoons, No. 21	Red Seal	Jan. 1	1 reel	
Hair Cartoons, No. 22	Red Seal	Jan. 15	1 reel	
Hair Cartoons, No. 23	Red Seal	Feb. 15	1 reel	
Hair Cartoons, No. 24	Red Seal	Mar. 15	1 reel	
Hair Cartoon, No. 25	Red Seal	April 15	1 reel	
Hair Cartoons, No. 26	Red Seal	May 15	1 reel	
Haunted Homestead, The (Mustang-F. Gilman)	Universal	April 16	2 reels	
Hearts and Horses (Donoghue Racing Drama)	Hi-Mark	Nov. 15	2 reels	
Heavenly Bodies (Ufa short)				
Heavens Above (Novelty)	Service Film		1 reel	
Hello Hollywood (Novelty)	Castle Films	Jan. 28	1 reel	Feb. 11
Hen Punchers of Pipe Rock (Mustang)	Universal	Dec. 18	2 reels	Dec. 4
Heroes of the Sea	C. & C		1 reel	
Hidden Death Traps (Ufa short)				Dec. 11
Highlights (Curiosities)	Educat	Jan. 23	1 reel	Feb. 4
Hiking Through Holland with Will Rogers (Travelesque)	Pathe	April 3	1 reel	
His Pal (Fearless—Dog)	Chesterfield		2 reels	
Homeless Husbands' Land (Novelty)	Short Film		1 reel	
Hooks and Holidays (Sportlight)	Pathe	Nov. 14	1 reel	Nov. 20
Hope (Famous Painting)	C. & C	Nov. 1	1 reel	
Hope Hampton Displaying Paris Originations in Color (McCall Fashions)	Educational	Dec. 26	1 reel	Jan. 21
House Without a Key, The (Serial—Ray-Miller)	Pathe	Nov 21	10 episodes	Dec. 27
Housing Problem, The (Magazine)	Bray Prod	Sept 20	1 reel	Oct. 23
How I Hate to Get Up (Song Parody)	Artclass	Feb. 9	1 reel	
How It Happened (Twisted Tale)	Short Films	Dec. 1	1 reel	
Hung Without Evidence (Twisted Tale)	Short Films	Jan. 5	1 reel	
If a Picture Tells a Story	C. & C	Sept.	1 reel	
If Dreams Come True (Color Romance)	C. & C	Dec 5	1 reel	
I Love a Lassie (Song Car-Tune)	Red Seal	Jan. 15	1 reel	
Inland Voyage, An (Variety)	Fox		1 reel	
In the Good Old Summertime (Song Car-Tune)	Red Seal	Mar 1	1 reel	
Isle of June, The (Colorart Picture)	Tiffany	Dec. 15	1 reel	Feb. 25
It Can Happen to You (Scandal of America)	Artclass	Oct 20	1 reel	
Jewels of Venus (Ufa short)				
Jim Hood's Ghost (Mustang)	Universal	Aug 29	2 reels	Sept. 11
Jingle Bells (Song Car-Tune)	Red Seal	April 1	1 reel	
Joseph the Ruler (Pilgrimage to Palestine)	Pathe	Sept. 16	1 reel	
Journey of the Israelites, The (Pilgrimage to Palestine)	Pathe	Oct. 10	1 reel	

Title	Distributor	Rel. Date	Length	Reviewed
Jungle Round-Up, A (Ufa short)	M-G-M			Oct. 9
Jungle Secrets	Sava Films			
Keeping 'Em Guessing (Series)	Red Seal		1 reel	
Keeping 'Em Guessing, Issue A	Red Seal	Sept.	1 reel	
Keeping 'Em Guessing, Issue B	Red Seal		1 reel	
Keeping 'Em Guessing, Issue C	Red Seal	Nov. 20	1 reel	
Keeping 'Em Guessing, Issue D	Red Seal	Feb. 20	1 reel	
Keeping 'Em Guessing, Issue E	Red Seal	Mar. 20	1 reel	
Keeping 'Em Guessing, Issue F	Red Seal	April 20	1 reel	
Keith of Scotland Yard (Serial)	Universal		10 episodes	
Kelcy Gets His Man (Mustang-Edmund Cobb)	Universal	Feb. 19	2 reels	
Key-Hole Cruise, A (Hodge Podge)	Educational	Nov. 28	1 reel	Dec. 18
Knight of the Pigskin, A (Donoghue Racing Drama)	Hi-Mark Prod		2 reels	
Ko Ko Song Car-Tune (Series)	Red Seal		1 reel	
Last of the Bison, The	Film Exch.,Inc	Dec. 16	1 reel	
Law of the North (Mustang-Fred Gilman)	Universal	Oct. 9	2 reels	Sept. 18
Let's Do Black Bottom	Castle Films	Dec. 3	1 reel	Dec. 11
Liberty Boys of '76, The (Historical Series)	Centennial Pict		2 reels	
Life in the Twilight (Ufa short)				
Lightnin' Fangs (Drama)	Sun Pic. (S.R.)	Jan. 29	2 reels	
Lightnin' Fury (Drama)	Sun Pic. (S.R.)	Feb. 12	2 reels	
Lightnin' Vengeance (Drama)	Sun Pic. (S.R.)	Jan. 15	2 reels	
Literary Digest (Series)	C. & C.		1 reel	
Little Brother of the Wild (Nature Special)	Bray Prod	Jan. 24	1 reel	
Lizzie's Last Lap (Novelty)	C. & C.		1 reel	
Logging the Logs	Film Exch.,Inc	Jan. 2	1 reel	
London Bridge (Song Car-Tune)	Red Seal	May 1	1 reel	
Lone Prairie, The (Mustang-Geo.McGrail)	Universal	Nov. 20	2 reels	Oct. 30
Love's Witchcraft (Ufa short)				
Lost Arrow, The (Scenic and Narrative)	Castle Films	Oct. 15	1 reel	Oct. 16
Love Prairie, The (Mustang)	Universal		2 reels	
Ma and the Auto (Guest Jewel)	Am. Cinema		1 reel	
Making of a King (Prince of Wales)	C. & C.	Nov. 15	2 reels	
Man's Size Pet, A (Tuttle Western-Holmes & Corbett)	Universal	Oct. 23	2 reels	Oct. 9
Margie (Song Parody)	Artclass		1 reel	
Marine Parade, The (Nature Novelty)	Bray	Dec. 27	1 reel	
Martin of the Mounted (Fred Gilman)	Universal	Dec. 11	2 reels	Nov. 27
Maryland, My Maryland (Variety)	Fox	Oct. 17	1 reel	Nov. 6
Marvels of Motion, Issue M	Red Seal	Sept.	1 reel	
Marvels of Motion (Series)	Red Seal		1 reel	
Melting Millions (Serial—A. Ray-W. Miller)	Pathe	April 10	10 episodes	
Menace of the Mounted, The (Mustang-Edmund Cobb)	Universal	Jan. 22	2 reels	Dec. 31
Merry-Go-Round of Travel, A (Hodge Podge)	Educational	Sept. 19	1 reel	Oct. 16
Modern Venus, The	C. & C.		1 reel	
Mona Lisa, The	Educational	Oct. 17	2 reels	Dec. 4
Monarch of the Glen, The (Ufa short)			1 reel	Jan. 21
Monarch of the Plains (Novelty)	Film Exch.,Inc	Jan. 15	1 reel	
More Ways Than One (Sportlight)	Pathe	Oct. 17	1 reel	Oct. 16
Mother, Mother Pin a Rose on Me (Song Car-Tune)	Red Seal	Dec. 1	1 reel	
Mother O'Mine	C. & C.		1 reel	
Mount Sinai (Pilgrimage to Palestine)	Pathe	Oct. 24	1 reel	Oct. 23
Movie Medley, A (Hodge Podge)	Educational	Dec. 26	1 reel	Jan. 21
Movie Struck	C. & C.	Oct	2 reels	
Mustang (Series of Westerns)	Universal		2 reels	
My Lady's Stockings (Variety)	Fox	Jan. 9	1 reel	Jan. 28
My Word London (Novelty)	Castle Films	Jan. 14	1 reel	Jan. 21
Nic-Nax (Curiosity)	Educational	Dec. 12	1 reel	Jan. 14
Night Prowler, The (Scandal of America)	Artclass		1 reel	
Northwest Mounted Police Dramas (Series)	Universal		2 reels	
Nurnburg the Toy City (Sketch Book)	Pathe	Oct. 31	1reel	Oct. 30
Odd Jobs (Curiosities)	Educat	April 3	1 reel	
Oh You Beautiful Doll (Song Car-Tune)	Red Seal	Mar. 15	1 reel	
Old Black Joe (Song Car-Tune)	Red Seal	Nov. 1	1 reel	July 10
On Guard (Serial—C. Landis)	Pathe	Jan. 30	10 episodes	Jan. 28
On the Trail of the Ranger (Colorart Picture)	Tiffany	Jan. 1	1 reel	Feb. 25
On With the Dance	Castle Films	Nov. 5	1 reel	Nov. 13
Our Arctic Frontier (Novelty)	Bray Prod	Feb. 7	1 reel	
Out of the Inkwell (Series)	Red Seal		1 reel	
Over and Under the Earth	Film Exch.,Inc	Nov. 22	1 reel	
Overnight From Paris (Variety)	Fox	Dec. 12	1 reel	
Pack Up Your Troubles (Song Car-Tune)	Red Seal	Dec. 15	1 reel	Sept. 4
Parasol Ant, The (Ufa short)				
Parisian Inspirations in Color Display by Hope Hampton (McCall Fashions)	Educational	Nov. 21	1 reel	Dec. 31
Pathe Review, No. 35	Pathe	Aug. 29	1 reel	
Pathe Review, No. 36	Pathe	Sept. 5	1 reel	
Pathe Review, No. 37	Pathe	Sept. 12	1 reel	
Pathe Review, No. 38	Pathe	Sept. 19	1 reel	
Pathe Review, No. 39	Pathe	Sept. 26	1 reel	
Pathe Review, No. 40	Pathe	Oct. 3	1 reel	
Pathe Review, No. 41	Pathe	Oct. 10	1 reel	
Pathe Review, No. 42	Pathe	Oct. 17	1 reel	
Pathe Review, No. 43	Pathe	Oct. 24	1 reel	Oct 23
Pathe Review, No. 44	Pathe	Oct. 31	1 reel	
Pathe Review, No. 45	Pathe	Nov. 7	1 reel	
Pathe Review, No. 46	Pathe	Nov. 14	1 reel	
Pathe Review, No. 47	Pathe	Nov. 21	1 reel	
Pathe Review, No. 48	Pathe	Nov. 28	1 reel	Dec. 4
Pathe Review, No. 49	Pathe	Dec. 5	1 reel	Dec. 4
Pathe Review, No. 50	Pathe	Dec. 12	1 reel	Dec 18
Pathe Review, No. 51	Pathe	Dec. 19	1 reel	Dec 18
Pathe Review, No. 52	Pathe	Dec. 26	1 reel	Jan. 7
Pathe Review, No. 1	Pathe	Jan. 2	1 reel	
Pathe Review, No. 2	Pathe	Jan. 9	1 reel	Jan 14
Pathe Review, No. 3	Pathe	Jan. 16	1 reel	Jan 14
Pathe Review, No. 4	Pathe	Jan. 23	1 reel	Jan 21
Pathe Review, No. 5	Pathe	Jan 30	1 reel	Jan. 28
Pathe Review, No 6	Pathe	Feb. 6	1 reel	Feb. 4
Pathe Review, No 7	Pathe	Feb. 13	1 reel	
Pathe Review, No 8	Pathe	Feb. 20	1 reel	Feb. 25
Pathe Review, No. 9	Pathe	Feb. 27	1 reel	Feb. 25
Pathe Review, No. 10	Pathe	Mar. 6	1 reel	Mar. 4
Pathe Review, No. 11	Pathe	Mar. 13	1 reel	Mar. 25
Pathe Review, No. 12	Pathe	Mar. 20	1 reel	
Pathe Review, No. 13	Pathe	Mar. 27	1 reel	Mar. 25
Pathe Review, No. 14	Pathe	April 3	1 reel	
Pathe Review, No 15	Pathe	April 10	1 reel	
Pathe Review, No. 16	Pathe	April 17	1 reel	
Pathe Review, No. 17	Pathe	April 24	1 reel	
Pathe Review, No. 18	Pathe	May 1	1 reel	
Payroll Holdup, The (Scandal of America)	Artclass	April 27	1 reel	
Peace Deputy, The (Mustang—Fred Gilman)	Universal	Mar. 26	2 reels	Mar. 11
Pearls (Movie Legend)	Castle Films	Jan. 21	1 reel	
Peculiar Households (Ufa short)				
Phantom Rider, The (Serial—tentative)	Universal		2 reels	
Pilgrimages to Palestine (Series)	Pathe		1 reel	
Pinnacle Rider, The (Mustang-J. Mower)	Universal	Oct. 30	2 reels	Oct. 16
Pioneer Blood (Mustang-Fred Gilman)	Universal	Nov. 6	2 reels	

Title	Distributor	Rel. Date	Length	Reviewed
Pipe Rock Goes Wild (Tuttle Western Holmes & Corbett)	Universal	Sept. 2	2 reels	
Popular Song Parodies (Series)	Artclass		1 reel	
Portugal Today (Variety)	Fox	Feb. 20	1 reel	Feb. 18
Pride of Piperock, The (Mustang-Holmes & Corbett)	Universal	April 23	2 reels	
Pup's Tale, A (Sketch Book)	Pathe	Oct. 3	1 reel	Oct. 23
Radio Personalities (Series)	Artclass		1 reel	
Radio Personalities, Vol. A	Artclass	Sept. 29	1 reel	
Radio Personalities, Vol. B	Artclass	Dec. 1	1 reel	
Radio Personalities, Vol. C	Artclass	Feb. 2	1 reel	
Radio Personalities, Vol. D	Artclass	April 6	1 reel	
Rainbow (Novelty)	Castle Films	Dec. 17	1 reel	Jan. 14
Rambling in Old Japan	C. & C.			
Ranger's Romance, A (Mustang-Fred Gilman)	Universal	Mar. 12	2 reels	Feb. 12
Rare Bits (Curiosity)	Educational	Aug. 29	1 reel	
Reelviews (Series)	Red Seal		1 reel	
Reelviews, Issue I	Red Seal	Sept.	1 reel	
Reelviews, Issue J	Red Seal		1 reel	
Reelviews, Issue K	Red Seal	Nov. 18	1 reel	
Reelviews, Issue L	Red Seal	Dec. 18	1 reel	
Reelviews, Issue M	Red Seal	Jan. 18	1 reel	
Region of Romance (Novelty)	Film Exch., Inc	Dec. 12	1 reel	
Restless Race, The (Sportlight)	Pathe	Oct. 3	1 reel	Oct. 16
Return of the Riddle Rider, The (Serial—Wm. Desmond)	Universal	Mar. 28	10 episodes	Mar. 18
Riding for a King (Donoghue Racing Drama)	Hi-Mark	Nov. 1	2 reels	
Ridge, The (Donoghue Racing Drama)	Hi-Mark Prod.		2reels	
Ringer, The (Donoghue Racing Drama)	Hi-Mark	Dec. 15	2 reels	
Rival Sex, The (Sportlight)	Pathe	Mar. 6	1 reel	Mar. 4
Robert E. Lee (Song Car-Tune)	Red Seal	April 15	1 reel	
Rock Ribbed Maine (Variety)	Fox	Mar. 20	1 reel	Mar. 11
Rocky Mountain Gold (Variety)	Fox	Sept. 19	1 reel	Oct. 9
Rollin' Along (Sportlight)	Pathe	Jan. 9	1 reel	Jan 14
Romance of the Salmon	Film Exch., Inc.	Jan. 24	1 reel	
Rose of Monterey	Castle Films	Nov. 15	1 reel	
Royal Nursery, A (Ufa short)				
Rushing Waters	C. & C.	Nov 15		
Rustic Romance (Ufa short)				
Saddle Tramp, The (Mustang-Edmund Cobb)	Universal	Oct. 2	2 reels	
Scandal of America (Series)	Artclass		1 reel	
Scarlet Rider, The (Serial—tentative)	Universal		2 reels	
Scotty of the Scouts (Serial)—Ben Alexander	Rayart	Sept.	10 episodes	
Screen Star Sports (Series)	Artclass		1 reel	
Screen Star Sports, Vol. A	Artclass	Oct. 13	1 reel	
Screen Star Sports, Vol. B	Artclass	Dec. 15	1 reel	
Screen Star Sports, Vol. C	Artclass	Feb. 16	1 reel	
Screen Star Sports, Vol. D	Artclass	April 20	1 reel	
Screen Snapshots (Series)	Columbia		1 reel	
Sculpturing From Life (Novelty)	Bray Prod.	Jan. 10	1 reel	Feb. 11
Searchlights (Series)	Red Seal		1 reel	
Searchlights, Issue K	Red Seal	Nov. 10	1 reel	
Searchlights, Issue L	Red Seal	Dec. 10	1 reel	
Searchlights, Issue M	Red Seal	Jan. 10	1 reel	
Seas of the World	Red Seal			
See America First (Novelty)	Castle Films		1 reel	Dec. 4
Shadowland	C. & C.	Nov. 1	1 reel	Sept. 18
Sheik of Araby, The (Song Parody)	Artclass	Dec. 8	1 reel	
Shoot 'Em Up, Kid (Mustang)	Universal	Sept. 11	2 reels	Aug. 28
Short Shots (Series of 26)	Castle Films		1 reel	
Short Shots, No. 1	Castle Films	Oct. 1	1 reel	Oct. 16
Short Shots, No. 2	Castle Films	Oct. 15	1 reel	Oct. 30
Short Shots, No. 3	Castle Films	Oct. 29	1 reel	
Short Shots, No. 4	Castle Films	Nov. 12	1 reel	
Short Shots, No. 5	Castle Films	Nov. 26	1 reel	Dec. 11
Short Shots, No. 6	Castle Films	Dec. 10	1 reel	
Short Shots, No. 7	Castle Films	Dec. 24	1 reel	Jan. 14
Short Shots, No. 8	Castle Films	Jan. 7	1 reel	Jan. 21
Short Shots, No. 9	Castle Films	Jan 21	1 reel	Feb 11
Short Shots, No. 10	Castle Films	Feb. 3	1 reel	Mar. 4
Short Shots, No. 11	Castle Films	Feb. 19	1 reel	Mar. 4
Short Shots, No. 12	Castle Films		1 reel	
Show Cowpuncher, The (Mustang-Edmund Cobb)	Universal	Nov. 13	2 reels	Oct. 23
Silence of the Snows (Guest Jewel)	Am. Cinema		1 reel	
Silent Flyer, The (Serial—Silver Streak)	Universal	Nov. 8	10 episodes	
Silent Partner, The (Mustang-Edmund Cobb)	Universal	Mar. 19	2 reels	Feb. 25
Silent Trailer, The (Fearless—Dog)	Chester. (S.R.)	Nov. 1	2 reels	
Silver Swimmer, The (Ufa short)				
Sketch Book (Series)	Pathe		1 reel	
Skenographs (Series)	C. & C.			
Sky Sentinel, The (Variety)	Fox	Feb. 6	1 reel	Feb. 11
Sky Skidder, The (Serial)	Bischoff		10 episodes	
Sleeping Beauty (Color Romance)	C. & C.	Nov. 5	1 reel	
Snowed In (Serial)	Pathe		10 episodes	July 4
Songs of Yesterday	C. & C.		1 reel	
So This Is America (Novelty)	Castle Films	Oct. 22	1 reel	Oct. 16
So This Is Berlin (Novelty)	Castle Films	Nov. 19	1 reel	
So This Is Europe (Novelty)	Castle Films	Oct. 8	1 reel	Oct. 16
Spanish Holiday, A (Variety)	Fox	Nov. 14	1 reel	
Speed (Novelty)	Castle Films	Feb. 26	1 reel	
Sport Calendar (Novelty)	Bray	Dec. 13	1 reel	Jan. 7
Sporting Knack, The (Sportlight)	Pathe	Jan. 17	1 reel	Jan. 21
Sport's Dream	C. & C.			
Sports on Lake Ontario (Novelty)	Bray Prod.	Mar. 7	1 reel	
Steele Preferred	American Cinema			
Stick-up Man (Scandal of America)	Artclass		1 reel	
St. Paul's	C. & C.		1 reel	
Strange Inheritance, A (Corbett & Holmes)	Universal	Mar. 5	2 reels	Feb. 11
Table Manners (Magazine)	Bray Prod.	Oct. 4	2 reels	
Tag-Mahal	C. & C.	Dec. 1		
Teaching Table Manners Via Films	Red Seal		1 reel	Sept. 25
Tenderfoot Courage (Mustang-Fred Gilman)	Universal	Feb. 26	2 reels	Feb. 11
Texas Ranger Dramas (Series of 13)	Universal		2 reels	
Then and Nows (Curiosity)	Educational	Nov. 7	1 reel	
Tied Up (Mustang-Corbett & Holmes)	Universal	Feb. 12	2 reels	Jan. 21
Too Much Progress for Pipe Rock (Mustang-Holmes & Corbett)	Universal	Jan. 15	2 reels	
Top Notches (Sportlight)	Pathe	Dec. 12	1 reel	Dec. 11
Trails of the Gods	C. & C.	Sept.	1 reel	
Trail of the Lonesome Pine (Song Car-Tune)	Red Seal	Feb. 1	1 reel	
Trail of the Tiger, The (Serial)	Universal		2 reels	
Trail of Trickery (Mustang-Edmund Cobb)	Universal	Dec. 25	2 reels	Dec. 11
Transportation (Novelty Magazine)	Bray Prod.	Nov. 15	1 reel	Dec. 27
Travels in Toyland (Variety)	Fox	Nov. 28	1 reel	Jan. 7
Treacherous Waters (Ufa short)				
Tripping the Rhine (Hy Mayer's Sketch Book)	Pathe	Nov. 28	1 reel	Nov. 27
Trooper 77 (Serial—Herbert Rawlinson)	Rayart	Nov.	10 episodes	
Two Fister (Mustang-Edmund Cobb)	Universal	Jan. 8	2 reels	
Under Colorado Skies (Variety)	Fox			
Universal Weekly (Issued in America)	Universal	Feb. 14	1 reel	
Valiant Skipper, The	C. & C.			
Vanishing Rider, The (Serial)	Universal			
Velvet Nerves	Bray Prod.	Oct. 11	2 reels	Oct. 9
Visit to Cloudland (Novelty)	Film Exch., Inc	Jan. 24	1 reel	
Wandering Hills (Ufa short)				
Water Sprites (Sportlight)	Pathe	April 3	1 reel	
Weekly of Sportlights	Pathe	April 17	1 reel	Feb. 25
We Must Be Thrilled (Novelty)	Castle Films	Dec. 31	1 reel	Jan. 28
What Fur (Nature Special)	Bray Prod.	Jan. 24	1 reel	
Whatnots (Curiosity)	Educational	Oct. 3	1 reel	Oct. 9
What the Doctor Ordered (Novelty)	Film Exch., Inc	Nov. 21	1 reel	
When Boozer Rode Mustang Curley Witzel)	Universal	Oct. 16	2 reels	Sept. 25
When Guide Meets Guide	Film Exch., Inc	Dec. 27	1 reel	
When Oscar Went Wild (Mustang-Holmes & Corbett)	Universal	April 2	2 reels	
Where the Moose Runs Loose	Film Exch., Inc	Dec. 4	1 reel	
Where the Silver River Gleams	C. & C.		1 reel	
Whirlwind Driver, The (Mustang-Curley Witzel)	Universal	Sept. 18	2 reels	Sept 18
Whirlwinds (Series)	F. B. O.			
Whispering Smith Rides (Serial)	Universal		10 episodes	
Who Is Safe? (Scandal of America)	Artclass	Dec. 22	1 reel	
Will Rogers, Our Unofficial Ambassador Abroad (Series)	Pathe	Mar. 6	1 reel	
Winged Death (Ufa short)				
Wise Old Owl, The (Hodge Podge)	Educational	Feb. 13	1 reel	
With Deer and Hound	Film Exch., Inc	Jan. 16	1 reel	
With the Wind (Sportlight)	Pathe	Dec. 26	1 reel	Dec. 25
With Will Rogers in Dublin (Travelesque)	Pathe	Mar. 6	1 reel	Mar. 4
With Will Rogers in Paris (Travelesque)	Pathe	May 1	1 reel	
Wonder Book Series	Short Film		1 reel	
Wonders of the Blue Gulf of Mexico (Ufa short)				
Yellow Dog, The (Guest Jewel)	Am. Cinema		1 reel	
Young Painter, The (Famous Painting)	C. & C.	Dec. 15	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adventure	Victor McLaglen	Fox		
Advice to the Lovelorn		Universal		
Air Raiders, The	Al Wilson	F. B. O.		
Alex the Great		F. B. O.		
Alias the Deacon	Jean Hershott	Universal		
All Aboard	J. Hines-E. Murphy	First National		
American Beauty	B. Dove	First National		
American Eagle, The	R. Keane-B. Kent	Universal		
Anna Karenina	J. Eagels-V. Varconi	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
A. W. O. L.	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O.		
Avenging Stallion, The (tentative)	Rex (Horse)-T. von Eltz-B. Kent	Pathe		
Babe Comes Home	Babe Ruth-A. Q. Nilsson	First National		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Bad Little Good Girl		Chadwick		
Balaoo	V. McLaglen	Fox		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barnum (road show)	Wallace Beery	Paramount		
Beau Gueste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept. 11
Beau Sabreur	E. Ralston	Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bed and Board (tentative)	L. Stone-Nilsson	First National		
Behind the Lines	Sandow (Dog)	Pathe		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp.		
Beloved Fraud, The		American Cinema		
Ben-Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Bennie	Colleen Moore	First National		
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Be Yourself	Raymond Griffith	Paramount		
Big Sneeze, The	Wallace Beery	Paramount		
Bigger They Are, The	George O'Hara	F. B. O.		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K Dane	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D.		Universal		
Bitter Apples	M. Blue-M. Loy	Warner Bros.		
Black Diamond Express, The	Monte Blue	Warner Bros.		
Black Ivory (road show)	M. Blue	Warner Bros.		
Black Tears		German Pictures		
Blood Ship, The	H. Bosworth	Columbia		
Boaster, The	R. Holt-G. Grey	Gerson (S. R.)	5200 feet	
Branded	Bob Custer	F. B. O.		
Branding Iron, The	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Broadway Nights	L. Wilson-S. Hardy	First National		
Broncho Twister, The	T. Mix-H. Costello	Fox	5435 feet	
Brute, The	Monte Blue	Warner Bros.		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Burning Gold	H. Rawlinson-S. Palmer-S. Lewis	Elbee Pict. (S. R.)	5400 feet	
Burning Up Broadway		Sterling Pictures		
Butter and Egg Man, The	H. Langdon	First National		
Buttons	Jackie Coogan	M-G-M		
Callahans and the Murphys, The		M-G-M		
Call in the Night, A		Tiffany	5000 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Special Cast	Sterling Pict.		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Cat and the Canary, The	Laura La Plante	Universal		

Feature	Star	Distributed by	Length	Reviewed
Certain Young Man, A	Novarro-Adoree-W. Louis-C. Myers	M-G-M		
Chains	Bennett-Colman	United Artists		
Charity Ball, The		M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Cheating Danger	Dick Talmadge	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O.		
Chinese Parrot, The	C. Veidt-M. Nixon-H. Bosworth	Universal		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
Clancy's Kosher Wedding		F. B. O.		
Climbers, The	Irene Rich	Warner Bros.		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Asher-Small (producers)		
College Widow, The	Dolores Costello	Warner Bros.		
Comedian, The		Fox		
Coney Island	Special Cast	M-G-M		
Confessions of a Bride	M. Harris-V. Varconi	Pathe		
Congressional Medal, The		Fox		
Conquest of California, The	T. McCoy-A. Pringle	M-G-M		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond Law, The (tentative)	K. Maynard-D. Dwan	First National		
Coward, The		F. B. O.		
Cowboy Feud, The	Tom Mix	Fox		
Cow Punching for Cupid	Tom Tyler	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The (tentative)	Cortez-H. Morey-A. Marchal	Paramount		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The		Sterling Pictures		
Crystal Cup, The	A. Q. Nillson-L. Stone	First National		
Dance Magic	A. Truex-B. Lyon	First National		
Dangerous Virtue	Jane Novak	Artlee Pictures	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Darling of the Gods, The	Special Cast	United Artists		
Daughter of the Slums	Mary Pickford	United Artists		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda-J. Murray	Warner Bros.		
Deer Driver, The	W. Baxter	Paramount		
Detour		Prod. Dist. Corp		
Devil Is Alive, The	F. Wray	Paramount		
Devil's Master, The	G. O'Brien-J. Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Devil's Saddle, The	Ken Maynard	First National		
Diamonds in the Rough	M. Sills	First National		
Dirty Work	Johnny Burke	Pathe		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O.		
Dog of Mystery, The		M-G-M		
Don Juan (road show)	John Barrymore	Warner Bros.	10018 feet	Aug. 21
Double Handed Bandit, The	Bob Custer	F. B. O.		
Dove, The	N. Talmadge	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way		Columbia		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept.	8 reels	Nov. 27
Eyes of Envy	L. Tellegen-H. Ferguson-M. Carr-M. Loy	Atama Prod.		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fares Please	G. Sidney-C. Murray	First National		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fate	T. Meighan	Paramount		
Fifth Horseman, The		Artlee Pictures		
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S.R.)	5600 feet	
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Ranger, The	Bob Custer	F. B. O.		
Finders Keepers	L. La Plante	Universal		
Fireman Save My Child	Wallace Beery	Paramount		
First Auto, The	P. R. Miller	Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flight	R. Keane	Universal		
Flying Patrol, The	Al Wilson	Universal		
Follow the Signs		Universal		
Follow Your Hunch	Alberta Vaughn	F. B. O.		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict (S.R.)	5650 feet	
Forest of Destiny, The		Lumas		
For Her People	Raquel Meller	Capital (S.R.)		
For Ladies Only		Columbia		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Freckles		F. B. O.		
Free Souls	Norma Shearer	M-G-M		
French Dressing	M. Sills	First National		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLaglen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O.		
Galloping Thunder	Bob Custer	F. B. O.		
Gambling Chaplain, The	Special Cast	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gilt-Edged	Richard Talmadge	F. B. O.		
Gingham Girl, The		F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O.		
Girl Who Smiles, The		Columbia Pictures		
Girls of Today		Trem Carr (producers)		
Glitter		First National		
Glorious Gamble, The	Evelyn Brent	F. B. O.		
Glory Diggers, The	Special Cast	M-G-M		
Going! Going! Gone!	George O'Hara	F. B. O.		
Good Service	Eddie Cantor	Paramount		
Goose Man, The	Special Cast	M-G-M		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M. Livingston	Fox		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hard Boiled Harrigan	M. Sills	First National		
Harold Teen		First National		
Harvester, The		F. B. O.		
Hat of Destiny, The		First National		
Haven, The	Special Cast	M-G-M		
He Knew Women	Ivan Moskine-L. de Putti	Universal		
Heart Collector, The	Alberta Vaughn	F. B. O.		
Heart of a Cowboy, The	Bob Custer	F. B. O.		
Heart of a Follies Girl, The	B. Dove	First National		
Heart of Maryland, The	Dolores Costello	Warner Bros.		
Heart of Salome	A. Rubens	Fox		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Help Yourself to Hay		First National		
Her Sacrifice	B. Tennant-B. Washburn-G. Brockwell	Sandford (S.R.)	6100 feet	
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O.		
His Brother From Brazil	L. Cody-A. Pringle-G. Lee	M-G-M		
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	
His Last Affair	Norma Shearer	M-G-M		
His Son	L. Stone-L. Tashman-A. Beranger	First National		
Hi! Taxi	George O'Hara	F. B. O.		
Holy Terror, A	B. Jones-G. Hale	Fox		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I'll Be There	R. Denny	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Imperfect 36, The	M. Alden-M. Clayton-H. T. Morey			
In His Arms	Special Cast	M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Eyes	George O'Hara	F. B. O.		
Irish Hearts	May McAvoy	Warner Bros.		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
It Could Have Happened	Colleen Moore	First National		
It Might Happen to Any Girl		Sterling Pictures		
Jack o'Diamonds	George O'Hara	F. B. O.		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros.		
Jenny Lind		M-G-M		
Jerry Settles Down	Tom Tyler	F. B. O.		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton	Fox		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O.		
King of Kings, The	Special Cast	Prod. Dist. Corp.		
King of Soho, The (tentative)	Emil Jannings	Paramount		
Kiss and Make Up	Laura La Plante	Universal		
Knight of the Range	T. Tyler	F. B. O.		
Laddie Be Good	Bill Cody	Pathe		
Ladies Beware	G. O'Hara-K. Myers	F. B. O.		
Ladies' Night in a Turkish Bath	D. Kenyon	First National		
Ladies of Ease		Chadwick		
Lady Be Good	Mackaill-Mulhall	First National		
Ladybird	Compson-McGregor	Chadwick		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O.		
Last House, The		Columbia Pictures		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Laugh, Clown, Laugh	L. Barrymore	M-G-M		
Laurels	Mae Murray	M-G-M		
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O.		
Lightning Reporter, The	J. Walker-S. Breamer	Elbee Pict. (S.R.)	5415 feet	
Lily of the Laundry	A. Q. Nilsson	First National		
Limehouse Lou	Evelyn Brent	F. B. O.		
Little Cafe, The	L. Errol	First National		
Little Orphan Annie		F. B. O.		
Lodger, The	Ivor Novello	Artlee Pictures		
Lonely Ladies	L. Stone-A. Q. Nilsson	First National		
Look Who's Here	Dick Talmadge	Universal		
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Lost Outlaw, The	Gary Cooper	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Loyalties	Special Cast	Fox		
Lying Truth, The	Milton Sills	First National		

Feature	Star	Distributed by	Length	Reviewed
Macushla (tentative)		Fox		
Madame Pompadour	Dorothy Gish	British National Pic		
Mademoiselle From Armentieres		Artlee Pictures		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O		
Mad Lover, The	R. Dix	Paramount		
Man and the Woman	Special Cast	M-G-M		
Man in Evening Clothes, The	Adolphe Menjou	Paramount		
Man Who Laughs, The	Conrad Veidt	Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Marry the Girl		Sterling Pictures		
Mary of Vassar	Marion Davies	M-G-M		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros		
Memories	Ramon Novarro	M-G-M		
Men of Daring		Universal		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Watch, The	R. Stewart			
Mike Donovan of Ireland		First National		
Million Bid, A	D. Costello-C. E. Mack	Warner Bros		
Million For Love, A		Sterling Pictures		
Miracle, The	Special Cast	First National		
Miracle, The	Special Cast	M-G-M		
Missing Link, The (road show)	Syd Chaplin	Warner Bros	6485 feet	
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Mlle Jockey	Bebe Daniels	Paramount		
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother Machree	Belle Bennett	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O		
Mountains of Manhattan	D. Devore-C. Delaney	Lumas		
Mud Turtle, The		Fox		
Mysterious Island, The	Special Cast	M-G-M		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K. McGuire	First National		
Naughty Marietta	Marion Davies	M-G-M		
Naughty Marietta	V. Dana-Ed. Brownell	F. B. O		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Boy, The	Syd Chaplin	Warner Bros		
Newsboy to Millionaire		F. B. O		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark (road show)	Special Cast	Warner Bros		
Nocturne	Special Cast	M-G-M		
No Man's Law—Rex (Horse)	Hal Roach (producer)			
None But the Brave		Fox		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O		
Notorious Lady, The	B. Bedford-L. Stone	First National		
Now We're in the Air	W. Beery	Paramount		
Officer Jim	R. Hughes-G. Gray	Artlee Pictures	5141 feet	
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Age Handicap, The	G. Hughes-D. Devore-M. Carr-G. Glass	Pacific Pict		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Open Book	Special Cast	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outcast Souls		Sterling Pictures		
Outlaws of Red River	T. Mix-M. Daw	Fox		
Outlaw, The	Ranger (Dog)	F. B. O		
Out of the Dust (tentative)	Bill Cody	Pathe		
Out of the Ruins		First National		
Patent Leather Kid, The	R. Barthelmess	First National		
Payoff, The	O. Harlan-R. McKim-D. Drew	Elbee Pict		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pedigree		F. B. O		
Perfect Gentleman, A	M. Banks	Pathe		
Personality	Gloria Swanson	United Artists		
Pleasure Before Business	P. O'Malley-V. B. Faire	Columbia Pict		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Pretty Girls		Sterling Pictures		
Prince Fazil	C. Farrel-D. Del Rio	Fox		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Public Idol, The		Fox		
Puppets	Mae Murray	M-G-M		
Purple Mask, The		United Artists		
Quality	Gardner James	Inspiration Pict		
Quality Street	M. Davies	M-G-M		
Race Wild	E. Percy-D. Torrence	Elbee Pict		
Rachel	Pola Negri	Paramount		
Razzberry (tentative)	Lyon-Brian	First National		
Red Pants	Geo Cooper-B. Roach	M-G-M		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures		
Return of a Soldier	Special Cast	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O		
Road to Romance, The (tentative)	J. Mulhall	First National		
Roaring Crowd, The		F. B. O		
Rogue's Riches	Special Cast	Astor Dist		
Romance	Ramon Novarro	M-G-M		
Romance of the U. S. Mail, The		Warner Bros		
Romantic Age, The	E. O'Brien-A. Vaughn	Columbia Pictures		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rose of the Bowery		American Cinema		
Rough Riders, The (road show)	F. Hopper-N. Beery-Bancroft-M. Astor			
Royal Romance	G. O'Brien-McDonald-V. Valli	Fox		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Satin Woman, The	Mrs. Wallace Reid	Lumas		
Savage in Silks, A	Laura La Plante	Universal		
Say It With Diamonds	Betty Compson	Chadwick		
Schoolmates		First National		
Sea Tiger, The	Sills-M. Astor	First National		
See If I Care	Alberta Vaughn	F. B. O		
See You in Jail	J. Mulhall-A. Day	First National		
Senorita	B. Daniels	Paramount		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose	P. O'Malley-D. Thompson	Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Sterling Pictures		
Sheiks and Shebas	Junior Stars	Paramount		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Simple Sis (tentative)	Louise Fazenda	Warner Bros		
Sinews of Steel	A. Vaughn-G. Glass	Lumas		
Sinners of Paradise		First National		
Sky Call, The		F. B. O		
Sky High Saunders	A. Wilson-E. Tarron	Universal		
Sky Pirate, The	S. Lewis-V. Dale-B. Washburn	Aywan (S. R.)	5000 feet	
Sky Rider, The	Al Wilson-E. Clair	Universal		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Small Bachelor, The	Beranger-O. Harlan	Universal		
Smarty		M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Sorrell and Son		Paramount		
Span of Life, The	Lon Chaney	M-G-M		
Sport of Kings, The		First National		
Spring Fever	Wm. Haines	M-G-M		
Spurs and Sparkplugs	F. Humes	Universal		
Squared Ring, The		Tiffany		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stolen Bride, The	M. Astor-L. Hughes	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sun of Montmartre, The	Norma Talmadge	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Surf Man, The		M-G-M		
Taking the Air	W. Berry	Paramount		
Telephone Girl, The	L. Gray-I. Harris-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Tender Hour, The	Lyon-Dove	First National		
Thanks for the Buggy Ride	Laura La Plante	Universal		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Thirteenth Chair, The	L. Barrymore	M-G-M		
Three Miles Up	Al Wilson	Universal		
Three Twins, The		M-G-M		
Three Wax Men, The	Veidt-Jannings-Krauss	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunderhoofs	Rex (Horse)-J. Mar-			
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The (tentative)	W. C. Fields-M. Brian	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Terry	George O'Hara	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Trailing Shadows	Edmund Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke-R. Forbes	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Twelve Miles Out	J. Gilbert-E. Torrence	M-G-M		
Two Arabian Knights	W. Boyd-E. Taylor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez-E. Brent	Paramount		
Undressed		Sterling Pictures		
Up and At 'Em	Dick Talmadge	Universal		
Vagabond Prince, The	Colman-Banky	United Artists		
Vamp 'Till Ready (tentative)	Special Cast	M-G-M		
Vanity Fair	Pola Negri	Paramount		
Viennese Lovers	Philbin-Hersholt	Universal		

Feature	Star	Distributed by	Length	Reviewed
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Wag Lady, The		M-G-M		
War Birds		M-G-M		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver	Paramount		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
We Americans		Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount		
Wedding March, The (road show)	von Stroheim	Paramount		
We're All Gamblers	Meighan-Nissen	Paramount		
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec 4
What Will People Say?		M-G-M		
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb 18
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
White Eagle, The	Buck Jones	Fox		
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros		
White Heat	Special Cast	M-G-M		
White Pants Willie	Johnny Hines	First National		
Who Goes Where?	C. Murray	First National		
Whose Baby	Alberta Vaughn	F. B. O		
Wide Open	D. Grace-G. Darmond	Sunset (S.R.)	5000 feet	
Wife, The	Special Cast	M-G-M		
Wind, The	Lillian Gish	M-G-M		
Windjammers of Gloucester, The		F. B. O		
Wine, Women and Broadway		F. B. O		
Wine, Women and Song		Asher-Small-Rogers (producers)		
Wings (road show)	C. Bow-B Rogers	Paramount		
Winner, The	Charles Ray	Chadwick		
Woman Disputed, The	N. Talmadge	United Artists		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman on Trail, The	Negri-Cortez	Paramount		
Woman Who Did Not Care		Lumas		
Women and Wives		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Yes-Man, The	Harry Langdon	First National		
Your Brother and Mine		American Cinema		
Yours to Command	G. O'Hara-S. Palmer	F. B. O		
You Too	Special Cast	M-G-M		
Yukon Trail, The		Universal		

Newspaper Opinions on New Pictures

"The Understanding Heart"—Metro-Goldwyn-Mayer, State Theatre, Los Angeles

Herald: "'The Understanding Heart' enthralls Loew's crowds. . . . Triumph for cast and director. . . . Here is a picture that makes audiences sit up and gasp. It has everything. . . . Is not built on hokum. . . . Conway has created a picture which moves swiftly to a climax which is both thrilling and original. . . . Excellent continuity, characters have been well cast and the plot moves swiftly. . . . A fine love element throughout which will capture the hearts of the fans. . . . Excellent humor."

Express: "All the thrills in an exciting serial are massed in 'The Understanding Heart.' . . . Joan Crawford does what is undoubtedly the best acting of her career. . . . The picture is notable for good acting. . . . Francis X. Bushman, Jr., is certainly a comer. . . ."

Record: "The film version of 'The Understanding Heart' leaves nothing to be desired. . . . Audiences sat enthralled through thrilling scenes. . . . Directed and portrayed in a logical, extremely interesting manner. . . . Laid in a setting of exquisite beauty. . . . The picture is an ideal form of relief from life's complications."

News: "Peter Kyne film thrills crowds at Loew's State. . . . This story of the forest ranger service thrilled and pleased the audiences at Loew's State Theatre. . . . Both ability of the actors and skill with which director Jack Conway made the most of their natural advantages are to be commended. . . . Good entertainment, so good that one simply enjoys. . . ."

Times: "A scorching, realistic forest fire furnishes a series of thrills de luxe in 'The Understanding Heart'."

Examiner: "Was so interested that I lost myself entirely. Go and see 'The Understanding Heart' and you will cease to remember your troubles. It offers such fascinating entertainment. Abounds in thrills, love and unexpected humor. . . . Picture of extraordinary interest. . . . Film drama of undeniable appeal. . . . Leads the race as entertainment. . . . An achievement from the standpoint of story and direction. . . . I could use all the twenty-five-dollar words in my vocabulary and still not feel I was being over-enthusiastic."

"The Love of Sunya"—United Artists, Roxy Theatre, New York City

Tribune: "Is so engrossing that one hasn't a chance to think of other things. It is a superb picture. Miss Swanson does more wholesouled and convincing acting than ever we have seen her do in all the years we have admired her. We never had any idea that she was so beautiful, so dazzling is Miss Swanson that words fail one. Scene after scene is of such beauty it leaves you gasping for breath—and the cast is perfect."

Evening World: "Will always be remembered as good entertainment. Gloria Swanson will lift it to the success we prophesy for it."

American: "One of the best films ever made . . . her greatest. There isn't a dull moment in the entire picture and the audience is kept constantly on the qui vive. One of the finest film entertainments of this or any other cinema season."

Sun: "Is excellent entertainment for the great general movie audiance."

Times: "An intriguing picture. Miss Swanson gives a far better performance than in any of her other films in the last two years."

News: "A hit. Far superior to anything she has done under another producer's banner for many seasons. You'll enjoy every second of its unreeling."

Journal: "Miss Swanson does the best work she has done for several years."

Graphic: "Was enthusiastically received. It presents an amazingly young Swanson, beautifully slim of form."

World: "I have not seen Miss Swanson more beautiful, more uniformly in tune with her characters."

Telegraph: "Proves beyond any reasonable doubt that its star-producer in her infinite variety is the most versatile of the big names among the celluloid celebrities. . . . She is quite easily the most accomplished cinema artist of all the feminine screen satellites of American origin and development."

Telegraph: "The best of her recent pictures, a distinct triumph for its star-producer and a brilliant feature in her well-plumed diadem. Clinches her claim to the top rung position on the ladder of cinema fame. She is the star of stars among the feminine luminaries. . . . Is a triumph of, by and for Gloria Swanson."

Mirror: "Miss Swanson gave one of the best performances she has ever given."

"The Demi-Bride" — Metro-Goldwyn-Mayer, State Theatre, Los Angeles

Record: "Norma Shearer wins audience. . . . 'The Demi-Bride,' according to the reaction of the audience yesterday, is going to prove a popular picture. . . . It brought forth many laughs. . . . Norma Shearer at her best. . . ."

Times: "Comedy drama that moves along breezily. . . . Adorable star and appealing leading man. . . . Any number of uproariously funny situations. . . . Story moves along swiftly. . . . A fine suspense. . . . Norma Shearer is superb. . . . A creditable bit of work for Robert Z. Leonard, the director. . . . Cody gives a performance brimming with personality and humor. . . ."

Herald: "Lively, first-rate entertainment. . . . Not a moment does action lag. . . . Spirited bit of fun."

Examiner: "The same characteristics that lure the tired business man into the legitimate theatre are there 100 per cent in this screen diversion. . . . Audience appreciated 'The Demi-Bride' to the fullest. . . . Nothing if not sophisticated. . . . Is certainly good fun. . . . Exceedingly amusing and original situations."

"Johnny Get Your Hair Cut"—Metro-Goldwyn-Mayer, Los Angeles

Examiner: "Jackie Coogan has many pictures but few with punch of 'Johnny Get Your Hair Cut.' . . . For genuine thrills and moments of intense drama, I do not recall single story of turf to equal Jackie's. . . . I can promise this picture will please, not only kids but mammas and papas as well."

Record: "Most enjoyable is new Jackie Coogan picture. . . . Jackie Coogan fans, and they are legion, certain to derive unmitigated pleasure. . . . Jackie outdoes himself in this production."

Times: "Doubts as to whether Jackie Coogan can weather this growing up process on the screen are settled in 'Johnny Get Your Hair Cut.' Jackie emerges splendidly and it seems probable that he will remain enthroned with his public. . . . Jackie is immense. . . . far cuter and more pleasing with his short hair than he was with his long locks. . . . Where tiny jockey races to victory is real thrill, is something to raise spontaneous 'hoorah.'"

Express: "Lots of exciting things happen. . . . The barber-shop scene is the high light of the picture. . . . Jackie does one of his most winning bits of characterization."

"The Mona Lisa"—Educational, Rialto Theatre, Tacoma

Ledger: "One of the most artistic screen offerings in many a long month is on view at the Rialto this week. It is but two reels in length and wonderfully photographed in pleasing colors, yet it tells a drama of human life that is gripping from start to finish.

"I refer to 'The Mona Lisa,' featuring Hedda Hopper in the title role. It is a gem of art, with a novel story unfolded, which relates altogether to the peculiar smile that Da Vinci gave his painting of the Mona Lisa."

PRINTED BY
BLANCHARD PRESS
NEW YORK

Casey smacks out homers on the first balls pitched!

"Smashed all records for 1st two days."
—*Metropolitan Theatre, Boston*

"S. R. O. business. Held over for 2nd week."
—*Strand Theatre, Milwaukee*

"Broke opening day record. Held over for 2nd week."
—*Ohio Theatre, Indianapolis*

"35% greater gross than 'We're in the Navy Now.'"
—*Jefferson City, Mo.*

"Beery is far funnier than he was in 'We're in the Navy Now.'"
—*Boston Advertiser*

"Beery is again the life of the party."
—*Duluth Herald*

The big hit and laugh man from "Behind the Front" and "We're in the Navy Now"

The BIG LEAGUE Baseball Comedy

WALLACE BEERY IN "Casey at the Bat"



WITH
Ford Sterling, ZaSu Pitts,
Sterling Holloway,
HECTOR TURNBULL PRODUCTION

DIRECTED BY MONTE BRICE STORY BY HECTOR TURNBULL ADAPTATION BY REGINALD MORRIS AND MONTE BRICE SCREEN PLAY BY JULES FURTHMAN SUGGESTED BY CHRISTY WALSH B. P. SCHULBERG ... ASSOCIATE PRODUCER

from BIG LEAGUE Paramount

SHOW THIS AD TO YOUR WIFE!





EASTER'S coming. The gowns on this page are the smartest and latest from Paris. The screen's most beautiful girls model them in "FASHIONS FOR WOMEN." Not only gowns, but hats, stockings, negligee and all sorts of filmy do-dabs.

The fashion show's only part of the picture. Screendom's gorgeous blonde, Esther Ralston, in a swift Frenchy comedy-romance. From cigarette girl to the most famous model in Paris.

75% of all screen audiences are women. What a buy for around Easter—OR FOR ANY TIME!

ESTHER RALSTON IN "Fashions for Women"

is

Paramount's Easter Gift to Showmen

Directed by Dorothy Arzner. From the play "The Girl of the Hour" by Gladys B. Unger from the French of Paul Armont and Leopold Marchand. Screen play by Percy Heath. Adaptation by Jules Furthman and Herman J. Mankiewicz.



Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

SHORT TALKS

ON

SHORT FEATURES

--- *Best, by Your Verdict*

In 1925 the Hugo Riesenfeld Gold Medal was established as an annual award for the outstanding Short Subject of the year. The selection was left entirely to a committee of exhibitors—a committee including some of the country's wisest showmen.

The first award was won by an *Educational Picture*, "The Voice of the Nightingale." The second award, for 1926, has just been made. This medal also goes to an *Educational Picture*, "The Vision," one of the beautiful Romance Productions in Technicolor. And every subject mentioned by a member of the committee as a candidate for the award was an *Educational* release.

By the showman's verdict—your verdict—*Educational Pictures* are the best short features you can play. And that is the verdict of 13,000 exhibitors who are playing them regularly.



E. W. Hammons

EDUCATIONAL FILM EXCHANGES, INC.

President

Member, Motion Picture Producers and Distributors of America, Inc. ◆ ◆ ◆ ◆ WILL H. HAYS, President

Unanimously Acclaimed

JETTA GOUDAL

Did you ever read

"Worthy of the extreme designation of masterpiece. I class it as one of the ten best pictures I ever saw."

Monroe Lathrop, Los Angeles Express

" Without hesitation I pronounce this picture a masterpiece and one of the greatest pictures of recent years."

Eugene Brewster

"One of the cleverest directed and acted pictures in a long time—a box-office winner."

I. W. I., Hollywood Topics

"Those responsible for it should be showered with praise.—It leaves you gasping, because it is truth, not hokum. Superb as the acting is, you feel that the director is the real star of 'White Gold.'"

Norbert Lusk, Picture Play

"'WhiteGold' is a masterpiece—simple perfection. It is the best picture I have ever reviewed."

Rosa Reilly, Screenland

"Will stand out as one of the worthiest creations of this and many another year. It is a feather in Howard's directorial cap."

Herbert Moulton, Los Angeles Sunday Times

"This is real drama. How honestly it is worked out and how perfectly played one must see to appreciate."

Margaret Mann, Chicago Daily News

"'White Gold' is the most interesting picture presented so far this year."

Rob Reel, Chicago Evening American

"A marvelous picture, 'White Gold', splendidly acted by every principal, grippingly narrated by Director Howard. Our advice is: Don't miss it."

Dorothy Herzog, Daily Mirror

"Keen intelligence, artistry and above all an exquisite understanding of the value of modulation have been welded into the fashioning of this superb picture."

The Morning Telegraph

"WHITE GOLD" WILL ASSAY 100%

Foreign Distributors Producers International Corporation
130 West 46th Street
New York, N Y

RELEASED BY

the Season's Sensation

"in "WHITE GOLD"

praise like this?

WITH
KENNETH THOMSON
and
GEORGE BANCROFT
Adapted by GARRETT FORT
and MARION ORTH from the
play by J. PALMER PARSONS
SUPERVISED BY
G. GARDNER SULLIVAN
A
WILLIAM K. HOWARD
production
Produced by
DE MILLE PICTURES
CORPORATION

"Something new in pictures—something almost startling in picturization. I can't say too much—in fact, I find myself hampered amply to describe it. —One more picture to lay among those few in the Hall of Fame under the sign 'No Hokum.'"

Lui Venator, Baltimore Sun

"I saw it in a cold projection room, without any music except the hum of a projection machine, and I'm here to say 'It's some picture.'"

Ray Murray, Exhibitors Herald

"Powerfully dramatic. Genuinely moving. William K. Howard's direction shows flashes of real genius."

The Film Daily

"Compares most favorably with the best German films that have been brought to America. Miss Goudal does the best acting in her career."

Harrison's Reports

"One of the most interesting and entertaining films made. 'White Gold' is a winner!"

Jimmy Starr, Los Angeles Record

"Splendid characterizations are given by each of the four leading players. William K. Howard's direction is bully."

Paul Thompson, M. P. News

"I call it a gem, a masterpiece—a directorial triumph."

Lincoln Hart, Hollywood News

"One of the most compelling, surely one of the finest pictures made in years —a production that will take the critics of the country by storm. It will establish William K. Howard as one of the outstanding directors in the business."

Whitney Williams, Los Angeles Times

"A positive triumph in simplicity. William K. Howard has unquestionably won a place in that small group of directors who represent the hope of the silent drama."

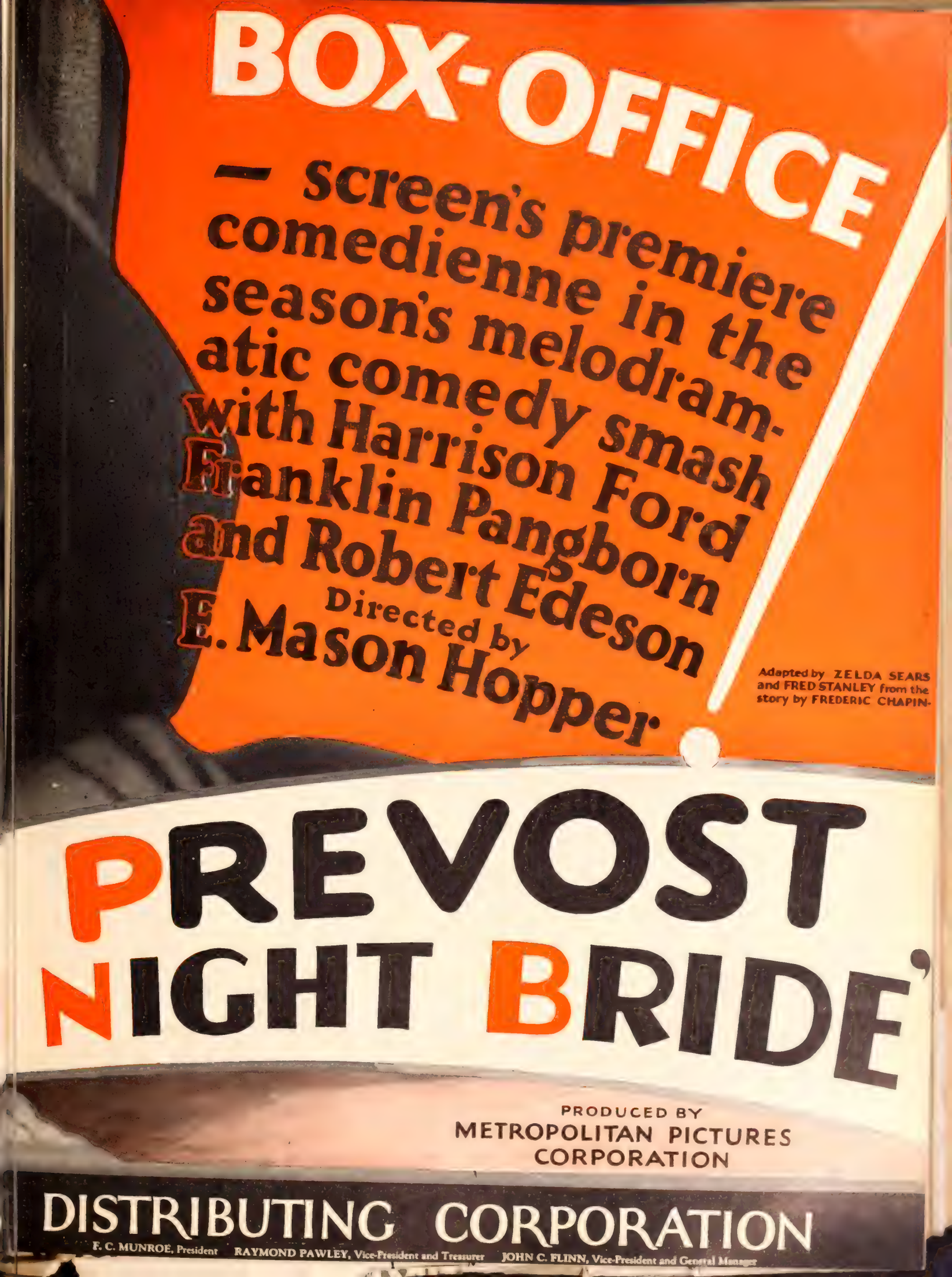
Elena Binckley, Hollywood Daily

PURE GOLD AT YOUR BOX-OFFICE

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A HIT
JOHN C. FLINN PRESENTS
MARIE in 'The
RELEASED BY PRODUCERS


BOX-OFFICE
— screen's premiere comedienne in the season's melodramatic comedy smash
with Harrison Ford
Franklin Pangborn
and Robert Edeson
Directed by
E. Mason Hopper
Adapted by ZELDA SEARS and FRED STANLEY from the story by FREDERIC CHAPIN-
PREVOST
NIGHT BRIDE'
PRODUCED BY
METROPOLITAN PICTURES
CORPORATION
DISTRIBUTING CORPORATION
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WARNER BROS. WRECK ROXY RECORD!

5,000 more attendance than *even* the Grand Opening of the Roxy! World's records smashed, wrecked and swept aside by Warner Bros.' "Wolf's Clothing"! Marvelous! Stupendous!

ROXY *holds over* "WOLF'S CLOTHING" FOR 2ND week AT THE ROXY THEATRE a WARNER BROS·PICTURE *You bet!*



5 patrons for every seat every day—6,200 seats! Packing the largest theatre in the world five times a day—and turning 'em away! Overflow demanded second week! Monte Blue's greatest starring vehicle; entertainment plus!

"Wolf's Clothing" means world record profits! Play now! Profit now!

WOLF'S CLOTHING
starring
MONTE BLUE
with
Patsy Ruth Miller
Based on the story by
ARTHUR SOMERS ROCHE
Scenario by
DARRYL FRANCIS ZANUCK
Directed by
ROY DEL RUTH

One of the year's great

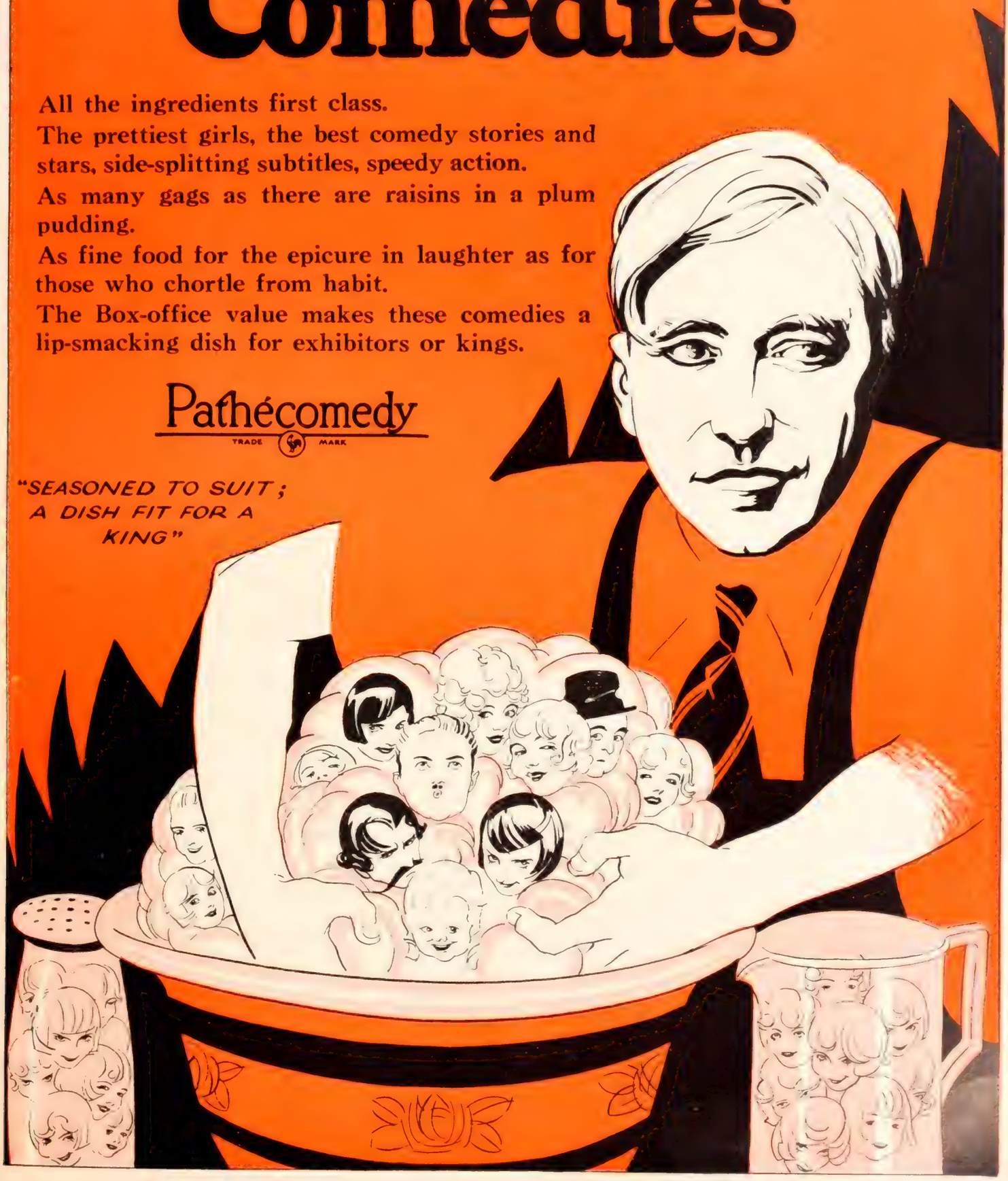
26 WARNER WINNERS

Mack Sennett Comedies

All the ingredients first class.
The prettiest girls, the best comedy stories and stars, side-splitting subtitles, speedy action.
As many gags as there are raisins in a plum pudding.
As fine food for the epicure in laughter as for those who chortle from habit.
The Box-office value makes these comedies a lip-smacking dish for exhibitors or kings.

Pathécomedy
TRADE MARK

"SEASONED TO SUIT; A DISH FIT FOR A KING"



PATHE' *presents*

Monty Banks

THE ACID TEST

Just what is it when applied to comedy?

The *number* of laughs and their *kind*.

"Clocking the laughs" of a representative audience is the acid test of a comedy.

"Horse Shoes" has been "put on cold" before three large audiences in three representative theatres.

The smallest number of laughs checked against these audiences was 201. The largest was nine more.

Giggles didn't count. Only the big roars of a lot of people thoroughly enjoying themselves.

That means the laughter was almost continuous.

Don't *you* want a picture like that, in *your* house?

Produced by Monty Banks Enterprises

Pathépicture

in picture production.

The latest Monty Banks comedy is a knockout. In it he surprises even his best boosters. Not only is the picture exceptionally funny. But his work in comedy has never stood out better.

(Continued on page 2)

Mae in Daily Review

Knoc
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ing, N
$2 to

in HORSE SHOES



HAL ROACH

presents

OUR GANG

COMEDIES



Wouldn't you be lucky

if only one half of the features you show had *half* of the box office value of the "Gangs?"



Directed by Robert McGowan

F. Richard Jones, *Supervising Director*

Pathécomedy

TRADE MARK

ANNOUNCING THE BIRTH OF

The World's Greatest Comedy Team



KARL DANE
AND
GEO. K. ARTHUR

Their first history-making appearance together

METRO-GOLDWYN-MAYER'S
marvel of marvels

ROOKIES

"ROOKIES" follows closely the big success of "FLESH AND THE DEVIL" "TELL IT TO THE MARINES" "SLIDE, KELLY, SLIDE" *all M-G-M hits.*

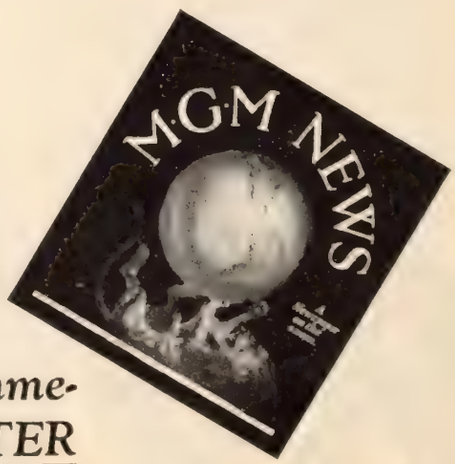




A MILLION DOLLARS WORTH OF ADVICE

— *you'd be amazed how quickly exhibitors stopped signing long-term Newsreel Contracts!*

IT was only sensible to stop!
WHAT'S the percentage in getting
ALL tied up on a Newsreel contract
AT this crucial time
WHEN M-G-M is about to launch
M-G-M News!
THE very fact that M-G-M entered
THE Newsreel field started a panic!
WERE you one who fell for the
LONG-term Newsreel Contract gag?
DON'T be a sap!



No matter what contracts you have NOW make immediate arrangements for M-G-M News THEREAFTER

METRO-GOLDWYN-MAYER—*Young Ideas!*

A newsreel on the screen is worth two 'sight unseen'!

When you decide to buy a car, you don't contract to purchase a model still to be produced. Instead, you buy one already in existence, one you have seen, even demonstrated!

FOX NEWS

has been in existence a decade, it has been seen and appreciated by millions and has been demonstrated to the satisfaction of thousands of exhibitors as the preeminent newsreel — the "*Mightiest of All*"

Exhibitors are buying FOX NEWS *because it's a box-office asset!*

"Well made--holding that class finish. FOX has been giving their pictures of late!"-VARIETY

"A full-length comedy that is worth a week's run in any man's film house where they would rather have entertainment than names or naked knees."
—VARIETY



WILLIAM FOX *Presents*

LOVE MAKES 'EM WILD

Romance Turns the Office Mouse into a Roaring Lion
with
JOHNNY HARRON ~ SALLY PHIPPS ~ FLORENCE GILBERT
J. FARRELL MacDONALD ~ ARTHUR HOUSMAN ~ BEN BARD
Based on the story "Willie the Worm" by Florence Ryerson
Scenario by Harold Shumate ~ ALBERT RAY *Production*



WILLIAM FOX *Presents*

MADAME WANTS NO CHILDREN

An Up-to-the Minute Comedy of Domestic Difficulties
with
MARIA CORDA
Produced in Europe by FOX FILM CORP.
Story by Clement Vautel ~ *Scenario by Bela Belazs*
ALEXANDER KORDA *Production*

FOX profit pictures

Coming! The Greatest Drama of the Year 7th HEAVEN

Exhibitors are unanimous in saying that FOX paper is always good! That's natural—for good pictures must have good paper!

here are samples from two of the latest FOX Profit Pictures





FOX has been delivering *money-makers* right through the season—and for that reason Fox Pictures are playing the finest theatres *everywhere!*

If you play with FOX —you profit with FOX!

Coming! The Greatest Drama of the Year 7th HEAVEN

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Beware! of Catchy Eyes! of Sly Sm

Laura La Plante



"I Clocked Two Hundred and Thirteen Laughs when I previewed 'Beware of Widows,' Laura La Plante's picture, last night to packed house. Undoubtedly greatest picture La Plante ever in. All exhibitors will welcome this feature" writes J. H. Buell of West Coast Theatres, Inc., and that's only one of Universal's Sensational Summer List of Box Office Wows! The others are "Men of Daring," colossal epic of pioneer days and daring—"Mighty Michael Strogoff," Jules Verne's wonderful melodrama—"The Fourth Commandment," Emory Johnson's HEART PUNCH special—"Viennese Lovers," starring Mary Philbin and Jean Hersholt—"The Claw," with Norman Kerry and Claire Windsor—"Taxi, Taxi," with Edward Everett Horton and Marian Nixon—the ONLY Hoot Gibson in three new pictures and the always sure fire Dennys. That's why we say

UNIVERSAL kills your su

iles! of Winning Ways! BEWARE!



with Bryant Washburn and an exceptional supporting cast. From the Famous Broadway stage success by

OWEN DAVIS

Directed by
WESLEY RUGGLES

ner worries!

KINOGRAMS

NEWS REEL

IN ITS TENTH YEAR *of* SOLID ENTERTAINMENT

QUALITY
ACCURACY
SERVICE



EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors
of America, Inc. Will H. Hays, President

Preordained

"— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman film."*

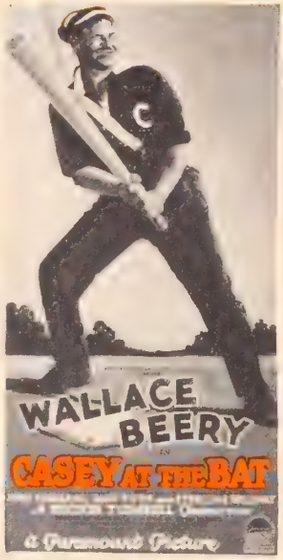
That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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April 8, 1927

Motion Picture News

Reg. U. S. Patent Office

METRO-GOLDWYN-MAYER

is sure delivering!



RIGHT on the
HEELS of
"FLESH and the
DEVIL" and
"TELL it to the
MARINES"
M-G-M comes through
WITH "Slide
KELLY Slide"
THE Year's Best!

William Haines is the talk of thousands today!

Ask the Man playing **"SLIDE, KELLY, SLIDE"**

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PRICE 20 CENTS

Los Angeles — *New York* — *Chicago*

Preordained

"— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman film."*

That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



About Once Every Three Years—

A motion picture triumph unexpectedly appears to break all records and thrill *millions.*

TODAY BRINGS

"RESURRECTION"

The FLESH and BLOOD Dramatic Sensation of *ALL TIME!*

RESURRECTION



INSPIRATION PICTURES Inc.
and EDWIN CAREWE present

ROD LA ROCQUE in

RESURRECTION

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No Where, Friday, April 1, 1927

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"Colleen is at her best in 'Orchids and Ermine'."
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Story and Scenario by Carey Wilson

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6,000 feet of it in SAM BORK'S smashing adventure-drama of the African Wilds
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BARBARA BEDFORD .... and
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FROM SIR PATRICK HASTINGS' NOVEL "the RIVER"
A KING BAGGOT production
First National Pictures
FIRST NATIONAL FIRST

Motion Picture News

Volume XXXV NEW YORK CITY, APRIL 8, 1927 No. 14

Hollywood

First of Series of Articles on the Production Centre

By William A. Johnston

¶ Swell-headism and the terrific cost of production.

¶ What the European market means to salaries in Hollywood.

¶ The real reason for Harold Lloyd's remarkable success.

¶ The Fox studios "clicking" at every point; no dawdling, no gossiping, but serious work toward a definite end.

¶ W. R. Sheehan's prediction of an era of new screen personalities.

¶ Hollywood discarding old ideas and moving forward to world objectives.

JUST as I was leaving New York—leaving the Film Building, in fact—I met a man who had just returned from Hollywood.

"I hear you are going to the coast," he said. "Well—here's a tip for you.

"Go to Disney's hat store and buy the largest hats they have. Take them out to your friends—out there. They'll be grateful. They can't begin to wear their own hats and Los Angeles doesn't carry any freak sizes.

"No," he added, on reflection. "It's of no use. Disney hasn't got them large enough. You'll have to have them made to order. And you'd have to take out a carload.

"Sorry the tip is no good. But I meant well."

Is Swell-Headism Rampant?

THERE was no time to ask my friend just whom he referred to—whether executives, supervisors, directors, players, writers, cameramen; or whether all come under his criticism.

So, at least, I approach Hollywood with an open and unbiased mind.

The criticism of it, if a fair one, is intriguing.

If swell-headism is so plainly a feature today of the production headquarters, perhaps it answers a good many questions that are being asked today all along the firing line of the business. One, and not the least of these is: why the terrific cost of production? Or, to be more specific: why is it that the preliminary assessment against a picture today—the accumulated and non-productive overhead—is greater than the whole cost of what was good entertainment just a few years ago?

Perhaps the same charge will also help answer the question put from all sides to the American film man who goes abroad today, namely: "Why doesn't Hollywood pay more attention to the wants of the European market—if you Americans really want this market?"

I would like to say a few things to Hollywood along this same line.

The foreign market today, and this is mostly Europe, pays forty percent of the gross rentals our pictures receive. If we lose this sizable percentage, or any part of it, it would seem that the Hollywood production income—salaries mostly, will have to be cut down that much.

That wouldn't be so good. So, really, it's quite a practical problem—for Hollywood.

And if any Hollywood folks think that our pictures are easily salable in Europe today—well, they had best go over and try to sell them. If, also, they hold the happy belief that American pictures will continue to fill right along their former prominent place abroad, they had, also, best go over and find out the facts. Europe, be it known, is going to produce for its own home market; and competition with American pictures is going to be mighty keen.

William A. Johnston's Survey

It would also shock a good many players, who are so liberally featured in the home town newspapers of Los Angeles, to discover that their names are all but unknown in all western Europe and if known, very little cared about. The stories count over there, not the stars (I except but a very few). And technic counts. And, in Russia and Germany today—where the best pictures are being made—they are working day and night on technic, working like beavers; and some highly trained players are getting salaries that wouldn't be counted cigarette money in Hollywood.

All these things are going to count, of course, in the new world market for pictures.

I HAVE been in Hollywood but a few days, as I write this; but already it seems to me that the production forces of the near future are going to line up pretty clearly over this issue of production costs.

And salaries will be a big factor in the whole issue.

The question is: what is a productive salary? Or, in other words; what is a box-office salary? And what salaries don't produce at the box-office?

But more of that later.

I would like, if I honestly can, to stick along to this alleged bogey of swell-headism.

One Who Stays Sane

I CAME out on the train with one production chief who hasn't it—Harold Lloyd.

I knew him when he was Lonesome Luke—a sort of Merton of the Movies, and later when he had his little side hill studio at Glendale; and from all signs he is still the same boy—ambitious, sane, keen, eager to learn and eager to accomplish. Perhaps it's the rare gift of eternal boyishness that keeps him genuine; when the train stopped for several hours outside a small Kansas town, he readily became an undistinguishable member of a group of boys and girls, all talking gravely and exchanging opinions about dogs, handball, baseball and other important matters. Whether the local lights came to see him or the Saint Bernard dog he was taking home mattered not a bit to him; he believed it was the dog, and not a personality as well known—in Europe, for instance—as any living American. Let us hope he continues that way. He probably will.

Perhaps, too, Lloyd's remarkable success is due to another rare trait—his ability to concentrate. He certainly concentrates on production, and gets his fun out of it, too. The Lloyd studio strikes you as a busy place, but the business is a game. In the bare little room where the structure of the picture is made and the all important gags laid out—a bare table, a few chairs and stools comprise the equipment—you are quite apt to see all work put suddenly aside for a roughhouse. Comedy making is serious enough a job; but it can't be done too seriously.

Fox Plant Impresses

PERHAPS it was partly because it was the first place I visited that the Fox Studios made so strong an impression; perhaps it was because so tremendous a change has been wrought here. Some two million dollars have been spent in turning what was always the largest in area, but certainly not the most modern of Hollywood picture plants, into a young and sightly city of many concrete paved streets and sightly buildings. Certainly, the Hollywood studio of 1927 is, physically, an amazing thing.

There's a snap and sincerity about the Fox works that greets you at the door—with the well-mannered and intelligent pages—and that follows you without fail, on the stages, through the shops and offices till the large, iron exit gates close behind you. The big place clicks at every point. There's no dawdling, no gossiping; there's a decided air of impersonality and serious work—toward a definite end. It is W. R. Sheehan's boast, I believe, that no politics whatever prevail. Surprising though that be, in any studio, it seems true here.

If I were an exhibitor, going about Hollywood with an eye keen to programs, present and future, and sizing them, as you may, by the production spirit and resources back of

of the Production Situation

them, I would lay some good bets on the Fox output for first rank.

"Carmen," "Seventh Heaven," and "Is Zat So," are in production, the first two almost finished, the latter about half way along. "Sunrise" has been finished and the print sent to New York.

Notable Pictures on the Way

BY all signs these are notable productions. On the day I happened in at the studios, James R. Grainger and Fred Miller, owner of the now famous Carthay Circle Theatre (some thing about this theatre later), were signing consecutive contracts for "Seventh Heaven," "Sunrise," and "Carmen." "What Price Glory" is now in its twentieth week at the Carthay Circle. It will continue for several weeks, rounding out a run of six months or more. If "Seventh Heaven," "Sunrise," and "Carmen" meet expectations, these contracts will sew up the Carthay Circle for Fox for about two years. The Carthay Circle gets $1.65 top.

I saw one of the closing interiors of "Seventh Heaven," the one which all who saw the play will always remember; where the blinded soldier (Charles Farrell) clasps his sweetheart (Janet Gaynor) in his arms. Exhibitors at large will agree with me on the potency of this climax when the fact is stated that its pathos brought tears to the eyes of Sales Manager Grainger. Charles Farrell is an admirable actor. Janet Gaynor, too, is coming along fast.

Novel Scenes Promised

WAR sequences will play but a minor part in "Seventh Heaven," but one will, apparently, be a striking and novel spectacle. This will show the rush out of Paris and to the Marne of the horde of French taxis and delivery motors. A small army of these have been built after models of two that have been brought over and were actually in the action.

The Gypsy set in "Carmen"—which features Dolores Del Rio—is one of the most beautiful I have ever seen. With its camp foreground and its horizon of snow-capped mountains, it fills the entire width of the stage. Certainly, they are doing great things out here in the way of magnificent and novel interiors. Alfred Green, who is directing "Is Zat So," has schemed out a unique departure from the usual fight scene. In the foreground of his set is a nursery with a boy, governess and mother, all eagerly getting the fight returns over the radio. Then the camera shoots through a gauze curtain upon the fight itself, with excellent shots of the ringside fans and in the ring George O'Brien is exchanging some honest-to-goodness blows with a punch-crazy gentleman who spars with Jack Dempsey.

"The Cradle Snatchers" has been finished, sent to New York and already booked at the Roxy Theatre.

Era of New Personalities

ACCORDING to W. R. Sheehan, $5,000,000 worth of completed negatives are now ready for September release and three times that sum is budgeted for next year's product. The production program is well ahead of schedule.

He points with pride to the stars that have come to the fore from Fox productions just this year, namely, Janet Gaynor, Charles Farrell, Olive Borden, Dolores Del Rio, and he predicts for all production a new era of new personalities from now on. As for pictures, there is also a sharp breaking away from the old order of themes. New and big and vital ones are the order of the day. They must have, too, an international flavor and appeal.

It is quite apparent to me already—and on all the lots I have so far visited—that there is a new and large ground-swell in production. It takes the form of the picture—in story, acting, color, character, technic in general—of universal appeal. There seems very little vestige of the old ideas and ideals of Times Square and Hollywood. The studio imagination and objectives are vastly widened. All of which is of the utmost importance and I shall tell more about it.

The Week in Review

Comment on Passing Affairs

WILL H. HAYS, speaking at the luncheon on Tuesday, when he presented the Riesenfeld gold medal to Eugene H. Roth for "The Vision," as the best short subject (comedies excluded) of 1926, touched upon the honor paid Dr. Riesenfeld in selecting him to prepare the musical setting for "The King of Kings."

This picture, Mr. Hays pointed out, was more than a photoplay; it was a great message that would live long after the present generation of picture makers. He related, with dramatic enthusiasm, some of the remarkable incidents which had happened during the filming of this story, and predicted that it would rank high—very high—among contributions to the screen, and to humanity.

* * *

EUGENE H. ROTH well deserves the Riesenfeld medal, and we are pleased to see that his efforts have met with this recognition. The production of the Romance series of two-reel stories based upon famous paintings, done in technicolor, was undertaken with the same scrupulous care and preparation that would have gone into a feature, and their quality was outstanding.

E. W. Hammons, head of Educational, has a standing bet with any exhibitor that if he will play "The Vision" without a line of advertising or publicity it will capture more than half of all the comment and reviews on the program.

* * *

WE had the somewhat unique experience this week of seeing the initial episodes of a serial which, in photography, in acting, in lighting, in sets and general production values, was on a par with a first class feature. This was "Blake of Scotland Yard," a serial of which Universal executives think so highly that it will be put out as "A Universal Junior Jewel," a title heretofore reserved for "The Leather Pushers" and "The Collegians," and will be presented by Carl Laemmle.

Directed by Robert F. Hill, this serial opens with a series of atmospheric shots of London in a fog, slowly lap-dissolved into one another, worthy of any feature, and the characters are introduced with all the care usually expended on more ambitious productions. The free camera work, dissolves, shadow effects and the like are in the best German manner, and lend themselves admirably to the serial atmosphere of mystery and suspense.

It's gratifying to see the increasing effort to produce every type of picture in the best manner possible and Universal and Mr. Hill are to be congratulated on this achievement.

* * *

JOHN BARRYMORE, speaking at the Los Angeles premiere of "The Beloved Rogue," proposed the making of a picture which would be a film cross-section of American life in 1927, with such persons as Henry Ford, Thomas A. Edison, Babe Ruth, General Pershing, Jane Addams, and the like included in it, to be shown at present and then placed in the government archives for showing one hundred years from now.

The idea is tremendously interesting. Think what it would mean to us now if we had a film actually showing us the leading figures of American life in 1827—how much better than any book of history it would be.

* * *

IT was our pleasure to see last week at the Fifth Avenue Playhouse in New York an absorbing exploration film, "The Epic of Mount Everest," and to meet the man who photographed the hazardous ascent, Captain John Noel, F.R.G.S. The picture is being given noonday showings for 14 days, accompanied by a lecture delivered by Captain Noel.

Starting in Phari, the squalid, filthy settlement below Everest, the film follows the progress of the expedition past cliffside hermit's dwellings, forest monasteries, through the unexplored valleys and finally up the face of "Nature's greatest stronghold."

The drama becomes tremendous when the explorers reach the final stage—the wind-swept and precipitous northeast face of the peak. Up and up they go, until the camera can be taken no further and follows the party by means of a telephoto lens from another peak. We see Mallory and Irvine, the ill-fated adventurers, at a distance of four miles from the camera, when they were but 600 feet from the top of the unconquered summit. They were never seen again, and their fate is a mystery which will never be solved.

The picture in its present form is wisely not intended for general theatrical showing. The present engagement is under the auspices of The Film Associates, Inc., and further showings will be in concert halls with Captain Noel's lecture.

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PICTURES AND PEOPLE



Reginald Barker, the director, and Aileen Pringle, the star, of Metro-Goldwyn-Mayer's "The Branding Iron," in which Miss Pringle is said to show a new personality

Murnau's American Success

JUST what F. W. Murnau has accomplished in his first American-made picture, "Sunrise," we probably will not know until next September when it opens in New York, for the greatest secrecy is being observed at Fox concerning it and it will be shown to no one. Murnau, however, is quietly confident that it is his best picture, and he is of a type likely to be slow in coming to such a decision.

There were many predictions that he would not fit into the Fox organization—we, ourselves, felt that he would have a difficult situation to face in any American studio—but the best answer to all that is the fact that he has signed up with Fox for five years, despite hysterical efforts by rival companies to obtain his services. Now he has gone back to Berlin to make one picture on his old contract, "From Nine to Nine," which will be produced jointly by Ufa and Metro-Goldwyn-Mayer, with Lars Hanson and Camilla Horn in the leading roles.

The future of the screen, Murnau believes, lies with the youngsters now coming along who have been raised on motion pictures, and bring no false theatrical or literary traditions to their work. Young writers, he feels, should be strongly encouraged.

All in all, Murnau is well pleased with his stay here, and his reception exceeded his expectations. And it is nice to know (as a personal letter from the Coast informs us) that even the grips, props and electricians on his set fairly idolized him. We need such directors, of whatever nationality.



Sally Phipps, Pampas baby star and the youngest Fox contract player, adds beauty and brilliance to the cast of the Fox Films version of "The Cradle Snatchers"



An unusual camera portrait of Neal Burns, one of the principal male comedians appearing in Christie comedies for Educational, done by Melbourne Spurr



Priscilla Dean, whose greatest successes have been in crook roles, comes back with another in "Birds of Prey," Harry Cohn's Columbia picture



Elinor King, formerly Goldie Flynn, a chorus girl in "Criss Cross," discovered by Joseph P. Kennedy, president of F.B.O., and now en route to the Coast



Silver King, Fred Thomson's famous horse, with his grandson, Silver Prince, and Thomson, who recently completed "Silver Comes Through," for F.B.O. Silver Prince has not yet announced whether he will follow in his famous grandsire's footsteps or not



Gloria Swanson, United Artists star, visits Dr. W. E. Storer, who ushered her into the world, while passing through Chicago on her way West to star her next picture



Mrs. Tong, known as China's foremost screen actress, visits the Columbia studios in Hollywood; left to right, Ralph Graves, Dorothy Revier, Jack Cohn, treasurer of Columbia; Mrs. Tong, and her husband

Foxites Honor Tauszig

AN enthusiastic testimonial dinner was tendered to Douglas N. Tauszig at Janssen's Hofbrau, New York, last Tuesday night, by his associates of Fox Film corporation, in appreciation of his untiring efforts in making the Fox Fun Frolic the remarkable success that it turned out to be.

Fox Film executives, departmental heads and employes united in paying tribute to one who is active in the interest of Foxite welfare and whose inspirational work has made of Fox Athletic Club an institutional organization.

Just before calling upon the guest of honor, Toastmaster Harry Buxbaum presented Mr. Tauszig with an English combination Celleret containing sterling silver coffee and liquor sets. In addition to "Doug," others who spoke were vice-presidents Jack G. Leo and Saul E. Rogers, Vivian M. Moses, Milton Schwartz, Charles Levin, Roger Ferri, Joe Engel, Jack Sichelman, Eddie Grainger and Joe Lee.

Among those who were present were: Joe Engel, Truman Talley, Vice-President Jack G. Leo, Douglas N. Tauszig, Toastmaster Harry Buxbaum, Milton J. Schwartz, Vice-President Saul E. Rogers, Charles Levin, Jack Sichelman, Harry Reinhardt, Eddie Grainger, Wayne Pierson, Roger Ferri, Nat Finkler, Eddie Collins, Aaron Fox, Nat Dorfman, Ben Holzman, Irving Maas, Joe Lee, Eddie Schnitzer, Jack Bloom, Mike Hill, Louis Levin, W. F. Sennett, Maurice Caplan, Emaunel Preiss, Maurice Goodman, Moe Sanders, Jack Wolf, Moe Krane, Vivian M. Moses, Donn McEllwaine, Gerald K. Rudulph, Joe Fine, Dan Doherty, Fred Bullock, Jr., Charles Seessel, M. Schmaltzback, Bill McBride, Clarence Jay Elmer, Percy Howard, E. Sponable, D. E. Eldridge, J. M. Joy, Lou Gabriel, Louis Rosenbluh, Murray Rosenbluh, Isadore Krotosky, R. B. Simonson, George Eisele, Charles Rogers, Moe Rogers, William Rogers, Joe Leo, Percy Heiliger, George Blake, Arthur Jones, Joe Hart, Michael Krueger, San Schuster, Ted and Moe Altman, Milton Harris, Alan E. Freedman, F. Coneybear, W. Fanning, Walter Quinlan, R. Schubert, Ed Freedman, Leo Friedman, Harry Kosiner, William Bach, Deon De Titta, Matt Radin.

Shea on Ship Shows

JOSEPH SHEA, erstwhile advance man for "The Big Parade" and now of the J. J. McCarthy offices, contributes a comprehensive article to the February issue of *Cinema Art Magazine* on "Join the Navy and See the Movies." Probably few persons realize the scope of the distributing system which provides motion picture entertainment for men in the U.S. Navy in all parts of the world. About one hundred and seventy-five showings a day are given. Subjects are leased for three years, which is the period of time required for a film to go over the entire floating "circuit." The Navy library now includes about twelve hundred features and three hundred short subjects. Among the most popular subjects, of course, is "The Big Parade." We commend the article to your attention.

Donald Keith's Sixteenth Wedding

AFTER participating in some fifteen make-believe weddings for the screen, Donald Keith, motion picture leading man, decided to inject some realism into the scene and Sunday married Kathryn Spicuzza, 21 year old Los Angeles girl.

The ceremony, which took place in the Church of Blessed Sacrament in Hollywood at 6.30 P.M., culminates a courtship of eight years' standing. The couple will leave for a honeymoon in the North immediately following the completion of Keith's current picture.

Miss Spicuzza, a graduate of Manual Arts High School, Los Angeles, has never appeared in pictures nor seen her husband upon the screen. The marriage license was issued to Keith under the name Francis Feeney. He gave his age as 23.



Testimonial dinner to Douglas N. Tauszig at Janssen's Hofbrau on Tuesday night of last week in New York by his associates of Fox Film Corporation, in appreciation of his efforts in making the Fox Fun Frolic the success it proved to be. Executives, departmental heads and employes united in paying tribute to his interest in the Foxite welfare and the Fox Athletic Club

The Paramount Exodus

THE population of Hollywood will be considerably increased within the next fortnight due to the exodus from the Paramount Long Island studio of players, directors, cameramen, executives and writers, who have been transferred to the company's West Coast production center.

Among those departing recently are Walter Goss and Ivy Harris, graduates of the Paramount School, who heretofore have appeared only in Eastern-made films, Mona Palma and Josephine Dunn, also of the school, and Philip Strange, a contract player.

Lawrence Hitt, art director, left last week, stopping en route at his home town, Indianapolis, from whence he will proceed to the Coast. His assistant, Van Nest Polglase, left Saturday.

Ralph Block, editor-in-chief of the closing Long Island studio, started Saturday, stopping one day in Kansas City, which formerly was his home. Of the writers on the scenario staff, Ray S. Harris and Sam Mintz, who have been employed most recently on the Ed Wynn and W. C. Fields pictures, left Sunday.

Fred Fleck, casting director, and Julian Fleming of the art department also entrained on Saturday.

Of the camera staff, three members are westward bound: A. Fischbeck, who has photographed "The Sorrows of Satan" and "Cabaret"; Ed Cronjager, chief photographer for Richard Dix productions, and Alvin Wyckoff, Meighan's cinematographer.

Robert G. Vignola, director of Gilda Gray's "Cabaret," left Friday for Albany, and after three days with his relatives there, continued his journey to California. Another Friday departure was that of Lynn Shores, assistant director. J. M. Jerauld and William H. Wright of the Long Island studio publicity department will leave for the West Coast within the week.

"Abie" Alumni at Roach

THREE members of the original cast of "Abie's Irish Rose" are appearing in the third of a series of Jewish comedies being produced by Hal Roach for Pathe, Max Davidson, Lillian Elliott and Sidney Franklin.

Ed Wynn Once a Director

ALTHOUGH it is not generally known, Ed Wynn, who is making his first movie, "Rubber Heels," at the Paramount Long Island studio, under the direction of Victor Heerman, himself directed one of the greatest all-star pictures ever produced. He directed it, moreover, lying on his stomach, which put him far in advance of his time, for the film was made in 1915 at the Willat's Studio in Fort Lee, long before German camera-angles had been invented. In the cast were: W. C. Fields, Ina Claire, Leon Errol, Bert Williams, Annette Kellerman, Ann Pennington, Olive Thomas, Bernard Granville, Flo Ziegfeld, Julian Mitchell and Mae Murray—all making their first appearance before the camera.

This expensive aggregation of players, many of whom, including Wynn himself, have since become legitimate screen stars, were appearing in the Ziegfeld Follies. Gene Buck, the librettist, conceived the idea of having the entire cast appear in a brief movie scenario thrown on a screen on the stage, with Wynn standing in the audience making humorous criticisms and giving directions to the shadowy figures. During the making of the picture, Wynn lay on the floor to shout his remarks and directions to the actors, so that their glances down at him would fall at a proper angle when the picture was shown on the stage.

McCollum Returns West

HUGH McCOLLUM, who for the past year and a half has been assistant to Richard A. Rowland, general and production manager of First National Pictures, left last week for the West Coast to fill an important post in the company's production department.

With Ned Marin, recently appointed assistant production manager, acting as toastmaster, all of the executives who are now in town and department heads at the home office attended a farewell luncheon at the Hotel Lorraine and paid tribute to the popularity of Mr. McCollum, who has made many friends during his stay in the East. Charles Einfeld, on behalf of Mr. McCollum's associates, presented him with a handsome traveling bag. Hearty expressions of good wishes were voiced by all those who attended the luncheon. Among those present were W. C. Boothby, Robert Perkins, A. W. Smith, Jr., W. C. Callaway, S. W. Hatch, C. E. Chandler, H. A. Bandy, Albany's Glenn Lyon Dennis, C. M. Steele, F. E. Cahill, A. L. Barlow, J. M. Loeb, Ralph Stitt, William P. Mullen and Sol Shernow.

Sam Receiving His Due

SAM HARDY, who has done yeoman service in various Bill Kane productions, such as "Bluebeard's Seven Wives," "The Great Deception," and others, has come into his own and is being co-starred with Lois Wilson in "Broadway Nights," just finished, as he thoroughly deserves. While a stage star on Broadway he appeared with Lenore Ulric in "Kiki," so he bought a sailboat and christened it "Kiki." Now he says he's going to have it painted black and call it "Lulu Belle."

Garden of Alla Becoming Film Center

SEVERAL prominent film folk recently arrived in Hollywood have engaged villas at The Garden of Alla, the new southern California residential hotel, built on the former homesite of Alla Nazimova, and fast becoming the popular rendezvous of picture celebrities.

Among those registered at present are Mr. and Mrs. J. D. Williams, Ralph Block, of Famous Players-Lasky; Viola Brothers Shore, of Metro-Goldwyn-Mayer; Andres de Segurola, formerly of the Metropolitan Opera Company, but more recently seen in "The Love of Sunya," who will also appear in Douglas Fairbanks' next picture, and William Randolph Hearst.

These, added to Mr. and Mrs. William Seiter (Laura La-Plante), Mr. and Mrs. Maurice Barber (Dorothy Farnum), Elinor Patterson, who, following her engagement in "The Miracle," succumbed to motion pictures, Beulah Livingstone and Lillian Gale, form a representative group of permanent motion picture guests, whose luncheons, dinners and teas in the administration building keep The Garden of Alla a continual scene of festivity.

Ben Returns

BEN LYON left Hollywood last Tuesday on the completion of "The Tender Hour," a George Fitzmaurice production for First National, in which he is co-featured with Billie Dove, and arrived in New York on Saturday. Mr. Lyon will be featured in Robert Kane's current production to be made at the Cosmopolitan Studios, New York.

A Girl Who Put It Over

DOROTHY HOWELL'S story reads like an Horatio Alger story from the feminine angle. This girl, who is now in New York on her first visit as assistant production manager of Columbia Pictures, with charge of scenarios, left Chicago six years ago as a stenographer. She went to California, and became secretary to Irving Thalberg. Two years later, she went with B. P. Schulberg in a similar capacity. Three years ago she became secretary to Harry Cohn at Columbia—and thanks to the knowledge of production gained in association with these executives, she has risen to the post of assistant production manager—one of the very few women in the industry to hold such a post.

In addition, she is a mainstay of the story department. Original screen stories which she has contributed to the Columbia program this past year include: "Remember," "Wandering Girls," "The Wreck," "The Romantic Age," "Birds of Prey" and "Rich Men's Sons." But this is not all. Continuities which have flowed from her facile typewriter include: "Sweet Rosie O'Grady," "Obey the Law," "The Better Way," "The Price of Honor," and "Paying the Price."

Mr. and Mrs. Zukor to Vacation

ADOLPH ZUKOR and Mrs. Zukor sailed Friday night on the Majestic for a two months' vacation trip abroad. They expect to visit Paris and London and will spend considerable time in Spain and resorts on the Riviera, returning at the end of May.

Vanderbilt Interiors for W. B.

THAT a building devoted entirely to Warner Bros.' interests is a thought for the future was made known this week when H. M. Warner purchased several of the art interiors of the two Vanderbilt mansions at Fifty-second and Fifty-seventh streets and Fifth Avenue, New York City, which now are in the hands of wreckers.

At the Fifty-second Street residence Mr. Warner bought for Warner Bros., the marble dining-room, the mosaic floor, and marble hall of the rotunda and the ebony room. The panelling, ceiling and walls of five rooms of the Fifty-seventh Street residence were also purchased. Originally, those rooms, it is said, cost upward of $100,000 to construct.

Rowland Enthusiastic

RICHARD A. ROWLAND, general and production manager of First National Pictures, who recently went to the Burbank studios, spent the first week there in conference with John McCormick, general manager of production at the West Coast studios, and in viewing early prints of pictures now in the making. The Burbank studios, which have been in operation for approximately one year, are now geared to the top notch in order to handle the biggest production program ever outlined by the company. That Mr. Rowland is highly enthused over the prospects for a great line-up of features is indicated by a wire to Samuel Spring, secretary-treasurer.

Smith Takes Over Arizona "U"

AN entire University has been turned over to Jess Smith for the filming of the screen version of "The Poor Nut," which he is producing in California for First National release.

This week Director Richard Wallace took his company of players, headed by Jack Mulhall, to the University of Arizona, at Tucson, where a large part of the picture will be filmed. The picture is laid in a college, so Smith decided that the best way to make it accurately and well was to get a college to do it in, so arrangements were made with the University of Arizona. Needless to say, there is not much studying going on at the university this week while the picture is being filmed.

Hal Directs Color Comedy

TO Harold R. Hall, formerly associated with First National and now directing for Colorart, goes the honor of directing the first one-reel comedy in natural color, "A Greenwich Village Romance," destined for release by Tiffany as a Color Classic. Antrim Short, Yvonne Bristol and Ricca Allen are the principals, and a number of gorgeous tableaux and dance scenes are contributed by four of the beauties of Earl Carroll's "Vanities," Jean Murray, Gladys Philbin, Irma Philbin and Eileen Wenzel.

Hal started another this week, "The Call of the Sea," with Hope Hampton and Marcos Valls in the principal roles.

An Ardent Fan

WHEN Tom Mix received injuries in the accidental, premature explosion of a cartridge, one six-year-old girl telephoned all the way from Pittsburgh, Pa., to find out how serious it was, to the star's great gratification. Physicians have assured Mix that the powder burns about the eyes will not affect his sight.

No Stars in Our Crown

THE National Board of Review looked at three features and two short subjects this week, but no item in the array tempted the board to get out the rubber stamp and place an asterisk denoting particular merit.

Chaplin Portrait Shown

CHARLIE CHAPLIN, in oil, painted by the Marquise of Queensbury, daughter-in-law of the gentleman who preferred law and order to catch-as-catch-can, is now in exhibition on the walls of the Jacques Seligman Studios on Fifth Avenue, New York City. Charlie was placed there last week, minus his derby, cane and flapping shoes.

Mr. Chaplin sat three times for the visiting English noblewoman, said to be an accomplished portrait artist. The Marquis and his wife are personal friends of the comedian, who was born in London.

Carewe Departing

EDWIN CAREWE, director and co-producer with Inspiration Pictures of the film version of Tolstoy's "Resurrection," left New York for Los Angeles on Wednesday, March 30. He has been in New York attending plays and consulting with executives of United Artists Corporation in his search for a male actor to be co-starred with Dolores del Rio, who was discovered by Mr. Carewe. The producer is to make other films for United Artists Corporation and he is anxious to develop a screen pair such as Mr. Goldwyn's combination, Ronald Colman and Vilma Banky.

They Can Have the Bet!

WINFIELD R. SHEEHAN and Tom Mix have entered into a unique wager. Sheehan has wagered that not one of five Fox male players will wed within one year, while Mix bets that two of them will. Should only one of the actors marry within that time, both must pay the stake to a worthy charity. The five players are George O'Brien, Charles Farrell, Richard Walling, Barry Norton and Clifford Holland.

W. Hoyts Open Office Here

W. A. ROBBINS, for many years identified with the Australian film trade, has opened an office at 140 West 42nd Street, New York City, where he will represent Hoyts Theatres, Inc., of Australia. This circuit has recently been enlarged considerably by consolidation with other circuits, and has a number of large, new theatres under construction.

"Seggy" Signed

ANDRES DE SEGUROLA, who made his first screen appearance in "The Love of Sunya," after a long operatic career, has been signed for a role in the second Gloria Swanson production for U.A., and has departed for the Coast. No information has been given out concerning his role, but since it is to be a desert story we presume that "Seggy" will turn up as a turbaned and sophisticated sheik.

Lois on Coast

IMMEDIATELY on her arrival in Hollywood, Thursday last, Lois Wilson went to the F.B.O. studios, where a conference was held regarding early production of "The Gingham Girl," in which she is to be starred. Just before leaving for the West Coast, Miss Wilson completed work in the starring role of "Broadway Nights," a Robert Kane production made at the Cosmopolitan studios in New York City.

Four P.D.C. Films Approved

THE YOUTH'S COMPANION, which, at the urgent request of clergymen and welfare organizations throughout the country, recently incorporated a Blue Ribbon List of motion pictures suitable for the family, has placed four P.D.C. releases on its list in its latest issue.

These four productions are "Risky Business," "The Nervous Wreck," "The Clinging Vine" and "Rubber Tires."

N. "U" Addition Named After "Strogoff"

N. L. MANHEIM, export manager of Universal, has just received a report from David M. Gould, Universal's Porto Rican manager, concerning an addition to the Universal forces in that country who does not appear on the payroll. It is Michael Gould, now three weeks old, born to Mrs. Gould March 5th in the Presbyterian Hospital in Santurce. Dave named the baby in honor of "Michael Strogoff."

Kent Not to Leave Famous Players

Signs New Contract; Remaining With Firm Six and a Half Years



Sidney R. Kent

SIDNEY R. KENT this week issued a formal statement emphatically denying rumors that he was to resign as General Manager of the Famous Players-Lasky Corporation.

He announced that he had signed a new contract with Famous by which he will remain with the company for six and a half years. His present contract still has eighteen months to run.

The statement issued by Mr. Kent said: "I have no intention of leaving Famous Players," said Mr. Kent. "My present contract with the company has eighteen more months to run. Proof of the fact that I do not contemplate severing my connection with Famous Players can be found in the fact that I have just signed a new five-year contract which becomes operative on the expiration of my present agreement. Thus for the next six years and a half I shall continue with Paramount those pleasant relations which have marked my career for the last nine years. I hope this formal statement will set at rest for all time any rumors of my departure."

Loew's, Inc., Will Continue to Expand in South

COMMENTING on a report published in Charlotte to the effect that Loew's, Inc., is planning to build up a circuit in small towns of the South for vaudeville and a twice weekly policy of pictures, E. A. Loew, of Loew's Inc., intimated that his company will continue Southern expansion although no definite programme has been decided upon by Loew's, Inc., regarding the development of the chain. The company has reestablished its Southern office at Atlanta.

United Artists in Hays Organization; M.P.P.D.A. Officers Re-elected

AT the sixth annual meeting of the Motion Pictures Producers and Distributors of America, Inc., Will H. Hays, President, the following directors were re-elected:

Messrs. G. McL. Baynes (Kinogram Publishing Corp.), Charles H. Christie (Christie Film Co.), R. H. Cochrane (Universal Pictures Corp.), William Fox (Fox Film Corp.), D. W. Griffith (D. W. Griffith, Inc.), E. W. Hammons (Educational Film Exchanges, Inc.), Will H. Hays (Motion Picture Producers and Distributors of America, Inc.), Joseph P. Kennedy (Film Booking Offices of America, Inc.); Marcus Loew (Metro-Goldwyn-Mayer Distributing Corp.), Frederick C. Munroe (Producers Distributing Corp.), J. Homer Platten (Motion Picture Producers and Distributors of America, Inc.), Richard A. Rowland (First National Pictures, Inc.), Joseph M. Schenck (United Artists Corporation), Albert Warner (Warner Bros.), Adolph Zukor (Famous Players-Lasky Corp.). The members elected United Artists Corporation to membership, the roster of the Association now being twenty-four members.

At the regular quarterly meeting of the Board of Directors of the Association immediately following, Will H. Hays, Carl E. Milliken and J. Homer Platten were re-elected president, secretary and treasurer respectively.

In his annual report, Will H. Hays noted the development of the organized industry's program of enlarged usefulness of the motion picture as an instrument for entertainment and instruction and indicated that the only possible limitation to the scope of the industry was its need for executive, technical and artistic ability of the highest degree, now becoming available in greater measure than before.

Plan Road-show Protest as Controversy is Revived

Playing in "Legit" Houses Opposed; J. J. McCarthy Gives Views

IT is expected that one of the chief features of the Motion Picture Theatre Owners of America convention will be the exhibitor opposition to presentation of road-show productions in legitimate theatres. A protest against this practice may be forwarded to Will H. Hays, it is understood.

Theatre owners claim they are entitled to play road-show pictures in their theatres declaring that bookings in legitimate theatres are depriving them of profits which are rightfully theirs. They stress the fact that, in most cases, legitimate houses are not properly equipped for picture presentations and also that these houses have not contributed to the building up of picture business.

Key city theatre owners contend they are willing to turn over houses for road-show presentations, believing there are to be a greater number of these productions for which the increased admission must be secured. One exhibitor in a key city where business is below normal, reports a decrease of business which approximates the net takings at a legitimate house playing a road-show production.

J. J. McCarthy, who is handling the road-showing of "The Big Parade" and "Ben-Hur," states that, until exhibitors can furnish a circuit of houses covering key cities, the only practical way to book these attractions is in legitimate houses. For the first-run theatre owner in a key city to discard a season's bookings in order to take on a road-show picture is dangerous, he claims. It means an entire change of policy and building up of a new patronage and what, queries Mr. McCarthy, is the exhibitor going to do with his regular patrons in the meantime?

According to McCarthy, there only have been about six legitimate road-show productions in the last 12 years—an average of one every two years. These pictures represent a specialized field which cannot very well be handled through showing them in regular picture houses for the reason stated. His experience proves that the road-show production presented in the legitimate theatre for a long run at top prices builds patronage for the picture house when it finally books the film at popular prices, according to McCarthy. Road-showing does not tap the popular price patronage, which automatically goes to the picture houses, and these eventually show the production. The road-show benefits the picture houses also by creating new patronage, and building a prestige for the motion picture in general that directly helps every exhibitor box-office, he believes.

Medal Awarded to Roth's "Vision"

Will Hays Praises Short Subject When Presenting Producer of Best Release in 1926 With Riesenfeld Prize

WILL H. HAYS formally awarded the Dr. Riesenfeld Gold Medal for the best short subject of 1926 to "The Vision," Eugene H. Roth's Romance production, E. W. Hammons, president of Educational, accepting the medal for Mr. Roth at a luncheon at the Hotel Astor, New York City, on Tuesday.

"The Vision" was a two-reel Romance production, distributed by Educational, and produced by Mr. Roth from a story suggested by Sir John Millais' famous painting, "Speak, Speak." It was done in technicolor throughout. It attracted wide attention on the part of press and public, and was selected for the Riesenfeld medal by a committee of distinguished exhibitors.

Mr. Hays, in presenting the medal, said:

"The motion picture industry started as an industry of short subjects. The first films were one- and two-reelers.

"The short subject has always been an essential part of the motion picture program.

"Its place was never more assured than it is today. Its future was never more bright.

"The public wants and demands diversity in its amusement.

"The short subject is as the perfect salad, the perfect dessert, to a perfect meal.

"As important as the feature picture is, the exhibitor who overlooks the fullest opportunities and advantages of the short subject on his surrounding program is keeping money out of his pocket. He is overlooking a tremendous asset.

"More than 200,000 miles of motion picture film are manufactured annually in this country.

"Within the last four years, more than 150,000,000,000 feet of motion picture film have been shipped by parcel post and express and truck in this country.

"And in that four-year period—so orderly and carefully are the shipments made and supervised under the conservation activities of the industry—that only four fires have resulted, with a total loss of only $450.



Eugene H. Roth

"17,846 feature pictures, comedies, and news reels were shown last year to the helpless shut-ins in the hospitals, orphanages, homes for the aged, and prisons in this country, without cost to the inmates or sustainers of those institutions.

"A quarter of a million workers are engaged in making, distributing, and showing motion pictures.

"This means roughly that a million of our citizens are directly dependent on the industry for their living.

"This means, in addition, that each of those workers is putting other workers in jobs, because the motion picture directly affects nearly every trade and profession in the world.

"For instance, $67,000,000 go annually to the newspapers and mazagines of the country for advertising. Thus the printer, the lithographer, the paper manufacturer, the publisher, are all affected.

"More silver is used in treating the motion pictures than in making silver coin.

"Thousands of bales of cotton are needed in the manufacture of film base.

"The past year has been one of many accomplishments, of fine achievements.

"Never before were so many great pictures produced. Never before were the standards so high. Every week brought pictures that can be called truly great pictures.

"The attitude of the public has been more friendly than ever before. Comment of press and critics has never been so constructive and so helpful. This is the result of the honest effort on the part of the industry to square its performances with its promises. Public confidence depends on private conduct.

"Harvard University, the oldest university in America, has already inaugurated a course in motion pictures in the Graduate School of Business Administration.

"Columbia has a committee appointed by President Nicholas Murray Butler at work with us now considering the establishment of a Motion Picture School of Technology.

"Fogg Museum of Fine Arts at Harvard will preserve the classics of the screen along with the masterpieces in other arts.

"University of Washington, Western Reserve, University of Pennsylvania and other great educational institutions are studying the motion picture as a part of drama, art, business.

"The Central Casting Bureau has finished a year of finest service.

"Placements of 259,000 extras were made without a cent's cost to the workers.

"This is an average of 710 a day.

"More than 8,000,000 telephone calls were handled last year in that work, and handled promptly, efficiently.

"In 1926 thirty-three Boards of Arbitration disposed of 12,566 cases, amounting to $2,712,495.22 in the United States. Of these 5,018 were settled before hearing. All but 25 of the 5,476 on which hearings were held were settled by unanimous or majority vote.

"The improvement in the motion picture theatre, as well as in the pictures, has aided in developing the appreciation of the industry. Space and beauty, music and art, every sort of decoration, once available only for the rich, are now at the service of all. And indeed, is ambition promoted, homes improved, conditions all advanced, as the motion picture creates honest desires, the desires create demands, the demands create ambition to work and to use the ingenuity God has given us."

Mr. Hammons, in accepting the award, expressed his pleasure at receiving this medal for the second time, and said he would bend every effort this year toward making it "three in a row."

A full analysis of "The Vision," with pictures, will appear in next week's issue of "Motion Picture News."

Stanley Company's Activities Doubled in 1926; Present Position Strong

THE Stanley Theatre Company has attained a commanding position in the industry during the past year owing to doubling of its field of operations. At the close of 1926 the company's total assets were $71,669,836. This includes: $46,205,865, properties owned; $9,917,757, leaseholds; $4,093,925, investments, and $3,629,806, cash. This compares with $24,497,293 total assets at the end of 1925 and $19,217,350 at the close of 1924.

Earnings for 1926, after charges but before depreciation, total $3,148,809. These profits, however, reflect earnings for but a portion of the year on acquired properties. Minimum earnings this year are predicted at $6,000,000.

By virtue of its acquisition, with West Coast, of control of First National, and the national theatre pool the company now is engineering, Stanley has assumed a position of greater dominance in the industry.

Rork Picture to Star Will Rogers

Charles O. Hoyt's "A Texas Steer" Chosen as Vehicle

WILL ROGERS has been signed by Sam E. Rork to portray the star role in "A Texas Steer," an adaptation of one of the eminently successful stage plays written by Charles O. Hoyt some years ago. Production on the filmization is scheduled for August and, though the director or cast supporting Mr. Rogers have not been named, it is understood that the picturization will be handled by a very prominent director and the supporting roles played by noted screen luminaries.

Mr. Rogers' role in "A Texas Steer" might have been written especially for the star. The story tells of a bluff, blustery Westerner in Congress in the early days of American history whose constituents descend on him because they believe he is mishandling their affairs. Of course he isn't, so everything is ironed out satisfactorily. The production may well take its place among those pictures portraying types of early American pioneers.

Mr. Rogers' writings at present are syndicated to approximately 150 newspapers and it is said by some that his voice will play no little part in the coming presidential election. The radio, too, has claimed his attention.

Washington Film Board Settles Claims

During 1926, 138 claims were brought before the Washington, D.C., Film Board of Trade for settlement, according to a report recently made public by James Blaine Fitzgerald, secretary of the Board.

Awards were made in 65 cases while in 51 cases they were settled before hearing, one was dismissed and one was taken to the courts. Twenty were pending when the report was made.

Eberson to Design Australia Theatres as Result of Buyers' Guide

AS a direct result of the second issue of the Motion Picture News Buyers' Guide, featuring the work of John Eberson, theatre architect, Stuart F. Doyle, president of Union Theatres, Ltd., of Australia, now on a visit to the United States, has commissioned Mr. Eberson to design several houses to be built in Sydney and Melbourne. Accompanying Mr. Doyle is Mrs. Doyle and Henry E. White, the engineer for Union Theatres.

The cities being taken in include Chicago, Detroit and New York, and Mr. Doyle is attending not only to theatre matters but to production and other matters pertinent to the affairs of Union Theatres.

Stanley, K-A Merger in Negotiatory Stage

J. J. McGuirk States Several Months Required for Completion of Final Details

ACCORDING to John J. McGuirk, president of the Stanley Company of America, who has just returned from a series of conferences held with officials of the West Coast Theatres, Inc. at Hollywood, where final arrangements were made for the assumption of control of First National Pictures, Inc. by Stanley and West Coast, it will require several months before the final details of the proposed Keith-Albee and Stanley mergers are completed.

The plan, as outlined, which is now in its tentative form, provides for the amalgamation of the Stanley-Keith-Albee interests, including the Orpheum Circuit, Producers Distributing Co., Pathe Exchanges, Inc., and the subsidiary companies of both circuits. E. F. Albee, head of the Keith-Albee Circuit, has not yet taken an active part in the negotiations, J. J. Murdock having so far represented the vaudeville interests. Mr. Albee has returned from a month's stay in Florida and conferences will be resumed in New York, where final negotiations will be completed.

There are such a great number of interests involved that it is believed that several months' time will be entailed in bringing all of the varying interests to a point of agreement. Harry O. Schwalbe, who was formerly secretary of First National Pictures, has expressed to Stanley Company officials his desire not to re-enter motion picture production or distribution.

His name has been mentioned in connection with an important executive position now that Stanley has taken control of First National. Unless some influence is brought to bear by Stanley Company officials, who are very friendly with Mr. Schwalbe, it is not likely that he will resume his activities in the motion picture industry.

Announcing

A REAL SERVICE DEPARTMENT DEVOTED TO SHORT SUBJECTS

Not "a special section" of the usual type parading under the slogan "Service." But a real service, with distinctive text features, as individual in its field as "The Showman" is in the theatre field.

In Next Week's Issue of Motion Picture News

Roxy Theatre Added to Fox Chain

"Cathedral of the Motion Picture" to Be Producer's First Run in New York; Roxy Remains at Helm; Other Houses Building

THE ROXY, New York's newest picture palace, has been sold to William Fox and the Fox Theatres Corporation, it became known this week, by Herbert Lubin and associates. S. L. Rothafel continues as director of this, as well as the other Roxy theatres to be built under Fox control, and will act in an advisory capacity to the Fox circuit.

This deal was rumored many months ago, but strongly denied at that time. The negotiations have long been under way, and probably forestalled the construction of a Broadway house by Fox. Reports this week were to the effect that the Roxy circuit would be extended to the principal capitals of Europe by Fox eventually.

Roxy Theatres, Inc., now has under construction Roxy's Mansion, between 58th and 59th streets on Lexington Avenue, New York, and has drawn plans for Roxy's Midtown, 75th and Broadway. These are included in the deal.

Fox pictures will of course receive preference, giving Fox a Broadway first-run for the first time, although it is announced that the "best product obtainable in the open market" will continue to be played in the future.

The consideration involved in the deal was not named, but Mr. Fox placed the valuation at $15,000,000 and said "you can say that that is what we paid and more."

To Mr. Fox the acquisition of this theatre is, as he described it, "the supreme achievement of his life." There are now 31 houses in the Fox chain, with the Roxy, and the nine Fox theatres and two Roxy houses under construction, will swell the total to 42.

Contrasted with this, Mr. Fox described the "hole in the wall" in Brooklyn where he began his career as a theatre operator. Back in 1903, his other business not being very profitable, he decided to become a theatre owner. His financial resources were limited, but he managed to scrape together some $1,600, with which he purchased "the smallest theatre in Brooklyn," at 700 Broadway in that city, which had a seating capacity of no less than 146 persons. A second-hand piano (at a cost of $30) furnished the music—a point which Mr. Fox compared with the magnificent organ in the Roxy, as showing the forward march of the motion picture during the years from 1903 to 1927.

Mr. Rothafel in a supplementary statement said:

"This affiliation brings to us the forceful personality of William Fox, one of the pioneers of the industry. I have known Mr. Fox intimately for 15 years, and have admired his great fearlessness, his vision and his great success in building his corporation to rank as one of the great forces in the motion picture industry. He seeks an ideal which he sees exemplified in the theatre which we have the honor to direct, and I have a feeling of great security and assurance, not alone because of his advice, counsel and guidance which he is so fitted to impart, but also because of the knowledge that the affiliation will give him an impetus to produce films of a quality to merit presentation in the theatre that we so proudly call 'The Cathedral of the Motion Picture.' I am very happy indeed and am sure that the success of our enterprise is assured."

Philip Russell, of Wing & Russell, and Edwars Sonnenschein, of Sonnenschein, Berkson, Leutman, & Levinson, Chicago, and Harry G. Kosch, New York, were attorneys for the Roxy circuit, with Saul E. Rogers acting in a legal capacity for Fox.

Motion Picture and Columbia Notables Confer

LEADERS of the motion picture industry and professors at Columbia University met Friday, March 25, when the conferences between the movie men and the educators were begun with a meeting of the Union League Club of committees appointed by Dr. Nicholas Murray Butler, president of Columbia University, and Will H. Hays, president of the M.P.P.D.A. The conferences are expected to result in the establishment of courses of motion-picture-making at Columbia in photography, architecture business administration, scenario writing and other phases of the motion picture industry.

Among the committee members are several prominent movie figures: Adolph Zukor, R. H. Cochrane, Nicholas M. Schenck, William Fox and Frederick C. Munroe and Carl E. Milliken. On the committees are the following educators: James C. Egbert, Director of University Extension. Frank D. Fackenthal, Secretary of Columbia University, William A. Boring, Director of the School of Architecture, Walter I. Slichter, Professor of Electrical Engineering, Daniel D. Jackson, Professor of Chemical Engineering, James P. C. Southall, Professor of Physics, and James Kip Finch, Associated Professor of Civil Engineering.

Hugenberg Controls Ufa, Is Latest Report

According to a dispatch to the "New York Times," not officially confirmed, Herr Hugenberg, German publisher, has virtually acquired control of the Ufa, together with Otto Wolf, iron and steel baron. Hugenberg is a strong reactionary, and it is feared in some quarters that he will use the motion picture screen as an added means of propaganda. His newspapers have been waging a bitter war against American productions.

Just what will happen to the $4,000,000 loan to Ufa by Famous Players and Metro-Goldwyn-Mayer has not been announced, although it is understood that Ufa-Haus, held as security, was sold last week for 15,000,000 marks.

New Butterfield Theatre at Niles, Michigan

The W. S. Butterfield Theatres, Inc., began work Monday, March 21, on a new 1,200-seat theatre at Niles, Mich. T. W. Ready, well known citizen at Niles, is financing the project. The Butterfield interests have taken a long term lease on the building which will cost about $300,000. The architects are Myrle Smith of South Bend and W. P. Whitney of Chicago.

Rome Has Only 45 Seats to Each 1,000 Population

"Il Cinema Italiano" states that there are 54 picture theatres in Rome with a seating capacity of 35,900, according to advices to the Department of Commerce from Trade Commissioner J. E. Wholean at Rome. This is 45 seats per 1,000 inhabitants. Paris has the same proportionate number.

Opposition to Ohio Block Booking Bill Renders Passage Unlikely

PASSAGE of the bill prohibiting block booking and compulsory arbitration in Ohio seems unlikely, as many prominent exhibitors of the state appeared at a hearing on the measure this week and opposed its passage on the grounds that block booking is a necessary trade practice and arbitration is a success in Ohio and throughout the country. The bill is similar to the one sponsored by the exhibitor unit in Indiana which failed of passage.

P. J. Wood, business manager of the Ohio exhibitor unit; J. J. Harwood, president of the Cleveland association; H. T. Palmer, arbitration representative for northern Ohio, and Fred Desberg, of Loew's Ohio theatres, were present at the hearing, as was C. C. Pettijohn of the Film Boards of Trade. An attorney representing George Schade of Sandusky was the only speaker in favor of the measure.

Judge Harry Ball suggested to Schade's attorney that the bill was unconstitutional because it sought to deprive contracting parties of the rights to contract. The attorney admitted he questioned the constitutionality of the bill.

Change Proposed in Arbitration Plan

Committees to Iron Out Minor Disputes Suggested by Hays

ARBITRATION methods are likely to be materially changed throughout the country as the result of recommendations sent to the Film Boards of Trade by the Hays office last week suggesting the appointment of conciliatory committees to pass on cases prior to their submission to arbitration, with a view to disposing of many of them without recourse to the arbitration board, simplifying the work of that body.

This has already been decided upon in Cleveland, where two changes in the arbitration procedure are being made: first, all matters proved to be pertinent to the case under consideration will be heard, and not merely those things clearly set forth in the contract, as is done under the Minneapolis plan; and, second, the appointment of conciliatory committees.

This latter plan is similar to one followed in Philadelphia for the past two years, where a committee known as "the flying squadron" hears cases and settles a large portion of them without taking them to the arbitration board. Under this arrangement conciliatory committees are appointed both by the exhibitor organization and by the distribution organization. Each organization will have a committee, probably of two members. Exhibitors with a grievance against an exchange will first submit the difficulty to this conciliatory committee. In many cases the grievances are so small that they can be settled right then and there. In case they cannot be settled, then this conciliatory committee will take it under advisement and determine whether or not the plaintiff has a case against the distributor. The distributor body will act in similar manner as regards claims of its members against exhibitors.

These conciliatory committees are not final. They cannot pass finally on whether a case is one subject to arbitration or not. They are not even compulsory. But they aim to lessen the work of the board of arbitration by disposing of those minor cases which can be amicably and satisfactorily settled, without clogging up the operations of the board, thus leaving time for the consideration of important cases.

C. C. Pettijohn, general counsel for the Film Boards of Trade, expressed himself in favor of this short-cut method of operation.

"Yankee Clipper" Previewed by Missouri Legislature

A preview screening of "The Yankee Clipper" was held at a dinner given in honor of the adjourning Fifty-fourth General Assembly of Missouri by the Jefferson City Chamber of Commerce, March 22. Among the representatives of Jefferson City and State of Missouri were Lieutenant Governor Bennett of Missouri and Mayor Thomas of Jefferson City.

"Big Parade" Reaches Thousandth Consecutive Showing at Astor

ON April second Metro-Goldwyn-Mayer's "The Big Parade" will be shown for the thousandth time at the Astor Theatre, New York City. This, says the J. J. McCarthy offices, accords the production the distinction of the third longest continuous run known to the American theatre; the two productions outstripping it in point of number of performances are the legitimate plays, "Abie's Irish Rose" and Lightnin'." It is probable that the war picture will be in second place before the close of the current engagement.

It is pointed out that "The Big Parade" will have a greater box-office gross than either of its competitors before the end of the present season. At the present writing its total for the seventy-one weeks at the Astor is a trifle over $1,300,000.

Badger Film Buying Unit Is Disbanded

Opposition to Methods of Milwaukee Corporation by Distributors Is Reported Reason

THE Badger Theatres Corporation, organized a little over a year and a half ago with the backing of the principal suburban exhibitors of Milwaukee, has been officially dissolved. It is reported that opposition of the leading distributors to the methods of the combine resulted in the decision this week to disband.

At the beginning about half a dozen out-of-town exhibitors were enrolled in the Badger ranks but one by one they withdrew and at the finish only the city of Milwaukee was represented in the membership.

Max Wiesner, formerly sales manager for Grauman, was general manager of the Badger organization and his connection with the buying combine gave rise to repeated rumors of Grauman's backing of Badger. Mr. Wiesner as well as all of the other officials and members of Badger Theatres Corp., have refused any statement, but it is known that former Badger members who, under the rules of the combine, entrusted all of their buying to Mr. Wiesner, are now buying independently and have stated to the exchanges that Badger is finished.

The first rift in the Badger ranks came when Jack Silliman sold his circuit of eleven Milwaukee houses to the Universal chain. Then a few months later, E. W. Van Norman, president of the Motion Picture Theatre Owners of Wisconsin, and one of the most active figures in the Badger organization, sold out to the Goetz brothers, as did also Fred Seegert of the Regent Theatre.

With the many changes in the Milwaukee situation, due to the extensive building campaigns of Saxe and Universal, there is a threatened shortage of product for the fall and this fact, it is believed, was one of the determining factors in the move to disband Badger. It is understood that three or four of the leading companies took a determined stand several months ago and have refused to recognize Badger, insisting on dealing directly with the exhibitors, which was contrary to the Badger regulations.

Mr. Wiesner has not announced his plans for the future but it is believed he is contemplating an independent invasion of the state-rights field.

"U" Theatres Expanding

Michalove Supervising Extension and Re-Equipment; Milwaukee House Planned

DAN MICHALOVE, who is supervising the extension of the Universal theatre chain, including the re-equipment of all houses in the Milwaukee Theatre Circuit, formerly the Silliman-Grauman Circuit, conferred this week with N. J. Blumberg, Wisconsin division manager for "U" theatres. The Milwaukee chain includes twelve houses with seating capacities running from 900 to 1300.

Improvements planned for these houses include re-seating, furnishing and decorating and in some cases a new organ will be installed. Another house is planned for Milwaukee which will seat 2,000. A site has been purchased on Third Street and construction is estimated at a half million dollars. Erection of the building is now under way.

Mr. Michalove this week appointed Charles C. Branham division manager of the "U" chain in the Omaha-Kansas City territory. This move marks the merging of the two districts under a central control. Marshall Taylor and W. L. Doudlah, district managers of the Omaha and Kansas City territories respectively, will continue in their present capacities under Branham.

Dolores del Rio Will Be Starred in United Artists' "Ramona"

DOLORES DEL RIO is to be starred in a United Artists picture, "Ramona," which Edwin Carewe will direct and co-produce with Inspiration Pictures in California as soon as Miss del Rio has finished her work in "The Trail of '98." Mr. Carewe left for California this week to begin work on the scenario of the Helen Hunt Jackson novel, which has sold into 127 editions.



Dolores del Rio

The star, a native of Mexico, will play a Mexican girl in "Ramona." The decision to star Miss del Rio was reached after Joseph M. Schenck, Walter Camp, Jr., president of Inspiration Pictures, Douglas Fairbanks, Mary Pickford and Charles Chaplin had previewed "Resurrection," the picturization of the Tolstoy novel.

Companies Preparing for Sales Conventions

Plans Being Formulated for Sessions, Majority of Which Will Be Held in May; Some Dates Set

THE majority of film companies are at present preparing for the annual sales conventions and some have announced definite meeting dates. Details are now being settled with most firms planning to hold the sessions in May.

Famous has made no definite decision, but from present indications the convention will start May 2 for the Eastern division in New York, swing to Chicago May 6 for the Middle-West division, and finish in San Francisco for the Western division. The executive and sales staffs will follow the convention throughout the schedule.

M. G. M. will convene at Los Angeles from May 19 to 24 inculsive, with full sales representation from all branches.

First National has set May 19 to 23 inclusive, as the dates, the convention to be held at the Burbank studio, with a complete representation of executives and all branches.

Fox will hold its convention at Atlantic City, about the second week in May with all exchanges in attendance. No definite dates have been set.

Educational has set a tentative date early in May, with the Ambassador at Los Angeles as the probable choice if reservations can be made.

Universal has made no definite decision, its plans still being in the formative stage.

Warners will await the return of H. M. Warner from the Coast before definite plans can be announced.

Pathe is holding plans in abeyance till the question of the impending merger with P.D.C. is settled. It may develop that this company will dispense with an annual convention and confine itself to regional gatherings.

Any announcement of its convention dates at this time would be premature, John C. Flinn, vice-president and general manager of P.D.C., states.

C. E. A. Split is Feared

British Exhibitor Organization Divided on Quota Question and 1926 Annual Report

FACTIONAL differences, with a possible split in the organization, are feared in England for the Cinematograph Exhibitors' Association, according to reports, following differences of opinion over the quota bill and dissatisfaction with the annual report of the officers.

Many exhibitors are hostile to the quota features of the bill, according to trade paper reports, although they are strongly in favor of abolishing block booking and blind booking. The bill meanwhile has passed its second reading.

Another factor in the situation is the complaint by some members that the annual report shows very little accomplished in view of the expenditures made. This has led to open complaints in the trade press by exhibitors, who have pointed out that while operating costs of the organization were high, it had little to point to in the way of concrete achievements for 1926.

The C. E. A., on the other hand, points to the prospective action on blind and block booking, and to its services in obtaining electric current supply during the general strike, averting what would otherwise have been a tremendous loss to the theatre owners of Great Britain.

Incorporation Charters Granted at Albany, N. Y.

Newly incorporated motion picture companies incorporated this week with the Secretary of State at Albany, N.Y., included the following: Photo Process Products Corporation, $20,000, William E. Parrington, Jamaica; John P. Tucek, New York; Jeremiah Harnett, Brookyn; Weinbro Theatres, Inc., $10,000, Theresa Weisberg, David Silverman, Karl A. Blaustein, Brooklyn; Goshrov Theatres Corporation, $30,000, Lillie Fedderman, Jacob Jacobs Reuben Cohen, Brooklyn; The Dieterich Corporation, capitalization not specified, Ludwig Dieterich, Forest Hill; John B. Taylor, Watertown; Edward P. Holden, Jr., Brooklyn.

New South African Group Form Syndicate

A new syndicate known as Kinemas, South Africa (Proprietary), Ltd., has recently been formed in South Africa with an initial capacity of 25,000 pounds, according to advices to the Department of Commerce from Trade Commissioner Perry J. Stevenson, Johannesburg. Large houses will be built in Johannesburg, Cape Town and Durban, while a distributing department is contemplated. Programs will be shown in town halls for the present.

Four New Finnish Houses Planned for 1927

Four new motion picture theatres are being built in Finland during the current year, according to a report to the Department of Commerce from Assistant Trade Commissioner F. B. Lyons, at Helsingfors, the seating capacity to range from 1,200 to 1,500. The latest available figures on the total for the country are for 1924, at which time there were 150 houses with a total seating capacity of about 40,000.

Canadian Imports Largely from United States

According to official Canadian Government figures, just given out at Ottawa, Canada, last year, imported 23,593,221 feet of film from the United States, 286,158 feet from Great Britain, and only 24,660 from all other sources.

Temple Bailey Signed By Kennedy

A LONG term contract with Film Booking Offices has been signed by Temple Bailey, novelist, who affixed her signature to the arrangement at the behest of Joseph P. Kennedy, F. B. O. vice-president. By the terms of the contract F. B. O. acquires the right to film every novel that comes from the Bailey pen for the next five years. The first production to be filmed will be "Wallflowers," a serial in Good Housekeeping Magazine.

ASK ME ANOTHER!

Who was the first famous screen comedian?

What key city has the smallest number of seats per thousand of population?

Who was the first screen "Trilby"?

How many theatres are there in Los Angeles?

For what company did Charlie Chaplin first become a star?

Who was the first advertising manager of Famous Players?

What picture has the biggest gross to date?

What trade paper has the only complete analysis of the theatre field?

In And Out of Town

TONY SUDEKUM, of Nashville, Tenn., one of the South's best known exhibitors, will leave Nashville next week for New York, from which port he will sail April 9 on the Leviathan for an eight weeks' tour of European countries. He will be accompanied by three other Nashville business men. They expect to visit England, France and Germany and will return to New York early in June.

ERLE HAMPTON, assistant to Robert M. Yost, director of publicity at Fox Films' Hollywood studio, arrived in New York this week to enter the home office, where he will be stationed for four months. Hampton will assist Vivian M. Moses, director of publicity and advertising, in the preparation of the Fox Films publicity campaign for the 1927-28 production schedule.

DAVE BADER, better known as "Accessory Dave," has just returned to New York following a trip to the Universal exchanges in Albany and Pittsburgh, where he tried out some ideas in poster and other accessory sales. He proposes to visit some of the other Eastern exchanges for the same purpose within the next week or ten days.

CHARLES STOMBAUGH, newly-made special representative at the Pathe home office, left New York on Friday, March 25th, on his first trip in his new capacity to Pathe branches. His first stop will be St. Louis. He will then continue on to Kansas City and Oklahoma.

J. ROBERT RUBIN, vice-president and general counsel of Metro-Goldwyn-Mayer, has arrived on the West Coast to consult with Louis B. Mayer, regarding the organization's schedule for the new season. Rubin will remain in Los Angeles for another week before returning to New York.

S. C. JACQUES, Pathe central division sales manager, left the home office on Friday, March 25th, for a tour of exchanges in his territory, making his first stop in Cleveland and then continuing on to Cincinnati, Pittsburgh, St. Louis, Buffalo and Indianapolis. He expects to return to his desk in New York on or about May 15th.

H. A. R. DUTTON and George De Kruff, of the Chicago offices of the National Theatre Supply Company, have returned to their headquarters after a several days' business trip to Eastern cities.

SAM SAX, president of Lumas, returned East this week to confer with Budd Rogers regarding the 1927-28 production schedule. Sax went to the West Coast about five months ago to supervise the production of his product. He will remain in New York for about a month after which period he will return to California to start active work on his new program.

Atlanta Film Damage Stir

Film Board Issues Appeal for Cooperation Toward Elimination of Condition; Situation Acute

As a result of a long conference brought about by increasing complaints of local film exchange managers, the Atlanta Film Board of Trade has issued an appeal to exhibitors for cooperation in the elimination of the practice of mutilating and damaging prints. The situation, says the Board, has been growing worse for some time and has now reached an acute stage. Reports from exchanges in the Atlanta territory indicate that a general laxness is responsible for the trouble.

Exchange managers assume a large share of responsibility in preserving the life of films; they maintain organized inspection departments, every film being carefully inspected both on its arrival and departure. Through this method placing of blame for damage is easily determined on those "out" and "in" shipments and the duty is to freeze the source of damage to films that are coming from one booking to another.

But even in instances where responsibility for mutilation is fixed definitely on the one theatre where a film has been used for a specific booking the exchanges report that they often find exhibitors unwilling to admit responsibility for such damage. As a result the matter will go before the Board of Arbitration which is ready to take positive action on future complaints.

It is pointed out that projection machine inspection can be had for the asking. The National Theatre Supply Company recently added this feature to its service and inspection will be furnished without [illegible]

Glenn Explains F. N. Policy

Exploiteers' Assignments Temporary, He States; Denies Report of Department's Abolition

COMMENTING on a statement which appeared recently in a motion picture trade journal to the effect that "First National is doing away with its exploitation department, and practically every man is out," Allan S. Glenn, supervisor of exploitation for First National, states the writer was laboring under a misapprehension. This was "induced no doubt by the fact that several weeks ago we discontinued the activities of several of our agents who had been assigned to temporary duty in certain exchange territories," declared Mr. Glenn.

First National's exploitation policy, decided three years ago, excludes the permanent assignment of agents to fixed territories and the company does not maintain a fixed number of agents throughout the year, he stated. When needed, a list of agents available at most times is at hand and the majority of these men are ready for immediate call.

Mr. Glenn also declared that the day of the "All-round" agent is past. He has found that each assignment calls for a definite type of exploiteer, either a man capable of creating good newspaper copy for the town where reliance is placed upon that organ, or one that "we term a 'stunt' town," which requires a man with a bent for that method of exploitation.

"The policy of the Exploitation Division of First National, as I have briefly outlined it, has been eminently successful ever since it has been in effect and will remain unchanged unless new conditions arise which make necessary its revision."

Garbo Signs Five Year M-G-M Contract

GRETA GARBO has signed a contract with Metro-Goldwyn-Mayer calling for her services with that company for five years; her first assignment is the starring role in "Anna Karenina" which will be directed by Dmitri Buchowetzki, also under contract with M-G-M.



Greta Garbo

The announcement of the contract was made by Louis B. Mayer and the negotiations were handled by J. Robert Rubin, vice-president and general counsel for M-G-M, and H. E. Eddington, representing Miss Garbo. Her first story is from the pen of Count Tolstoy. The star is not yet twenty-one years of age, but has won considerable popularity both in this country and abroad.

Anti Daylight Saving Bill Up in Minnesota

Exhibitors of Minnesota are showing a lively interest in the bill prohibiting the establishment of daylight saving in the state which was recommended for passage by the house committee on general legislation of the state legislature last week. Duluth will vote on daylight saving at its general municipal election April 5. The proposed ordinance provides for setting the clock ahead one hour between April 24 and October 2, and is being sponsored by the Junior Chamber of Commerce.

Princess Theatre, Bristol, R. I., Damaged by Water

The Princess Theatre at Bristol, R.I., was damaged by water and smoke on Monday when fire damaged the adjoining Tracey & Lilley building to the extent of $100,000. A fire wall separating the theatre from the damaged building saved the theatre from total destruction.

Universal Spending $15,500,000

Schedule for 1927-28 Includes Sixty-Seven Features; About Six Hundred Reels of Short Subjects

WHAT Universal considers its most ambitious program is announced for the 1927-28 season. Sixty-seven feature productions are scheduled and approximately six hundred reels of short product will be released. This schedule will represent an expenditure of more than $15,500,000, states Carl Laemmle.

The schedule includes a dozen special productions, thirty-three Jewel pictures and twenty-two of the thriller and fast action Western variety.

The list of specials is headed by "Uncle Tom's Cabin," a production with forty-five principals in the cast which has been in the making for two years, representing an expenditure of $2,000,000. Harry Pollard directed. It is expected that the picture will be road-showed. Next is "The Cat and the Canary," an adaptation of John Willard's stage play which Paul Leni directed with Laura La Plante in the starring role.

The third special will be "Les Miserables," the Universal Film de France filmization of Victor Hugo's story. It has already been previewed in many centers. A school scholarship tie-up has been arranged and four publishers are bringing out new illustrated editions of the book to be timed with release of the picture. "Big Guns" is another special which Irvin Willat is directing from a story by Richard Barry with the cooperation of the U.S. Navy. George Lewis is starred.

"Love Me and the World is Mine," a story by Hans Bartach which A. E. Dupont is transcribing to the screen with Norman Kerry and Mary Philbin in the featured roles, is the next special. An exploitation campaign built around the revival of the familiar ballad is in progress. "Show Boat," an adaptation of Edna Ferber's popular novel, is another special on the schedule. Harry Pollard is scheduled to direct the picture version as soon as he finishes work on "Uncle Tom's Cabin." "The Man Who Laughs," Victor Hugo's novel, will be screened as a Universal special for next year. Conrad Veidt will play the principal role and it is expected that Mary Philbin will also appear in the production.

Another special is the sequel to "The Cohens and Kellys," which will be called "The Cohens and Kellys in Paris." This too, will be directed by Harry Pollard. Four Reginald Denny vehicles will also be produced as specials; they are, "Out All Night," "Good Morning Judge," "Painting the Town" and "Watch My Speed."

Next in order is the Big Gun group comprising thirty-three Jewels. Another Paul Leni production leads, "The Chinese Parrot," from the Earl Derr Biggers novel. Marian Nixon, Hobart Bosworth and K. Sojin are featured. Next, "The American Eagle," a story of the American Flying Forces in the World War, written by Lieutenant Howard Blanchard, an American Ace. This will be an Emory Johnson production with Raymond Keane and Barbara Kent.

The succeeding Jewels will be as follows: "Wild Beauty," starring Rex, the wild horse, directed by Henry MacRae from a story by Sylvia Seid. June Marlowe, Universal junior beauty, featured in the production. "Silk Stockings," a Laura La Plante picture, directed by Wesley Ruggles, from the Broadway stage play "A Pair of Silk Stockings," by Cyril Harcourt. "The Small Bachelor," a William Seiter production from the P. G. Wodehouse-Liberty Magazine serial. Andre Beranger, Barbara Kent, Otis Harlan, Carmelita Geraghty, Gertrude Astor in the cast.

"You're in the Army Now," a comedy written by Stuart Lake around the Army of Occupation. Mel Brown will direct. "He Knew Women," another Paul Leni picture, starring Ivan Moskine and Lya De Putti, adapted from the musical comedy "The Peasant Girl," a Morris Gest production. "Midnight Rose," an all-star picture directed by James Young. "Back to God's Country," a James Oliver Curwood story directed by Irving Willat with a cast headed by Renee Adoree.

"The Four Flusher," a Mel Brown production starring George Lewis, adapted from the Caesar Dunn stage play. "Finders Keepers," another Laura La Plante picture made by Wesley Ruggles. It is from the story by Mary Roberts Rinehart. "Cheating Cheaters," an adaptation of the Max Marcin stage play, made by Edward Laemmle, with a cast headed by Betty Compson, in her first starring vehicle for Universal.

"Alias the Deacon," an adaptation from a Broadway stage play, made by Edward Sloman with Jean Hersholt. John B. Hymer wrote the original play. "The Shield of Honor," an Emory Johnson thriller, dealing with the life and adventures of a police hero. "My Wonderful One," starring Mary Philbin. "The Girl Show," an all-star production directed by William Wyler from an original story by Charles Logue.

"Thanks for the Buggy Ride," a Laura La Plante Jewel, directed by Wesley Ruggles. It is from a story by Byron Morgan. "We Americans," an all-star production from the M. H. Gropper and Max Siegel stage play.

"The Eternal Silence," a Jewel adapted from William McLeod Raine's story, "The Yukon Trail," with Francis X. Bushman and June Marlowe in the lead. Directed by Ernst Laemmle. "Thirteen Washington Square," a Mel Brown production with an all-star cast from the Broadway stage success by Leroy Scott. "The Stolen Lady," an all-star production from a story by William Dudley Pelley. "The Crimson Hour," a Mary Philbin picture, in which she is co-starred with Ivan Moskine, in the European play "Lea Lyon," by I. Brody. "The Irresistible Lover," a Norman Kerry picture, directed by William Beaudine. "The Counsel for the Defense," a picture from the pen of Henry Irving Dodge. Edward Laemmle is the director.

"How to Make Love," an all-star picture which probably will be made by William A. Seiter from a story now being written. "Hot Heels," a new picture from the pen of Gerald Beaumont. Directed by Robert Hill. Also, there will be seven Hoot Gibson Jewels, several of them written by Peter B. Kyne and the others by established Western authors.

Next in order are ten Thrill Feature series, consisting of five features made with Dynamite, the Devil Dog, and five Aviation Stunt pictures made with Al Wilson, the leading air-devil.

The feature program also includes twelve Western features made with two Western stars and with the Universal Ranch Riders.

All varieties of entertainment are offered in Universal's one and two reel subjects. Included are Westerns, specials, serials, newsreels, and comedies. Heading the list are the Universal Junior Jewels. A new series of ten two-reelers, the second series of "The Collegians." A second series of "The Newlyweds and Their Baby," twelve two-reelers made by the Stern Brothers.

Also scheduled is the first 1927-1928 serial, "Blake of Scotland Yard," featuring Hayden Stevenson, and directed by Robert Hill.

There are fifty-two Stern Brothers comedies, four series of 13 each, including the Buster Brown series, from the R. F. Outcault comics, the "Mike and Ike, They Look Alike" series, from Rube Goldberg's celebrated newspaper comic characters; "Keeping Up With the Joneses," from Pop Momand's widely famed comic strip, and "Let George Do It," also adapted from a George McManus comic strip.

A new series of Gump Comedies also will be released, made with Joe Murphy, Fay Tincher and the youngster, from the well-known Sydney Smith cartoons. There will be twelve in this new series, each two reels in length.

Another new two-reel comedy series is the six Octavus Roy Cohen comedies made with Charles Puffy, the fat comedian. In the one-reel comedy field will be 26 Snappy Comedies, 13 of them to be known as Drugstore Cowboy Comedies, and 13 as Harold Highbrow Comedies, featuring Churchill Ross. Likewise 26 Oswald Cartoons, one-reel animated cartoon comedies featuring a new character, Oswald the lucky rabbit, made for Universal by the Winkler Productions, Inc.

The 52 two-reel Westerns will consist of four series of 13 dramas each. The several series are the Northwest Mounted Pictures, featuring Jack Perrin; the Texas Ranger Pictures, featuring Fred Gilman; the Stunt Cowboy Series, featuring Bob Curwood, and the Champion Kid Rider Series, featuring Newton House.

The other four serials are "The Trail of the Tiger," featuring Jack Daugherty, directed by Henry MacRae; "The Scarlet Arrow," featuring Francis X. Bushman, Jr., directed by Ray Taylor; "The Haunted Island," featuring Jack Daugherty, directed by Henry MacRae, and "The Vanishing Rider," featuring William Desmond, directed by Robert Hill.

Finally, Universal will release 104 issues (two a week) of the International Newsreel.

Loew Bond Issue Offered of $10,500,000

First lien 6 per cent sinking fund gold bonds of Loew's Theatre and Realty Corporation to the extent of $10,500,000 were offered on Thursday by Lawrence Stern & Co. and Halsey, Stuart & Co., Inc. The bonds, priced at $100, are secured by a closed first mortgage on fees, leasehold and collateral in connection with twelve theatres and commercial properties in eight cities. Total assets pledged as security have a valuation of $15,976,535.

The theatres include four now in operation: Loew's Grand, New York; Loew's Theatre, Canton, O.; Loew's Palace and Loew's State, Memphis.

Norwegian Film Earnings Show Decline in 1926

At a yearly meeting of the Norwegian Motion Film Distributors organization recently, it developed that the total gross earnings of picture theatres in Norway had declined about 6 per cent in 1926, as compared with the previous year, according to a report to the Department of Commerce from Commercial Attache Sorenson, Oslo. There were in 1926 a total of 252 theatres, the total gross earnings being 13,960,000 crowns, and the total film rentals 3,500,000 crowns. Taxes took 1,400,000 crowns.

Seitz Will Direct "Great Mail Robbery" for F. B. O.

President Joseph P. Kennedy of F. B. O. has secured the signature of George B. Seitz on an F.B.O. contract to direct "The Great Mail Robbery." Peter Milne is now working on the scenario and shooting will start as soon as the script has been completed. The leading role will be played by Theodore Von Eltz while other roles will be portrayed by Holmes Herbert, Jeanne Morgan, DeWitt Jennings and Frank Nelson.

Shadur Promoted to New "U" Supervisory Post

Arthur E. Shadur, Universal studio manager, has been appointed supervisor of a new production, as yet untitled. In accordance with his newly acquired powers, Shadur will select a story, director and cast and will assume full responsibility for the new picture.

"Romance," Conrad Novel, Next Novarro Vehicle

Joseph Conrad's "Romance" will serve as Ramon Novarro's next vehicle for Metro-Goldwyn-Mayer as soon as the star has finished work in "Old Heidelberg." Josephine Lovett is now adapting the book to the screen. The story will be produced on an ambitious scale, it is said, with John Robertson at the megaphone.

"The Circus Cyclone" New Tom Mix Film

Having just finished "The Outlaws of Red River," Tom Mix is preparing to start work on his next picture for Fox Films. The story is called "The Circus Cyclone." Jack Jungmeyer has written the continuity. Ben Stoloff will direct the film at the Fox Hollywood studio.

Business Discussions for M. P. T. O. A. Meeting

Constructive Program To Include Talks by Experts, Woodhull Announces

DISCUSSIONS led by experts on presentation, projection and other theatre problems will be featured at the national convention of the Motion Picture Theatre Owners of America to be held at Columbus, O., June 7, 8 and 9, according to R. F. Woodhull, president.

Mr. Woodhull told a representative of the "News" this week that the program as already outlined would follow the plan of conventions in other industries. Experts in their several fields will be asked to address the convention, their talks to be followed by discussions by the delegates. "The idea is to make this a real business convention," Mr. Woodhull added.

Active preparations, under the direction of Mr. Woodhull, are under way. A large attendance is expected. The change in date will enable Western delegates to take advantage of [illegible]

Mr. Woodhull's election to the presidency, following the resignation of Hiram S. Collins, [illegible] and favor among State leaders, it was announced at national headquarters where reports of letters enthusiastically approving his election by the administrative committee, were made public.

ANSWERS

1. John Bunny.
2. Buffalo
3. Clara Kimball Young.
4. 103.
5. Essanay.
6. B. P. Schulberg.
7. "The Covered Wagon."
8. Motion Picture News.

STUDIO BRIEFS

Monte Blue's next picture for Warner Bros. is "The Black Diamond Express" and the actor is now at work on the new vehicle following the completion of "The Brute," soon to be released. Edna Murphy will have the feminine lead in the forthcoming film for which Harvey Gates has written the screen adaptation.

Marietta Milner, imported from Germany by Paramount, will have the chief feminine role in "Drums of the Desert" in which Warner Baxter will enact the role of hero. Arlette Marchall, originally scheduled to do the heroine of the piece, is still working in "Wings." Among others assigned to roles this week were Ford Sterling, Wallace MacDonald, George Irving, Bernard Siegal and Guy Oliver.

Lloyd Bacon will direct "The Heart of Maryland" for Warner Bros. and not Alan Crosland, who was originally programmed to film the story before the end of the current season. Crosland is to direct another, soon to be announced. Dolores Costello's next picture, as yet untitled, is now being cast. Malcolm McGregor, Betty Blythe and Warner Oland will appear in the production. Warner has signed a new director in Archie Mayo, whose first assignment is to be decided upon soon.

Harry Cohn, Columbia's vice-president and general manager, has engaged Fred Mynon to do the scenario for "The Blood Ship." The scenarist will have the cooperation of Hobart Bosworth, star of the production, in adapting this sea story.

One of the principal roles in "The Woman on Trial," in which Pola Negri is being directed by Mauritz Stiller, will be played by Vera Voronina, Russian actress under contract to Paramount.

The Gotham production, "The Woman Who Did Not Care," now being adapted for screening purposes by Marion Orth, is to be directed by Phil Rosen, who is collaborating with Miss Orth on the continuity. He will start casting immediately upon the completion of the screen manuscript.

Kathryn Carver, characterized by Harrison Fisher, the artist, as "the typical American girl," is appearing opposite Adolphe Menjou in his next picture for Paramount. No title has been given the production so far.

Paramount has signed Fred Kohler to play an important role in "Underworld," the film of gangster life which Josef Von Sternberg is now directing. George Bancroft has the principal role, Evelyn Brent plays the girl and Larry Semon contributes the comedy.

Much of the activity on the Warner Bros. Hollywood lot is being concentrated on "The Race Track Tout," the working title of Syd Chaplin's next comedy to be directed by Charles F. Reisner. Helene Costello is one member of the cast and the others are now being selected. "The Climbers," Irene Rich's newest picture, is progressing toward completion under the direction of Paul L. Stein. Kathleen Key was the latest addition to the list of players.

Ivan Petrovitch, Serbian actor discovered by Rex Ingram abroad and featured by him in "The Garden of Allah," will be farmed out to a French company producing "Tosca" at the Ingram studio at Nice as soon as the director has finished with him in "The Garden of Allah," now being made in location in Africa and France. The picture will be finished before June 1st and will be shipped to New York from the French Riviera after being edited and cut abroad. This is the fourth Ingram production to be made abroad.

"Magic Flame" Title of Banky-Colman Vehicle

Samuel Golwyn has chosen "The Magic Flame" as the definite title of his newest production co-featuring Ronald Colman and Vilma Banky, based on Rudolph Lothar's play, "King Harlequin," which Henry King has been directing in Culver City. "United Artists will release "The Magic Flame."

Several American M. P. Concerns in Shanghai

A number of American motion picture concerns are located in Shanghai, China, which, with Nanking in the same province, is the center of revolutionary and communistic disturbances, it is indicated by unofficial but authentic trade reports received in Washington, D.C.

Among the concerns in the disturbed district, it is shown, are branches of the Eastman Kodak Company, the Fox Film Corporation and the Universal Pictures Corporation. There is also in Shanghai the Odeon Theatre, Inc., and the Peacock Motion Picture Corporation.

"U" Plans Modern House in Uptown, Kansas City

Following its acquisition of the Uptown Theatre in Kansas City, Universal plans to make the house one of the most modern in the city. The house is now under construction at Valentine Road and Broadway. Universal bought both the freehold interest and the theatre property proper and a 20-year lease which was made to the Valentine Amusement late last year. Universal will spend $500,000 on the house, in addition to what is now being spent on it and will make the Uptown its first-run house in Kansas City.

John Krafft Signs Long Term DeMille Contract

The Cecil B. DeMille Company has renewed its long term contract with John Krafft, title writer. Krafft has had over seven years' experience in the titling field and has titled fifteen pictures during the twelve months he has been associated with DeMille. He is now titling "Turkish Delight," co-featuring Julia Faye and Rudolph Schildkraut.

Establishes Direct Contact With Foreign Papers

FOURTEEN million people in the United States and Canada, the majority of whom cannot read English, are reached by Metro-Goldwyn-Mayer through the establishment of a direct contact bureau with the foreign-speaking newspapers and periodicals in the United States and Canada. The publicity departments at the Culver City studio and the home office in New York jointly participate in the service. A net work of contacts through the whole of North America has been established, it is said.

Most of the men employed by the government in operating a special publicity bureau during the war are now engaged in this particular field as part of the M-G-M national publicity, it is said.

Gliese, Ufa ex-Director, Signed by De Mille

ROCHUS GLIESE, former director with Ufa, has affixed his signature on the dotted line of a long-term contract with Cecil B. De Mille. His first production has not been decided upon, but it is understood that he will handle one of the next pictures to go into production at the De Mille plant. While with Ufa, Gliese served as art director for Lubitsch and Murnau. He did the settings for "Sunrise."



Rochus Gliese

Theatre Included in Boston Development Project

A new theatre, to be one of the largest in Boston, is included in a development project which is now pending before the State Department of Public Safety for final approval. The project includes a very large development at the North Station, Boston, including the erection of a new North Terminal Station, hotel, and extensive mercantile development through construction of new streets and widening of some of the present streets. The proposed theatre is part of the project, which is already financed. Frank G. Barrows heads the group of Boston financiers backing the project.

Burr Purchases More Stories for Hines

Two orginal stories, "The Horse Doctor" and "Lucky Day," by Joe Blutz and Harry Fuhr, have been purchased for future use for Johnny Hines by C. C. Burr, who has the two stories registered at the Will Hays office. No definite statement has been made as to when these two stories will be converted into pictures. Hines is now doing preparatory work before applying the make-up for "White Pants Willie," his next comedy for First National.

Promotions in First Nat'l's Canadian Sales Force

Promotions affecting the Canadian Division of First National's sales organization were announced this week by Ned E. Depinet, general sales manager. Advancing as supervisor of Western Canada, James I. Foy, manager of the Toronto exchange, fills the position vacated when R. S. Bell succeeded W. A. Bach as Canadian district manager. Harry Paynter, salesman at Toronto, succeeds Mr. Foy as manager of the Toronto branch.

Billie Dove to Play Title Role in "The Stolen Bride"

Billie Dove is to play the title role in "The Stolen Bride," as her first stellar vehicle for First National which will also serve as the first American work of Alexander Korda, European director under contract to First National. Lloyd Hughes has been assigned the leading male role opposite Miss Dove in "The Stolen Bride," production on which has just been started.

Warner Oland Signs Warner Bros. Contract

Warner Bros. has signed Warner Oland to a long term contract by the terms of which he will be seen hereafter exclusively in Warner productions. He will play roles of featured importance—his first to be in the next Dolores Costello picture.

Vitaphone Heard at Capitol, St. Paul

St. Paul heard the Vitaphone for the first time when a performance of the contrivance was given at the Capitol Theatre, Saturday, March 26, before a large audience. As no settlement has been reached in the controversy between the Minneapolis operators' union and the Northwest M.P.T.O. over the number of men who will be employed in the operation of the device, the Vitaphone equipment in the State Theatre, Minneapolis, must remain idle. It is possible that the State will be able to show the Vitaphone before the end of Lent. The St. Paul operators' union and the M.-P.T.O., by agreeing on two men, made it possible for the Vitaphone to be shown at the Capitol.

Belsize, New Famous Canadian House, N. Toronto

The latest link in the Canadian theatre chain of Famous Players Canadian Corp., Toronto, is the Belsize Theatre at Mount Pleasant Road and Belsize Drive, North Toronto, a suburban house costing $160,000, and seating 1,000, which was formally opened March 24. Mayor Thomas Foster of Toronto, Controller Wemp and Ald. Beamish were among the notables who took part in the ceremonies.

The Belsize was built by George W. Hunt and Ronald McClelland of Toronto, with Murray Brown as architect. The manager is Harold Hitchinson.

Dix to Begin Active Work on West Coast

Richard Dix, just arrived in Hollywood, will be the first of the Eastern Paramount studio stars to start working on the West Coast. His next film, as yet untitled, was written by Ray Harris and Sam Mints of the Eastern studio's scenario staff. It will be directed by Malcolm St. Clair with Ralph Block as editor-in-chief of the production. Mary Brian has been chosen as Dix's leading lady.

Fox Net Earnings $5.14 on Stock in 9 Months

NET income of $2,572,936 after taxes and charges are deducted is reported by Fox Film Corporation for the nine months ended September 30, 1926, or $5.14 a share on the half million shares of Class A and B stock outstanding. Total assets are listed at $31,624,319, current assets, $13,703,722, current liabilities, $4,869,160, land, buildings and equipment, $12,958,383. The investments in West Coast Theatres, Inc., are placed at $3,085,820.

Net earnings for the 11 months ending November 30, 1925, were $5.05 a share.

First Nat'l and College Humor Launch Tests

ALL plans pertaining to the launching of the First National-College Humor screen test campaign by means of which ten young men will be selected from 33 or more leading colleges throughout the United States as possible screen material, have been completed. John McCormick, who is behind the venture, will have the assistance of John Leroy Johnston and a corps of assistants who will visit the colleges selected and test the entrants, the last test to take place about May 18. There will be two units from the studio, one to cover the Eastern colleges, the other to cover those in the West.

First National guarantees each man selected 8 weeks of work at $50 per week and gratis transportation from his college to Burbank and return. If he is taken up after the expiration of the trial option his wages will be scaled on a graduating basis.

Bill Cody Starts Another Western for Pathe

Bill Cody, Pathe Western star, has started "Out of the Dust," a new Western for Pathe release at the California studios. Alvin J. Neitz is directing the Cody vehicle, assisted by Joseph Murphy. H. Wenstrom and Dave Smith are at the cameras with W. S. Johnson in charge of the lighting. The title "Out of the Dust" will probably be changed owing to its similarity to another recently-made film. The story is an original by Melville Shayer, with continuity by L. V. Jefferson.

Audience Sees Pre-View of "Broadway Nights"

"Broadway Nights," Robert Kane's recent production for First National, was previewed by the audience attending the showing of the feature on Saturday last at the Ritz Theatre in Staten Island, a one night house. The "Broadway Nights" pre-view was staged in conjunction with an automobile show which the Staten Island Advance, a newspaper, was sponsoring. Due to Kane's initiative in supplying the automobile show with several screen stars, the "Advance" ballyhooed free of charge the Ritz's showing of the Kane production.

Metropolitan Signs Richard Crawford to Contract

Richard Crawford, Joan Crawford's younger brother, has been signed by Metropolitan Pictures to a long-term contract which will groom him for stellar roles. He first came to the attention of Metropolitan officials when he was cast for a small role in "The Night Bride."

Universal Changes "Yukon Trail" to "Eternal Silence"

William McLeod Raine's "The Yukon Trail," which Universal is producing, has had a change of title and will hereafter be called "The Eternal Silence." Edward Laemmle has been preparing for the production for the last six months or so.

Southern Vitaphone Show

Special Demonstration at Chattanooga April 7-8-9 For Benefit of Exhibitors and Public

A SPECIAL three-day [illegible] of Vitaphone subjects will be given at the Municipal Memorial Auditorium in Chattanooga, Tenn., each afternoon and evening of April 7, 8, and 9 as the result of a three-cornered cooperative arrangement between the Western Electric Company, the Vitaphone Corporation and Milton B. Ochs, owner of the Chattanooga Times.

The public will thus be given an opportunity to see and hear the new device and, through a blanket agreement with the management of the Auditorium, the Western Electric Company has arranged to have a choice block of seats set aside at each performance for the free use of near-by exhibitors who may care to hear the device. The program will be made up of:

Will Hays—President of the Motion Picture Producers and Distributors of America, welcomes Vitaphone in an address. (8 minutes)

New York Philharmonic Orchestra 107 men, Henry Hadley, conducting the "Tannhauser" Overture (with film). (10 minutes)

Elsie Janis—Vaudeville act—war-time setting showing Miss Janis entertaining American, English and French soldiers behind the lines.

Songs: "When Yankee Doodle Learns to Parley Vous Francais," "Madelon," "In the Army," "Goodbye-ee." Assisted by [illegible] (10 minutes).

[illegible] A. Watson, Co-Author of Alexander Graham Bell, and the first boy to hear words spoken over a telephone, describes the dramatic events incident to the invention of the telephone. (20 minutes).

Roy Smeck—Wizard of the Strings in "His Pastimes"—popular solos on Hawaiian guitar and ukulele. (10 minutes).

Address—C. W. Barrell, Director of Motion Picture Bureau, Western Electric Company, "The Audible Motion Picture —A New Art." (20 minutes).

Mischa Elman—Celebrated concert violinist. Solos: "Humoresque" by Dvorak; "Gavotte" by [illegible] (8 minutes).

George Jessel—Comedy [illegible] solo: "At Peace with the World." (10 minutes).

Mary Lewis—Soprano of the Metropolitan Opera Company. Scene—"Way Down South" depicting piazza and garden of a Southern mansion. Songs: "Swing Along Sue," "Dixie," and "Carry Me Back to Old Virginny," with chorus of male voices. (10 minutes).

Giovanni Martinelli—Leading tenor of the Metropolitan Opera Company. Solo from the opera "Pagliacci" by Leoncavallo,—"Vesti la Giubba." (6 minutes).

Britain Deal for Columbia

F. B. O., Ltd., H. and W., Ltd., Sign for Handling of Firm's Product Exclusively Under Quota

COLUMBIA PICTURES obtains a strategic position in the forthcoming battle for the inclusion of American-made pictures under Great Britain's quota arrangement as a result of the conclusion of negotiations with Film Booking Offices, Ltd. (1919), which assures Columbia of 100 per cent distribution in the British market. F. A. Enders, managing director of F.B.O., Ltd., and Joe Brandt, president of Columbia, arranged the deal whereby the contracts for the continuation of the Columbia franchise in England was renewed and H. and W., Ltd., Columbia's agent on the Continent, was maintained. The arrangements entered into with Mr. Enders' concern, insure, a statement for Columbia reads, that F.B.O., Ltd., will handle Columbia pictures exclusively in the British market. F.B.O., Ltd.'s statistics on the returns received on Columbia product for the present season and which Mr. Enders brought with him from abroad predicted the arrangements between Messrs. Brandt and Enders. All of the Columbia films distributed on an individual basis instead of the block booking methods of disposal did exceptionally well, it is said.

Mr. Enders announced that with regard to the legislation about to be passed in England requiring the inclusion of a number of home-made films in the program of every distributing company, his company, F. B. O., Ltd. (1919) has arranged for the production of the necessary quota of pictures. While on the Coast he secured options on the services of several American players, with the intention of bringing them to England to appear as co-stars with English players in F. B. O., Ltd., productions. Though Mr. Enders did not say whether the direction of the films would be entrusted to American or British hands, it is known that British players and technical help will predominate in the making of each British film, with the exception of one American star in each production.

While in this country Mr. Enders visited Jack and Harry Cohn in Hollywood to confer and to obtain information on Columbia's plans for next season. Mr. Enders returned to England on the S. S. Aquitania.

Werner to Confer with Laemmle on "Uncle Tom"

David C. Werner, [illegible] advisor for Universal Pictures, has been summoned to Los Angeles by Carl Laemmle with whom he will confer on plans being developed for the handling of "Uncle Tom's Cabin" in legitimate and other theatres throughout the country. Details of Universal's plans for the road showing of their special will not be made public until after Werner has returned to the East.

Reports from Key Cities

Brief Reviews of Box Office Conditions at Leading Theatres About the Country

New York City

BUSINESS on Broadway was pretty well recovered last week from its slump of the previous seven days, and many of the houses showed substantial gains in receipts. The outstanding item of interest, of course, is still the Roxy and the crowds are flocking to see the house.

Opinions and stories differ on the gross taken in by the Roxy's second week of operation. Probably it was not far from $105,000, although claims for a substantially higher figure are being made. "The Love of Sunya" was the feature.

The Paramount enjoyed a very comfortable week after a slump during the previous period, going well over $70,000 on "Evening Clothes."

The second week of "The Beloved Rogue" at the Strand was thoroughly successful, although the picture did not go into the third week understood to have been expected of it when it opened.

Norma Shearer, who is always popular at the Capitol, put the house well above $50,000 with "The Demi-Bride," which seemed to please.

"The Big Parade" showed some gain last week, as did "What Price Glory." "The Rough Riders" started off very well, and "Old Ironsides" showed improvement. The Vitaphone shows were off a little, while "Metropolis" at the Rialto showed excellent strength, holding to a figure which promises a run.

The Colony's return to the multiple show policy proved disappointing, which is natural after a term as a two-a-day house.

Chicago

ANOTHER week of normal business was the report of both outlying and loop theatres in Chicago last week, continued favorable weather and some good pictures offsetting the Lenten handicap.

At the Chicago Theatre only an average business was done with "The Scarlet Letter," while at the Oriental Paul Ash and "Blind Alleys" combined did a big business.

McVickers got away to a good start with its extended run of "Sorrows of Satan."

Lubliner & Trinz, Senate and Harding both were playing "The Kid Brother," and box office reports were considered somewhat disappointing for a Lloyd feature, being only slightly above normal.

The Uptown Theatre with "Tell It to the Marines" did better than average business and on the Southside with "Orchids and Ermine" and an elaborate Bennie Kreuger show the Tivoli did a big business.

The Granada reports better than average business with "Getting Gertie's Garter," and a big stage show.

In the smaller neighborhood houses business was somewhat spotty, some having had a good week, while others complained of poor business.

St. Louis

THE first-run houses enjoyed from fair to good business during the week ended on March 25, but the patronage of the neighborhood shows was far below what it should be, even considering the fact that many people are observing the Lenten season. This is largely due to the fact that many are without employment or working part time.

At the Ambassador Colleen Moore occupied the screen in "Orchids and Ermine" and aided by the Publix unit "Opera Versus Jazz" pulled in her share of the shekels for the week.

Over at Loew's State Theatre on Washington Avenue the chief screen attraction was "The Red Mill," and business was good, considering general conditions. Another film on the program was the comedy, "Are Brunettes Safe?" in which Charlie Chase was starred.

The Missouri had a good week with "Evening Clothes" as the big screen offering. The usual program of song, dance and orchestral offerings was also included.

Across the street at the Grand Central business might be classified as fair to middling. On the screen was seen Patsy Ruth Miller in "What Every Girl Should Know." Miss Miller has a very large following in St. Louis and her fans and fanettes were out in force to see her work.

The St. Louis Theatre, Grand Boulevard at Morgan Street, continued to pull in the crowds. For the week the screen offering was Madge Bellamy in "Ankles Preferred." Much of this house's good business for the week was due to the Variety Show that Ned Wayburn put on. Wayburn also appeared in person Wednesday and Thursday.

Philadelphia

IN spite of the much-heralded Lenten slump, business has held up remarkably well in the downtown first-run houses last week. This is especially true of the recently opened Fox Locust Theatre, where "What Price Glory" is playing to turn-away business. House records have been broken at the Aldine, a Stanley road-show house, with John Barrymore in "Don Juan" with Vitaphone music.

"McFadden's Flats" flanked by some good presentation acts, had a fair week at the Stanley. Wallace Beery in "Casey at the Bat" at the Stanton, did not do so well, the title failing to attract matinee audiences, which are largely governed by titles. The Fox, with "Ankles Preferred," and a fair presentation program, did a mediocre business, not up to some of the preceding weeks. The Arcadia and the Karlton, the former with "Orchids and Ermine," and the latter with "A Kiss in a Taxi," ran along to about average business. "Tell It to the Marines" switched from the Stanton to the Palace, continued its success there.

Minneapolis

ANOTHER week of fine spring weather found business booming at many of the picture theatres in Minneapolis last week.

"What Price Glory" stayed over for a second week at the Metropolitan and the film did a very good week's business, although it is likely that "Tell It to the Marines," which opened at the Strand Theatre, proved a strong counter attraction. This latter picture showed to large crowds at the Strand and was held over for a second week; the fact that things were popping in China during the week, and that the local papers were filled with references to the marines, undoubtedly helped to jam the house.

At the State Adolphe Menjou in "Blonde or Brunette" gave that theatre one of the busiest weeks it has experienced for a long time, although the film was by no means the entire attraction. Dayton's semi-annual style show was staged in conjunction with the photoplay, and with 40 models and a number of song and dance acts included on the bill, it was not a very difficult task to draw in the crowds.

Reginald Denny proved a bit disappointing in "The Cheerful Fraud" at the Garrick. The business was not quite up to standard, although "Tell It to the Marines," located a few doors away, may have been responsible for this. Mae Murray in "Altars of Desire" proved a popular attraction at the Lyric.

Outlying houses reported a fairly lively week for the ticket-sellers. "It" went over big at the Loring, and Richard Dix in "Paradise for Two" proved a good drawing card. The Bainbridge stock company, by inaugurating its visiting star season at the Shubert, provided some real competition, offering Edith Taliaferro in "Pygmalion" and drawing fine houses all week.

San Francisco

THE San Francisco motion picture houses did very well last week, for two reasons. One being because the weather was favorable and the other being because of favorable pictures. "Casey at the Bat," at the St. Francis, did an excellent business, not only because of the picture, but also because the papers played up the poem, "Casey at the Bat," that was written in San Francisco forty years ago. Because of its success, "Casey at the Bat" has been held over. "The Scarlet Letter," shown at the Imperial, attracted attention because of the effective advertising in the windows and the book stores showed the book.

"After Six Days," shown at the Rivoli at advanced prices, did not do as well as expected, some think because it was not well enough advertised. The Granada did well with "The Mysterious Rider," part of the crowd being caused by the farewell party of Eddie Peabody. "The Love Thrill" at the California attracted the average crowd and more going because weather conditions permitted. Rube Wolfe attracted many to the Loew's Warfield, as did the Fanchon & Marco presentation of "Golf Ideas," as this was the beginning of the golf season. The picture "Orchids and Ermine" was considered fair.

"Flying High" at the Union Square did well and the Golden Gate reports good business with "Nobody's Widow," although the main reason for success was the few vaudeville acts that were high class. The Cameo reports good business with

"Hunting Big Game in Africa," and the appearance of one on the stage who was with the crowd in Africa was popular. The residential houses also did well. The Coliseum led in the Richmond district with "The Flaming Forest" and Max Dolin. Young Richardson manages this house.

Kansas City

THE fact that Kansas City experienced snow, rain, sleet and sunshine all in the brief period of ten minutes the first day of last week, with the remaining days keeping apace, may be offered as reason aplenty for an attendance slightly under the usual mark. There was one exception, however. That was the Liberty, which provided the unusual novelty of a manager personally leasing the theatre for the week. The house, which has been leased by United Artists and was to have been closed this week for repairs, was leased by Samuel Carver, manager, who ran Clara Bow in "Free to Love," an old picture, but new to Kansas City. The week's attendance was good.

At The Newman "Evening Clothes" did a steady business, but not what it would have done under better weather conditions. "Casey at the Bat," at the Royal, which had only a fair week, is expected to do much better on its second week, it having been held over another week. At the Pantages Theatre, "Ankles Preferred" did an average business, while the same can be said of "The Sea Tiger" at the Mainstreet Theatre. "For Alimony Only" at the Globe Theatre played to a week's attendance slightly less than the average.

Atlanta

THE outstanding successes of last week were "Tell It to the Marines" at Loew's Grand to big attendance and "Casey at the Bat," which scored strongly at the Howard with one of the best weeks the house has experienced recently. "The Love of Sunya" drew divided opinions and very good business at the Metropolitan, while the Rialto's double program of "The Adorable Deceiver" and "The Gorilla Hunt" pleased emphatically but did not develop great drawing strength.

"The Nervous Wreck" was fairly well received at Keith's Georgia, where a good vaudeville bill put the house over to a nice showing.

The Tudor, featuring Westerns and action pictures on a split-week policy, fared badly on "Red Clay" and a little better on "The Denver Dude." The Cameo, second-run downtown house with three weekly changes, did not score conspicuously, but the New Alamo, popular small house in the shopping section, played "Beyond the Rocks," reissue, three days to record business and held it over for a fourth day, Thursday.

Weather was snappy all week, with rain Monday and Tuesday. Last four days ideal.

Cleveland

EXTRA strong attractions, with added exploitation and drawing numbers proved adequate competition to the Lenten season. All of the downtown theatres did exceptional business. But they all went after it hard.

"Slide, Kelly, Slide" literally packed 'em in at the Stillman. Matinees were crowded at the evening performances. It is being continued.

"It" taxed the capacity of the big Allen Theatre. That it did not establish any new records is due to Lent and the spring social and club activities. "Casey at the Bat" didn't break a record but it came near to the record at the Cameo.

"The Sea Tiger" came up to expectations at the State. "One Increasing Purpose" was rather disappointing from the box office angle at Keith's Palace. Reade's Hippodrome drew big business with "The Mystery Club" the first half of the week, and "The Price of Honor" the last half of the week.

Keith's East 105th Street Theatre is feeling a depression. "The Mystery Club" pulled only moderately well. The Circle Theatre, playing "The Winning of Barbara Worth" second run with Vitaphone specialty attractions, maintained the average standard of the house. And business was moderately good at the Park, where "Heaven and Earth" was surrounded by an exceptionally strong musical program. The neighborhood houses in general report business way off normal, but about average of last year's Lenten business.

Milwaukee

MILWAUKEE theatres, in spite of the rain and snow storms over the week end and early part of last week, and in spite of or because of the home show at the Auditorium, which draws thousands daily, found at the close of the week that active exploitation and good pictures had netted them a very favorable week.

"The Fourth Commandment," at the Alhambra with an appropriate presentation, introduced by widespread advertising, drew very well. "Stepping Along," at the Merrill, helped by a bit of amusing exploitation proved exceedingly popular.

The Wisconsin had its annual "Taka Chance" week, program unannounced. "An Affair of the Follies" was the unheralded photoplay. An elaborate presentation and an usher-guessing contest completed the bill. "Casey at the Bat" held over for its second week at the Strand just missed living up to its first week's popularity. "The Lunatic at Large," at the Garden, drew an excellent patronage. "Fighting Love" made a pleasing addition to the Orpheum bill, while "Tell It to the Marines" proved the drawing card at the Miller.

Business in the neighborhood houses was a bit below par during the week but proved more lively as the week end drew near. "The Silent Lover" at the Milwaukee was well attended. "Hotel Imperial," showing at both Modjeska and Tower, proved fairly popular. The Venetian continued to draw crowds to view its atmopsheric interior and also to see "The Cheerful Fraud."

Seattle

JOHN HAMRICK's Blue Mouse Theatre, in this city, last week presented motion picture fans of the Northwest with the premiere showings of "Don Juan" and the Vitaphone, and indications based on the opening two days predict a tremendous success for the venture in this territory. In place of the former 25-cent admission policy, the Blue Mouse now gets 50 cents and 75 cents, offering six shows daily. The same policy, announced Mr. Hamrick, will begin at his Blue Mouse Theatre in Portland next week. "Don Juan" is expected to play at least three weeks in this city, to be followed by "The Better 'Ole" and a second Vitaphone program.

Chilly, wet weather and a general slump in retail business throughout the Northwest [illegible] week, and box office [illegible] reached by "Orchids and Ermine" at the Fifth Avenue Theatre, aided by a prologue [illegible] leen Moore picture to a considerable extent.

At the United Artists Theatre, "The Fire Brigade" failed miserably to attract business, opening to small houses over the week end and then gradually dying. The picture, originally scheduled to run at least two weeks, was taken off after seven days and hurriedly replaced by "McFadden's Flats."

The Coliseum Theatre did a pleasing business with "The Show," although this Gilbert Vehicle did not meet with the popular approval of some of the past pictures that have featured this star.

Hamrick's Egyptian Theatre in the University district continued to do a remarkable business on a 35-cent second-run policy. The week was divided between "We're in the Navy Now" and "Stella Dallas" and both pictures attracted large houses, despite their previous big first runs.

At Universal's Columbia Theatre, Douglas McLean in "Let It Rain" played to average houses. This is the first Famous Players' picture to play the Columbia in many seasons, a fact which was widely commented on by audiences.

Albany

ALTHOUGH the week opened with weather conditions prevailing that made inroads in the attendance at practically all of the motion picture theatres in this city, conditions became more favorable on Tuesday with the result that the week found excellent business at all of the downtown houses and a majority of the neighborhood houses.

At the Mark Strand, the opening of the Vitaphone brought better than the usual crowds on Monday and by the latter part of the week record breaking attendance characterized the house. The picture shown was "Orchids and Ermine."

At the Mark Ritz, for the first half of the week, only fair business was done with "The Gay Old Bird," while "The Magic Garden" during the last half of the week brought better business to this theatre. At the Leland, also a downtown house, "The Understanding Heart," running for the week, played to capacity business each night with crowds generally standing for the second show. Thus far the business during Lent has run far ahead of last year.

Proctor's Grand Theatre is planning to stage another personal appearance of a motion picture star in the near future, following the one of a week or so ago, when Bert Lytell, in person, brought the biggest crowds in many months. The fact that the Capitol Theatre, which has been playing road shows, goes into stock on April 5th will no doubt contribtue additional busjness to the motion picture houses. A survey of the neighborhood houses for the week showed that there had been good business in nearly all of these.

New Orleans

THE combination of excellent weather and substantial advertising and exploitation on the part of the downtown houses brought out above the average attendance last week. Patrons packed Loew's State at almost every show during the week to see

Jackie Coogan in "Johnny Get Your Hair Cut."

At the Saenger, Gloria Swanson in "Sunya" played to exceptionally large houses, the picture having a strong feminine appeal. "An Affair of the Follies" proved a pleasing screen feature at Saenger's Strand, though the house did not have one of its usual big weeks. The Liberty Theatre did a fine business with "Everybody's Acting," starring pretty Betty Bronson. "The Fire Brigade" continues to draw. The Trianon had one of the biggest weeks this year during the showing of this screen epic with Charles Ray and May McAvoy.

Business was slow at the Globe Theatre, which played "It" with Clara Bow and Antonio Moreno. The Tudor Theatre drew a large patronage with the racing film, "The Thoroughbred." Racing is at its height in New Orleans and this is one of the city's most popular sports. The Coogan film at Loew's State also deals with this subject.

New Orleans neighborhood theatres report a slight decline in business. New Orleans is a large Catholic city and managers attribute the drop in attendance to the Lenten season.

Baltimore

THREE houses in Baltimore ran up the scale with big business during the week beginning Monday, March 21. Keith's Hippodrome, with Johnny Hines, in "'Stepping Along," and five acts of family vaudeville, topped the list with big business all through the week while at Loew's Century "Sorrows of Satan" and the Russian Choir did big business and "It," with Clara Bow, pulled them in very strong during its second week at Loew's Valencia.

"Stranded in Paris" did not prove a particularly strong drawing card at the Rivoli but business held up pretty good and opinions were divided regarding the humorous qualities of "Getting Gertie's Garter," with Marie Prevost, at the New Theatre, where it went over good but was not a howling success.

Rin-Tin-Tin did not draw big houses at Warner's Metropolitan in "Hills of Kentucky," but there was good patronage throughout the week with Vitaphone attractions on the program.

"Tarzan and the Golden Lion," shown with five acts of family vaudeville at the Garden, went over all right but the Embassy with its split-week policy did very poor all week with "Exit Smiling" and "Ladies of Leisure." At Ford's Theatre, a legitimate house, "Beau Geste" did all right during its third week at $1.50 top.

Central Pennsylvania

CRISP and mostly clear weather during the week stimulated attendance at the Harrisburg picture theatres, in spite of the fact that the Lenten season is still causing many patrons to stay at home.

Capitalizing on the interest of the baseball fans in the near approach of the league season, Manager Charley Jones reports excellent box office receipts from "Casey at the Bat," featuring Wallace Beery, in the Victoria.

The pulling power of Milton Sills, a Harrisburg favorite, in "Paradise," brought good business for the week to the Colonial. At Loew's Regent the feature attraction was Gloria Swanson in "The Love of Sunya," with the personal appearance of David Rubinoff, the violinist, in a return engagement, as an added attraction. There was normal attendance at this theatre throughout the week.

As a counter attraction to the movie, the Morgan Wallace Players opened in stock at the Majestic, with six night performances and three matinees.

Indianapolis

ONLY a slight drop in movie business was expected to result from the opening of the stock season at English's this week by the Berkell players. Colleen Moore in "Orchids and Ermine" and the Vitaphone at the Circle were the attractions on the opposite side of Monument Circle.

Business in first-run houses was very good last week, with "Don Juan" at the Circle leading the receipts at downtown houses. The Vitaphone has swelled Circle attendance the past few weeks, despite the omission of the regular orchestra. The orchestra conducted by Stolarevsky was back in the pit this week.

Charlie Davis and his gang in "Ride 'Em, Cowboy" held business at normal last week at the Ohio with the film, "Afraid to Love." Davis' orchestra draws considerable of the Ohio business. Showing this week was "Slide, Kelly, Slide," which did a fair business.

Plastering of posters all over town and co-operation of the fire department boosted business of "The Fire Brigade" at the Apollo.

Neighborhood business was reported normal.

Salt Lake City

BUSINESS downtown in the Salt Lake first-run theatres was fairly good as a whole last week.

"A Kiss in a Taxi" was not quite up to par in creating enthusiasm at the Paramount Empress. "Blonde or Brunette" did well at the Victory, as did "Sunny Side Up" at the Gem, the latter picture having received quite a bit of publicity and exploitation. "Ladies at Play" went over fairly good at the American, in addition to the Vitaphone offering.

"Slide, Kelly, Slide" was the feature picture at the Pantages, with "Stage Madness" being shown at the Orpheum in connection with their vaudeville programs. A second showing of "The Scarlet Letter" and an added attraction billed as "Sunbonnet Belles and Beaux" was offered at the Kinema.

Neighborhood business picks up intermittently, but is hampered by the large number of ward chapel houses here offering weekly picture performances. The Mission Theatre, a neighborhood house, did fairly well with "Summer Bachelors," it is reported.

Des Moines

CASEY AT THE BAT," playing at the Des Moines Theatre, did a very good week and was a good drawing card. It is a picture that sells itself.

"Blind Alleys" at the Capitol is one of the most interesting things Thomas Meighan has done in some time. Mr. Meighan had been falling off a bit here and good pictures were needed to keep his rating up.

"Sensation Seekers" at the Strand did very well for a half-week. Billie Dove is getting a following of her own. "An Affair of the Follies," recently shown, did much to add to her popularity.

Ottawa

EXHIBITORS in Ottawa, the Canadian capital, had no complaint to make regarding business during the week of March 21. With the festive observance of Mi-Careme (Mid-Lent), the attendance of French-Canadians at various theatres was particularly pronounced but there were excellent crowds generally throughout the week.

"Don Juan" was the outstanding attraction, this being presented at the Regent Theatre to full houses afternoon and night. "Nobody's Widow," a picture in lighter vein, was a feature that pleased at the B. F. Keith's Theatre. Corinne Griffith has a large following in Ottawa and there was substantial patronage all week for her "Three Hours" at the Center Theatre. "The Third Degree" was fair at the Imperial Theatre. "Beverly of Graustark" packed them in at the Fern Theatre for second run.

Tampa

LAST week opened with beautiful weather, but Tuesday it rained, followed by two days of real chilly weather which put a crimp into the box office receipts. The Tampa had "The Winning of Barbara Worth" the first four days, which pulled big for the first two days, but the bad weather hurt business the last two. For the last half "The Demi-Bride" was the attraction and it did well. Norma Shearer and Lew Cody are both well liked in Tampa.

At the Strand "The Understanding Heart" did good on Sunday and Monday. "The Sea Tiger" was the attraction the next three days and opened to only fair business Tuesday, caused by the rain, but Wednesday saw the crowds coming better and it finished up with an excellent day on Thursday. "Easy Money" did average business the last two days.

The Victory brought back two pictures this week that had been very successful here on their first showing. "The Phantom of the Opera" failed to arrive for the matinee opening on Sunday and they were forced to offer a substitute. This hurt the matinee business, but the Phantom arrived in time for the evening show and the picture pulled very well. The other feature was "The Thief of Bagdad" and it did as well as could be expected for a second showing.

The Franklin kept its receipts up to the mark with "Wolf Hunting," "Pals in Paradise" and "When a Dog Loves," though they, too, felt the effect of the inclement weather.

Oklahoma City

THE Criterion Theatre won large audiences all last week with their double-header, "Blonde and Brunette" and a style show staged in conjunction with one of Oklahoma City's best woman's wear stores. Good sized ads in the daily papers were carried throughout its run.

At the Empress "Venus of Venice" held the screen all week, and managed to bring in the uniformly good sized crowds in spite of keen competition from the other pitcure houses.

"A Little Journey" seemed to please fair sized audiences the first half of the week at the Capitol and was succeeded by a four-day return run of "The Big Parade" the last of the week.

"Sensation Seekers" started a successful week for the Liberty Theatre and gave way in mid-week to Tom Mix in "The Canyon of Light." Mix seems to be a good card for any week end at the Liberty.



Animated score board ballyhoo for "Slide, Kelly, Slide" (M-G-M), at Loew's State, Los Angeles



1,500 Newsies formed a parade and marched to the theatre



The Los Angeles Express newsboys in front of Loew's State just before the show

NEWSIES ROOT FOR "SLIDE, KELLY, SLIDE"

ONE of the biggest newsboy parties given at a picture theatre was staged in Los Angeles recently at Loew's State Theatre in connection with the showing of "Slide, Kelly, Slide." The affair was for the benefit of fifteen hundred newsies comprising the complete carrier system of the Los Angeles "Evening Express."

Outside on top of each of the Loew's State marquees, was a mammoth world series baseball score board, being operated by a man in baseball uniform. Each board was presenting the last inning of the Yank-Cardinals world series game. And each was heavily placarded with signs of "Slide, Kelly, Slide."

The effect of these score boards was such that traffic cops were repeatedly forced to clear the way for pedestrians.

Spectacular Exploitation for "Convoy"

Navy Escort and Plane Flight Feature Hartford Campaign

"CONVOY" sailed into the port of Hartford, Conn., on Saturday, March 19th, supported by the combined forces of the United States Army and Navy and heralded with a flourish and roar that literally set the good people of Hartford by their heels.

The big show just referred to was the initial feature of the spectacular campaign sponsored by First National Pictures and the Strand Theatre, Hartford, for the national premiere of "Convoy." The campaign plans were laid several weeks ago by Allan Glenn, manager of First National's Exploitation Department, and Henry Needles, General Manager of the Hoffman Theatrical Enterprises, operators of the Strand Theatre, Hartford. First National's Exploiteers, Walter Lind and L. R. Brager, working under the supervision of Mr. Glenn, constituted the gun-crew of "Convoy."

The opening broadside consisted of a teaser ad campaign, which was started a week ahead of the showing.

The local daily press was contacted by Wilbur Morse, Robert Kane's publicity representative.

The sixteen-inch gun of the campaign was fired on the day preceding the opening, with the arrival of the "Convoy" print in the custody of Joseph Boyle, director of the production. Official greetings were extended to Mr. Boyle and his party at the railroad station by Lieutenant MacGregor, commanding the 19th Fleet Division. Mr. Boyle turned over the "Convoy" print to two Chief Petty Officers of the United States Navy, in side arms, carrying signed orders to convey "Convoy" to the Strand Theatre. Mr. Boyle and his party were escorted to automobiles in the line of marchers, the "Convoy" print was deposited in an armored car and the Naval guard, augmented by four officers from the local police force, and with a blare of trumpets the procession got under way.

The next big salvo was fired on the evening of the 19th, with the staging of one of the most spectacular aeroplane night flights. An Army plane was reconstructed to permit the conveyance of a large electric sign underneath the lower wing of the plane. In the framework of this sign were fastened electrically illuminated letters, each seven feet in height, and forming the word "Convoy." At seven-thirty Lieutenant C. A. Dixon of the U. S. Army and Sergeant William Arnold took off in the plane from Brainard Field and headed for a point above the heart of the city. Starting about a quarter of eight o'clock, at a time when Hartford's evening traffic is just beginning to reach its point of maximum congestion, the aerial fire-works began. The plane by this time had attained a height of about 6,000 feet. Suddenly the attention of the thousands below was riveted to a single point in the sky by the appearance of brilliant flashes, followed by loud detonations. The plane started swiftly downward, intensifying the illusion of an accident. At a height of about two thousand feet the fire-works went out as suddenly as they had appeared, the plane was momentarily lost sight of, and then there appeared the six huge letters of "Convoy" in brilliant illumination. The aeroplane remained in flight for the next hour with the letters always plainly visible to the watching thousands below. The local newspapers played the big story. The same flight was repeated with similar features on the next evening.

The front of the Strand was profusely decorated for the opening. Signal flags were strung from the electric sign to the marquee and along the top of the building.

Ballyhoos are strictly taboo in Hartford under local ordinance and some difficulty was experienced in providing an exploitation "gag" of this type. However, the ditty-bag of the "gob" saved the day. Four ditty-bags were lettered with the word "CONVOY." Then these bags in the hands of four sailors were conveyed about town. There was no attempt to mention Strand Theatre, dates of showing, or even to refer to "CONVOY" as a motion picture.

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Percentage Value	Length
FAMOUS PLAYERS						
Ace of Cads	2	4	20	2	64	7,786 Ft.
Aloma of the South Seas	1	4	25	3	68	8,514 Ft.
Blind Goddess, The	—	4	22	8	74	7,249 Ft.
Blonde or Brunette	—	1	15	1	70	5,872 Ft.
Born to the West	—	4	33	—	67	6,043 Ft.
Campus Flirt, The	—	2	22	12	78	6,702 Ft.
Canadian, The	1	7	16	—	59	7,753 Ft.
Cat's Pajamas	—	3	17	5	72	5,863 Ft.
Crown of Lies, The	—	8	8	—	55	5,020 Ft.
Dancing Mothers	—	5	26	2	67	7,169 Ft.
Desert Gold	—	6	27	3	68	6,900 Ft.
Diplomacy	4	7	15	—	54	6,950 Ft.
Eagle of the Sea, The	—	7	22	—	63	7,250 Ft.
Everybody's Acting	1	4	11	4	68	6,139 Ft.
Fascinating Youth	—	2	27	1	69	6,882 Ft.
Fine Manners	—	8	24	1	64	6,435 Ft
For Heaven's Sake	1	12	37	10	68	5,356 Ft.
Forlorn River	—	11	20	1	61	5,992 Ft.
God Gave Me Twenty Cents	—	3	11	2	68	6,532 Ft.
Good and Naughty	—	4	9	2	66	5,503 Ft.
Grass	2	2	7	—	55	6,348 Ft.
Great Gatsby, The	4	2	7	1	54	7,296 Ft.
Hold That Lion	2	6	21	5	66	5,811 Ft.
Hotel Imperial	—	3	8	1	65	7,091 Ft.
It	—	—	6	10	89	6,452 Ft.
It's the Old Army Game	5	7	16	1	55	6,889 Ft.
Kid Boots	1	2	34	3	65	6,650 Ft.
Kid Brother, The	3	2	25	7	70	7,654 Ft.
Lady of the Harem	1	6	13	—	59	5,717 Ft.
Let's Get Married	—	—	27	4	73	6,800 Ft.
Love 'Em and Leave 'Em	1	6	9	1	58	6,075 Ft.
Love's Greatest Mistake	—	4	8	—	60	6,007 Ft.
Lucky Lady, The	1	8	9	—	54	5,942 Ft.
Man of the Forest	—	2	14	5	74	5,187 Ft.
Mantrap	—	7	21	—	63	6,077 Ft.
Miss Brewster's Millions	1	9	13	—	56	6,457 Ft.
Nell Gwyn	3	5	16	2	61	6,741 Ft.
New Klondike	2	13	30	1	60	7,445 Ft.
Padlocked	—	3	24	3	70	6,700 Ft.
Palm Beach Girl, The	—	5	30	5	70	6,918 Ft.
Paradise for Two	—	2	15	—	66	6,187 Ft.
Popular Sin, The	2	3	15	—	61	6,244 Ft.
Potters, The	—	—	17	1	77	6,680 Ft.
Quarterback, The	—	—	32	15	80	7,114 Ft.
Rainmaker, The	4	5	23	4	64	6,055 Ft.
Runaway, The	—	6	14	1	63	6,271 Ft.
Say It Again	—	4	20	—	65	7,443 Ft.
Sea Horses	1	13	24	—	58	6,671 Ft.
Secret Spring, The	4	3	3	—	41	5,710 Ft.
Show Off, The	1	3	24	3	68	6,195 Ft.
Social Celebrity, A	—	7	17	2	64	6,025 Ft.
Sorrows of Satan, The	1	5	6	2	60	8,691 Ft.
So's Your Old Man	1	4	24	6	70	6,347 Ft.
Stranded In Paris	—	—	21	2	73	6,106 Ft.
That's My Baby	1	4	26	3	68	6,805 Ft.
Tin Gods	—	3	24	7	73	8,568 Ft.
Untamed Lady, The	2	11	19	5	62	6,132 Ft.
Variety	1	5	18	12	74	7,804 Ft.
Volcano	1	4	13	—	61	5,467 Ft.
We're In the Navy Now	—	1	20	16	82	5,519 Ft.
Wet Paint	7	7	19	—	53	5,109 Ft.
You'd Be Surprised	5	11	18	—	53	5,994 Ft.
You Never Know Women	—	7	15	—	60	6,064 Ft
FILM BOOKING OFFICES						
Adorable Deceiver, The	1	4	5	—	53	4,879 Ft.
Arizona Streak	—	3	8	2	68	4,640 Ft
Bigger Than Barnum's	2	7	17	2	59	5,391 Ft
Cowboy Cop, The	—	2	8	1	67	4,385 Ft.
Dead Line, The	—	1	9	—	67	5,000 Ft.
Hands Across the Border	—	2	28	4	72	5,367 Ft.
Her Honor, the Governor	1	2	7	2	65	6,709 Ft.
Isle of Retribution	3	3	13	3	63	6,388 Ft.
Jade Cup, The	3	2	5	—	49	4,656 Ft.
Kosher Kitty Kelly	1	4	15	1	63	6,103 Ft.
Laddie	1	2	23	3	69	6,931 Ft.
Lone Hand Saunders	—	—	16	6	78	5,447 Ft.
Masquerade Bandit, The	1	1	8	1	65	4,919 Ft.
Non-Stop Flight, The	3	4	15	1	55	5,650 Ft.
One Minute to Play	—	6	25	8	72	7,713 Ft.
Out of the West	—	1	10	—	67	4,609 Ft.
Regular Scout, A	—	—	8	2	76	5,601 Ft.
Sir Lumberjack	1	2	7	—	59	5,129 Ft.
Two Gun Man, The	—	1	22	8	77	5,139 Ft.
Wild To Go	—	—	11	—	70	4,750 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	1	6	4	78	6,433 Ft.
Amateur Gentleman, The	3	5	14	2	60	7,791 Ft.
Blonde Saint, The	—	3	8	1	65	6,800 Ft.
Brown Derby, The	1	3	19	5	70	6,700 Ft.
Don Juan's Three Nights	1	2	6	1	62	6,374 Ft.
Duchess of Buffalo, The	1	5	11	1	61	6,940 Ft.
Ella Cinders	—	5	22	9	73	6,540 Ft.
Forever After	—	2	13	5	74	6,330 Ft.
Great Deception, The	2	3	17	3	66	5,855 Ft.
Greater Glory, The	—	2	7	5	76	9,710 Ft.
Her Second Chance	1	4	10	3	66	6,420 Ft.
High Steppers	—	4	10	—	61	6,136 Ft.
Into Her Kingdom	1	3	16	2	66	5,855 Ft.
It Must Be Love	—	6	22	3	67	6,848 Ft.
Just Another Blonde	1	2	8	—	60	5,603 Ft.
Kiki	—	4	18	8	74	8,299 Ft.
Ladies at Play	—	3	7	1	65	6,119 Ft.
Lady in Ermine	—	4	9	—	61	6,400 Ft.
Mademoiselle Modiste	—	1	26	1	70	6,230 Ft.
McFadden's Flats	—	—	7	11	88	7,846 Ft.
Men of Steel	—	2	24	5	73	9,153 Ft.
Midnight Lovers	1	2	7	—	61	6,100 Ft.
Mismates	—	6	10	—	59	6,905 Ft.
Miss Nobody	—	3	13	4	72	6,859 Ft.
Old Loves and New	—	7	12	—	59	7,423 Ft.
Overland Stage	—	1	6	3	74	6,392 Ft.
Pals First	—	6	11	—	59	6,834 Ft.
Paradise	1	—	11	1	68	7,090 Ft.
Perfect Sap, The	1	1	8	—	62	5,982 Ft.
Prince of Tempters, The	—	1	10	1	70	7,780 Ft.
Puppets	—	4	15	—	64	7,486 Ft.
Ransom's Folly	3	5	16	—	58	7,322 Ft.
Savage, The	—	4	16	2	67	6,275 Ft.
Senor Daredevil	—	3	20	7	74	6,402 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Attendance Value	Length
Silent Lover, The	—	5	9	1	62	6,550 Ft.
Sporting Lover, The	1	4	9	1	61	6,446 Ft.
Stepping Along	1	2	9	1	64	7,038 Ft.
Strong Man, The	—	3	16	1	65	6,882 Ft.
Subway Sadie	—	2	22	4	72	6,727 Ft.
Sweet Daddies	1	1	16	7	75	6,562 Ft.
Syncopating Sue	—	5	15	1	64	6,770 Ft.
Tramp, Tramp, Tramp	1	4	20	3	69	5,831 Ft.
Twinkletoes	—	2	17	2	70	7,533 Ft.
Unknown Cavalier, The	—	3	10	3	70	6,595 Ft.
White Black Sheep, The	1	1	8	3	71	6,774 Ft.
Wilderness Woman, The	—	8	22	2	64	7,533 Ft.
Wise Guy, The	—	1	15	2	72	7,717 Ft.
FOX						
Black Paradise	1	1	17	—	66	4,962 Ft.
Blue Eagle, The	1	4	12	3	64	6,200 Ft.
Canyon of Light	—	5	8	3	70	5,399 Ft.
City, The	1	3	6	—	56	5,508 Ft.
Country Beyond, The	—	1	11	1	70	5,363 Ft.
Family Upstairs, The	1	2	16	3	69	5,971 Ft.
Fighting Buckaroo, The	—	6	8	1	60	5,096 Ft.
Fig Leaves	—	3	10	3	70	6,498 Ft.
Flying Horseman, The	—	—	18	1	72	4,971 Ft.
Gentle Cyclone, The	1	1	12	1	67	4,825 Ft.
Great K. & A. Train Robbery	—	1	14	4	75	4,800 Ft.
Hard Boiled	—	2	17	2	70	5,680 Ft.
Hell's Four Hundred	—	2	8	—	64	5,582 Ft.
Lily, The	2	5	5	—	49	6,268 Ft.
Man Four Square, A	—	2	15	1	66	4,744 Ft.
Marriage License	1	2	10	—	62	7,168 Ft.
Midnight Kiss, The	1	4	7	—	56	5,025 Ft.
More Pay Less Work	—	2	10	1	68	6,027 Ft.
No Man's Gold	—	2	24	5	73	5,745 Ft.
Return of Peter Grimm, The	—	4	10	1	64	6,961 Ft.
Rustling for Cupid	1	3	13	1	64	4,835 Ft.
Sandy	2	9	21	4	63	7,850 Ft.
Shamrock Handicap, The	—	—	12	2	74	5,866 Ft.
Siberia	—	2	8	1	67	6,950 Ft.
Silver Treasure, The	1	2	11	—	62	5,386 Ft.
Summer Bachelors	—	1	9	1	70	6,782 Ft.
Thirty Below Zero	1	1	7	3	71	4,691 Ft.
Three Bad Men	—	—	21	12	81	8,710 Ft.
Tony Runs Wild	1	3	10	4	69	5,477 Ft.
Wings of the Storm	—	1	8	1	70	5,374 Ft.
Womanpower	1	1	15	2	69	6,240 Ft.
Yellow Fingers	1	3	10	—	60	5,594 Ft.
METRO-GOLDWYN-MAYER						
Bardelys the Magnificent	—	—	13	6	79	8,536 Ft.
Barrier, The	1	3	26	3	68	6,480 Ft.
Battling Butler	1	6	16	4	66	6,970 Ft.
Beverly of Graustark	—	2	39	3	71	6,977 Ft.
Blarney	7	6	7	—	44	6,169 Ft.
Boy Friend, The	3	2	12	1	60	5,584 Ft.
Brown of Harvard	2	3	28	20	78	7,941 Ft.
Exquisite Sinner, The	2	11	9	—	50	5,844 Ft.
Faust	—	4	10	1	64	8,110 Ft.
Flaming Forest, The	—	1	14	3	73	6,567 Ft.
Flesh and the Devil, The	—	1	12	14	84	8,759 Ft.
Gay Deceiver, The	3	6	10	1	55	6,624 Ft.
Johnny Get Your Hair Cut	—	1	7	2	73	6,781 Ft.
La Boheme	1	4	16	5	69	8,781 Ft.
Love's Blindness	2	4	6	1	55	6,023 Ft.
Lovey Mary	—	4	15	1	66	6,167 Ft.
Magician, The	2	5	9	1	57	6,960 Ft.
Mare Nostrum	—	3	17	3	70	11,000 Ft.
Mike	1	9	35	10	70	6,755 Ft.
Money Talks	—	3	6	1	64	5,139 Ft.
Monte Carlo	1	8	16	1	58	6,512 Ft.
Paris	3	5	14	—	56	5,580 Ft.
Red Mill, The	1	4	6	2	62	6,337 Ft.
Road to Mandalay, The	2	2	26	9	73	6,551 Ft.
Scarlet Letter, The	—	—	9	3	78	8,229 Ft.
Tell It to the Marines	—	—	7	7	85	8,800 Ft.
Temptress, The	—	5	16	8	73	8,221 Ft.
There You Are	—	2	14	—	66	5,652 Ft.
Tin Hats	—	1	18	6	76	6,598 Ft.
Upstage	—	3	12	1	66	6,048 Ft.
Valencia	3	3	14	2	62	5,580 Ft.
Waltz Dream, The	3	3	16	2	63	7,322 Ft.
Waning Sex, The	—	3	26	3	72	6,025 Ft.
War Paint	—	2	10	3	72	5,032 Ft.
PATHE						
Devil Horse, The	1	—	14	3	72	5,853 Ft.

Title of Picture	Number exhibitors Reporting "Poor"	Number exhibitors Reporting "Fair"	Number exhibitors Reporting "Good"	Number exhibitors Reporting "Big"	Average Attendance Value	Length
PROD. DIST. CORP.						
Bachelor Brides	1	1	11	—	64	6,612 Ft.
Clinging Vine, The	1	1	11	3	70	6,400 Ft.
Love Weaver, The	—	—	7	—	61	5,614 Ft.
Open Range	1	3	10	1	64	6,750 Ft.
Flame of the Yukon, The	1	1	19	3	76	7,901 Ft.
Forbidden Waters	—	4	9	1	64	6,155 Ft.
Gigolo	—	6	16	2	69	6,800 Ft.
Her Man O'War	—	3	7	2	69	5,778 Ft.
Last Frontier, The	—	2	18	3	72	7,800 Ft.
Nervous Wreck, The	2	1	7	2	69	6,730 Ft.
Open at Midnight	—	1	11	1	67	6,000 Ft.
Prince of Pilsen, The	3	2	14	2	63	6,600 Ft.
Red Dice	1	4	19	1	63	7,257 Ft.
Sea Wolf, The	1	2	11	1	67	7,500 Ft.
Shipwrecked	—	2	10	1	67	5,865 Ft.
Silence	—	2	7	1	68	7,518 Ft.
Sunny Side Up	1	1	5	—	61	6,107 Ft.
Unknown Soldier, The	—	1	6	6	82	7,500 Ft.
Up in Mabel's Room	—	1	11	1	61	5,441 Ft.
White Sapphire	—	1	27	4	81	10,050 Ft.
Whispering Smith	—	1	26	3	78	6,155 Ft.
Young April	—	—	1	1	61	6,858 Ft.
UNITED ARTISTS						
Bat, The	—	1	9	4	75	8,219 Ft.
Eagle, The	—	—	4	1	66	9,265 Ft.
Black Pirate, The	3	2	22	12	83	8,200 Ft.
Night of Love, The	—	—	5	3	69	7,600 Ft.
Son of the Sheik, The	—	24	24	5	66	6,685 Ft.
Sparrows	6	30	14	4	61	7,763 Ft.
Stella Dallas	1	23	16	72		10,157 Ft.
Winning of Barbara Worth	—	1	17	3	74	8,560 Ft.
UNIVERSAL						
Blue Blazes	—	1	9	—	58	4,659 Ft.
Border Sheriff, The	—	1	11	3	65	4,450 Ft.
Buckaroo Kid, The	—	1	10	3	73	6,167 Ft.
Chasing Trouble	2	4	5	—	50	4,585 Ft.
Cheerful Fraud, The	—	2	6	—	53	5,968 Ft.
Chip of the Flying U	—	1	19	6	76	6,596 Ft.
Combat, The	—	1	12	—	59	5,714 Ft.
Fighting Peacemaker	1	3	8	—	58	4,292 Ft.
Flaming Frontier, The	1	6	18	10	72	8,829 Ft.
Her Big Night	—	3	10	1	70	7,306 Ft.
Ice Flood, The	—	2	11	—	65	5,747 Ft.
Love Thief, The	1	6	10	—	56	6,822 Ft.
Man in the Saddle, The	2	5	9	3	62	7,492 Ft.
Marriage Clause, The	—	—	14	9	73	7,680 Ft.
Midnight Sun, The	—	7	18	2	63	8,767 Ft.
My Old Dutch	2	5	12	—	57	7,750 Ft.
Oh! Baby	1	4	7	—	56	7,152 Ft.
Old Soak, The	—	1	15	2	72	7,445 Ft.
Phantom Bullet, The	—	4	14	1	65	6,148 Ft.
Poker Faces	2	1	15	4	70	7,808 Ft.
Prisoners of the Storm	1	3	12	—	61	6,102 Ft.
Rolling Home	2	2	10	3	72	6,993 Ft.
Runaway Express, The	1	4	6	2	62	5,865 Ft.
Set Up, The	1	2	7	1	63	4,930 Ft.
Silent Lover, The	—	—	9	2	71	7,859 Ft.
Six Shooting Romance	—	2	16	—	65	4,869 Ft.
Skinner's Dress Suit	3	2	19	4	63	7,025 Ft.
Spangles	1	1	8	—	62	5,633 Ft.
Still Alarm, The	—	5	19	5	70	7,406 Ft.
Take It From Me	5	3	10	4	60	6,000 Ft.
Texas Streak, The	—	1	13	4	75	6,259 Ft.
Watch Your Wife	—	2	8	—	57	4,980 Ft.
Whole Town's Talking, The	—	3	9	—	65	6,662 Ft.
Yellow Back, The	3	1	6	—	51	4,700 Ft.
WARNER BROS.						
Across the Pacific	—	1	19	4	74	6,954 Ft.
Broken Hearts of Hollywood	1	2	10	2	62	7,770 Ft.
Heartless Wives	—	2	10	2	70	7,163 Ft.
Hell Bent Fer Heaven	1	2	11	1	68	6,578 Ft.
Hero of the Big Snows	2	2	12	1	68	4,745 Ft.
Millionaires	—	2	8	—	64	6,903 Ft.
My Official Wife	1	3	8	1	63	7,846 Ft.
Oh! What a Nurse	—	2	18	3	69	6,000 Ft.
Private Izzy Murphy	—	1	9	2	71	7,880 Ft.
So This Is Paris	3	4	5	1	61	6,135 Ft.
Third Degree, The	—	1	11	1	72	7,047 Ft.
Why Girls Go Back Home	1	2	8	1	66	5,262 Ft.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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THEATRE MANAGER—Live wire; real worker; last two years with largest circuit in Illinois; deluxe houses. Live-wire exploiteer desires change. Best references. Go anywhere. Milton Field, care Jack Mackinnon, Amboy, Ill.

AT LIBERTY—April 16th. Advertising and exploitation man who can build and paint his own lobbies, do art-posters and write good ad copy. Married and not in the drifter class. Wants something permanent where the chances for advancement are in keeping with the class of work he does. Of good habits and appearance and can act as house manager. Go anywhere. Address Box 265, Motion Picture News, New York City.

ORGANIST with ten years experience, library and education far above the average, accurate cueing of pictures. Organist, 810 East Huron St., Ann Arbor, Mich.

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FOR SALE or RENT with purchase privilege, Electric City of the World, neighborhood picture theatre, one year old, 1350 capacity, modernly equipped and artistically decorated, wonderful opportunity. George F. Diemer, Trustee, Niagara Falls, N. Y.

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FOR SALE—450 new Opera Chairs at half-price. Want to clean out our warehouse. 114 at $1.50 each, regular price $3.20 each. We are manufacturers. Arlington Seating Co., 3759 Pinegrove Ave., Chicago, Ill.

MAILING LISTS: 21,000 moving picture theatres giving name, address, population and, in most cases, seating capacity, price $50.00 for the complete list or $6.00 per M. by states. Also film exchanges, studios and supply dealers. Ask for itemized price list. All lists guaranteed. Trade Circular Co., Inc., 166 W. Adams Street, Chicago.

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EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

Equipment Wanted

WE offer highest cash prices for second-hand machines, opera chairs, compensares, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.



Charlie Murray, Chester Conklin, and the big laugh idea are the potent selling features played up in display advertising for First National's "McFadden's Flats" at the first-run theatres. Adaptations of campaign book ads by several of these houses show many clever arrangements, as illustrated in the group above, used by the following theatres: Cameo, Cleveland; Liberty, Pittsburgh; Adams, Detroit; Strand, Albany; Rialto, Omaha; and Pantheon, Toledo.

Short Subjects and Serials

New Patheserial Placed in Production

"The Hawk of the Hills," a new ten-chapter serial by George Gray, has been placed by Pathe in production at the Fine Arts studio in California. Allene Ray and Walter Miller are the stars of the production which also has Paul Panzer, Frank Lackteen and Wally Oettel in prominent supporting positions. Director Thomas Storey is casting the remaining players; Spencer Bennet is directing. Headquarters are stationed at the Fine Arts studio, with Willard Reineck as production chief.

Mildred Kornman Returns to "Our Gang"

Mildred Kornman, eighteen-months-old baby star in Pathe's "Our Gang" comedies, has returned to studio work in the current Hal Roach two-reeler with the "Gang" after a couple of months' leave of absence. Jean Darling, the new leading lady of the "Gang," who bears the screen name of "Bossie," is said by Directors Anthony Mack and Charles Oelze to be a real find.

Stern Bros. Sign Chicago Beauty Contest Winner

Florence Allen, winner of the Chicago beauty contest a year ago, has been signed by Julius Stern, president of the Stern Film Corporation, for appearances in the Stern Bros. comedies. Miss Allen has been appearing for the past year in Universal pictures, her best work having been in "The Radio Detective," a serial.

Bushman, Jr., to Star in New "U" Serial

Francis X. Bushman, Jr., has signed a Universal contract whereby he will be starred in "The Scarlet Arrow," one of Universal's new serials for the coming year. The new chapter-play is to go into production within a few weeks. No further details of its cast and production are available at the present time.

Shallenberger Established at New Headquarters

W. E. Shallenberger, general manager of Plaza Pictures, Inc., announces that the company's new offices have been opened at 1650 Broadway. Shallenberger is augmenting his organization and is also working out the details of a production schedule.

Ince Signs Five Year F. B. O. Contract

Ralph Ince last week signed a five-year contract with F. B. O., according to Joseph P. Kennedy, president of the company. Ince is now filming "Not For Publication" in which he plays the lead as well as directs.

New Serial on Pathe List

First Chapter of "Melting Millions" Heads Releasing Schedule for April 10; Six Other Subjects

THE first chapter of "Melting Millions," the new Patheserial co-starring Allene Ray and Walter Miller, is the featured subject on the Pathe list of short subjects released during the week of April 10. Also included among the Pathe shorts are "Forgotten Sweeties," a Charlie Chase two-reeler, "The Honor Man," an Aesop Film Fable, Pathe Review, No. 15, Topics of the Day, No. 15, and the two current issues of the Pathe news reel.

"Melting Millions" is a ten-chapter play written by Joseph Anthony Roach and directed by Spencer Bennet. In supporting roles are E. H. Calvert, Frank Lackteen, William Norton, Richard Travers, George Kuwa, John J. Richardson, Eugenia Gilbert, John Cossar, Robert Burns and Ernie Adams.

The Charlie Chase comedy is presented by Hal Roach. It was directed by James Parrott, supervised by F. Richard Jones and costumed by Lambert. Mitchell Lewis, Shirley Palmer and Anita Garvin are members of the supporting cast.

Four subjects are presented in Pathe Review, No. 15. "Down in Tropic Banana Land," shows the harvesting, packing and loading of bananas in Columbia, South America; "A World Center of Learning," gives glimpses in color of Cambridge University in England, one of the world's foremost institutions of knowledge; "If a Table Could Talk," is a novelty subject on Furniture; "Shanghai Super-Cops," reviews the training of Oriental policemen, from the rookie to the man on duty.

The Animated reels are represented by "The Honor Man," of the Paul Terry series. The latest wit and humor from the press of the world is offered in the Topics of the Day offering. Pathe News, Nos. 32 and 33 complete the Pathe releases for the week.



"Big Boy," who will be starred by Educational in a series of Juvenile-Big Boy comedies

"Big Boy" Will Star in Educational Series

"BIG BOY," Educational's three-year-old star who has played in Educational-Juvenile comedies during the present season, will have a series of comedies named after him when Educational stars him in eight Big Boy-Juvenile comedies during the 1927-28 season.

The child star first came into prominence in 1924 and 1925 when he began as an "extra." He was only eighteen months old when his "Baby Blues" was released. After his initial Juvenile comedy, "Baby Be Good," he was featured in subsequent comedies of the series. With the advent of the present season he was featured prominently in six Juvenile comedies.

Bevan on Sennett Lot; Other Sennett News

Billy Bevan has returned to the Sennett lot in Hollywood and is portraying a prominent role in the current Madeline Hurlock-Eddie Quillan comedy which Earl Rodney is directing. Phil Whitman and Jefferson Moffitt did the story and the supporting cast in addition to Bevan includes Andy Clyde and Barney Hellum.

The locale of the latest of the "Jimmie Smith" series now in production with Alf Goulding directing is a baby contest. As usual, Raymond McKee, Ruth Hiatt and Mary Ann Jackson are playing the principal roles.

The Sennett scenarists are completing a feature-length adaptation of the Johnny Burke vaudeville monologue "Dirty Work." This production will be cast shortly and placed in work with Harry Edwards directing.

"Queer Ducks," Educational Comedy, Being Edited

"Queer Ducks," a new Educational Christie, with Jack Duffy, Ann Christy and others, is now in hands of the editors. Hal Conklin is the author of the story. Harold Beaudine, director, was assisted by Eddie Baker, who has acted and otherwise aided in the production of several comedies this year. In supporting roles are Billy Engle, Jimmie Harrison, Gus Leonard, George French, Gail Lloyd, Evelyn Egan, Elinor Black and Helen Cox. The company making "Queer Ducks" spent [illegible] the golf course where the $10,000 golf tournament was staged recently.

Resume of Current News Weeklies

FOX NEWS, VOL. 8, NO. 51: Paris—Champion women rugby football teams of France and Belgium compete in fast battle for world title; New York City—International Flower Show opens with lavish display of exotic blooms; Boston, Mass.—Gov. Fuller and Mayor Nichols review parade of New Englanders on historic Evacuation Day; Oklahoma City—All Southwest turns out to observe 25th birthday of Mateor, first fast express out of St. Louis; In News of Day—Vice-President Dawes entertained in Cuba by Ambassador Crowler; Paris—Some of new models acquired by U. S. buyers from French designers; Durham, N.H.—Merritt Langdell, guard of state university football team, has taken up study of embroidery. New Jersey—Zev, winner of score of great races, announces birth of frisky son at Rancocas Stables; Oklahoma City—"Shipwreck" Kelly sets latest world record—sitting on top of 200-foot pole for 168 hours; Portland, Ore.—Girls of Multnomah Athletic Club show effect of spring by putting on bathing suits to go skiing; Miami Beach, Fla.—Pick of motorboats of country race for high stakes over famous Biscayne Bay course.

KINOGRAMS, NO. 5277: Daytona Beach, Fla.—Major Seagrave drives mystery car from England at rate of 164 miles an hour, breaking record for speed; New York—Bodies of Captain Woolsey and Lieutenant Benton, killed during "good will" flight in Buenos Aires, are brought back home; Washington—Japanese Ambassador and his family feel at home as cherry trees blossom; Notre Dame, Ind.—Knute Rockne, football coach, finds he has chip of the old block in his son, Billy; Maisons-Lafitte, France—Runners from all parts of France compete in annual cross-country race; New York—Sharpshooter demonstrates unusual skill by shooting dress off his wife; Pekin, China—First pictures of Marshal Chang Tso-Lin, supreme head of the northern forces, and his army which is preparing to defend the Imperial City.

KINOGRAMS, NO. 5278: Philadelphia—Eastern units are mobilized for service in China as famous Sixth Regiment of Marines is revived; Sewaren, N.J.—Freighter Hilton, sunk in Kill Von Kull, is raised by wreckers in record time; Chicago—City holds a $1,000,000 dog show as twelve hundred entries grace Kennel Club's twenty-sixth annual event; Washington—Senator Copeland uses newly-born infant to demonstrate his proposal to identify all babies by footprints; Lake Charles, La.—Novel invention of lumberman enables worker to dump whole carload of logs into river with slight effort; Belmont Park, N.Y.—Judy Johnson, only girl horse trainer, demonstrates her skill in caring for derby entrants in Foxhall Keene's stable; Providence, R.I.—Giant kite lifts boy 500 feet in air in annual kite flying contest; Los Angeles—Mary, huge chimpanzee in Luna Park, gives humorous exhibition of her intelligence at the telephone and handball court; Banning, Cal.—Daring drivers dash thorugh blinding dust-clouds at contests staged by the American Legion.

INTERNATIONAL NEWSREEL, NO. 26: Berlin, Germany—"Goose step" parade honors Germany's war heroes; Hendon, England—"Balloon-bouncing" introduced in Britain; Washington, D.C.—Footprint records to identify Capital babies; Dayton, O.—Sturdy dams hold Dayton flood waters in check; Chicago, Ill.—Boy champions honored by Cardinal Mundelein; Richmond, Va.—Virginia celebrates its 152nd year of freedom; San Antonio, Tex.—Hundreds of feathered prisoners freed from bars; Green Forest, Ark.—Devastation in wake of great Arkansas tornado; New York City—Nation honors memory of "good-will" flyers; Deal, England—Bobby Riches, English golf expert, shows how to put an extra thrill into ancient game; Daytona Beach, Fla.—British "mystery car" in first speed tests here; Cortantine, Algeria—Found—real birthplace of "black bottom"; Washington, D.C.—Aerial survey provides unique views of Capital; Shanghai, China—Terror reigns in Shanghai.



A few of the principal comedy moments to be found in a current Pathe release, "Duck Soup"

INTERNATIONAL NEWS REEL, NO. 27: Shanghai, China—U.S. Marines on first march through Shanghai; Lakehurst, N.J.—New detachments on way—leaving via hangar of dirigible Los Angeles; Chicago, Ill.—Pedigreed pups worth million in dog show; Los Angeles, Cal.—Girls! Here's real flesh reducer; St. Louis, Mo.—City officials pay tribute to last fire horses; Augusta, Ga.—Society folk flock to $100,000 horse show; Everett, Wash.—Crowds revel in streets at unique night grotto; Baltimore, Md.—Veteran distance runner wins Maryland marathon; San Antonio, Tex.—Indian tribesmen run 89 miles in 14 hours; Providence, R.I.—12-year-old boy makes daring kite flight; Atlanta, Ga.—Bobby Jones wins yet another golf title; New Orleans, La.—"Boo" gains easy victory in Louisiana derby; Omaha and Oklahoma City—Thrill experts prepare summer park sensations; Venice, Italy—Venice unfolds gorgeous Panorama to Italy's crack flyers.

PATHE NEWS, NO. 27: New Haven, Conn.—Yale's football warriors forget lingering blasts of winter and go through snappy drills; Washington, D.C.—Capital's famous cherry trees provide rarely beautiful scene as they bloom in early spring; Cincinnati, O.—High-priced aristocrats of dogdom compete for coveted blue ribbons; New York City—Honors are paid to Army fliers killed at Buenos Aires, as bodies arrive for burial at home; Holyoke, Mass.—Connecticut River acts like Niagara Falls as it goes on wild rampage; Berlin, Germany—President von Hindenburg attends ceremonies when imperial German battle flags are carried to Reichstag; Ormond Beach, Fla.—John D. Rockefeller enjoys morning of golf on private course of winter home; In war-swept Shanghai—Foreign concession's defenses against mobs and looting soldiers hastily strengthened; Daytona Beach, Fla.—Major H. O. D. Seagrave attempts to set 200-mile-an-hour record with 4-ton, 1,000-horsepower racer; Hudson, O.—Plenty of fine sap for the boiling-pan; New Orleans, La.—Ambassador from Germany to United States arrives with his wife for visit; Jackson, Miss.—Last tribute is paid to Governor Harry L. Whitfield; New Haven, Conn.—Yale senior class picks laurels by poll for schoolmates who stand out in various ways.

PATHE NEWS, NO. 28: Boston, Mass.—Sixth Regiment of Marines ordered to China as danger to Americans increases; Edwardsville, Ill.—Illinois operators speed up production of mines in preparation for semi-national strike; Wellington, N.Z.—Duke and Duchess of York greeted with royal honors at New Zealand; Atlanta, Ga.—Bobby Jones plays like wizard in Southern open golf tournament and romps home winner; Bicester, England — Prince of Wales achieves one of his life's ambitions when he leads field of 15 to win Grenadier Guards regimental race; Enter Etna's Crater—Pathe News cameraman accompanies scientists on inspection tour of crater; Brooklyn, N.Y.—Uruguayan soccer team battles Brooklyn Wanderers to 2-2 tie in spirited game; Chinese Peril Grows—Anti-foreign hate flames over Yangtse Valley as Cantonese take Nanking; New Orleans, La.—Boy Scout firemen take part in great demonstration through city streets; Arizona's Gold Strike—Spirit of '49 sweeps through Southwest when one of richest strikes in recent history is made; Pittsburgh, Pa.—Sophomores and Freshmen battle for coveted banner in annual interclass flag rush; Beulah, Mich.—Governor Fred Green forgets political worries and joins hundreds of native fishermen; Baltimore, Md.—Clarence De Mar duplicates last year's performance by winning fifth annual Laurel-to-Baltimore marathon; Val Verde, Tex.—Girls of lower Rio Grande Valley hold boards for day when they stage first International Style Show and beauty contest.

Opinions on Current Productions

"Thru Darkest Africa"
Thrilling Search for the White Rhino
(Reviewed by Paul Thompson)

CAPTAIN HARRY EUSTACE spent three years with his wife in Africa in search of the white rhino. Credited by the Encyclopaedia Britannica with being extinct, the doughty captain proved that he is still roaming Africa. But this was only after all sorts of the most exciting and thrilling adventures. It is a companion piece for "The Gorilla Hunt" on the same continent which was shown comparatively recently at the same theatre, the Cameo, in New York. It is a valuable picture also from a natural history and ethnological point of view because the various animals of that part of the African continent and native tribes encountered on the journey in search of the white rhino are shown. It also has thrills aplenty, culminating in the near-death of Captain Eustace. To get some hippopotami to come to the surface so they could be photographed, he constructed a raft with meat on it. In towing the raft out into the stream so that the animals would be attracted to the same he was attacked, dragged down and nearly killed. He had not learned his lesson from broken ribs received when flirting with an ostrich, so that the cameraman could get more effective pictures. These are but two of many exciting experiences undergone by the captain on the trip. Add to this phase uniformly good photography and you will get an idea of the effectiveness of the picture which took three years and 2,400 miles to make.

Herbert Illingsworth edited the picture. It is 4,900 feet in length and was released March 20th at the Cameo Theatre, New York.

"Circus Daze"
(Universal-Gump Comedy—Two Reels)
(Reviewed by Paul Thompson)

CIRCUS DAY! Can you not imagine from that the possibilities of this Sidney Smith-inspired cartoon with chinless Joe Murphy featured? Well, they are realized under Earl Kenton's direction. "Andy" buys a "guest" badge, whatever that may be. It theoretically entitles him to a free circus seat. The gullible one is thrown out several times before he becomes convinced that all is not well with his purchase. His bald head among the melons hides him for a while. Discovered, he seeks refuge in the shooting-gallery and the detective nearly kills him. Under the tent onto a stage where a hypnotist is working to escape the all-avenging plain-clothes man, hypnotized "Andy" knocks out the professor and then the strong man of the show. By the latter feat he wins a thousand dollars but then "Min" enters the scene. She knocks out her husband and corrals the thousand and awakens her dumb helpmate. Home, James!

It is filled with the usual rough-house, knock-down-and-drag-out comedy which followers of the Gump fortunes have come to love. That means this is on the same level as others in the series and will score with movie fans who like that sort of humor.

It was released March 21st.

"In Again, Out Again"
(Universal—One Reel)

DURING the unreeling of this Bluebird Comedy, which features Arthur Lake, who worked under Slim Summerville's direction, the onlooker is treated to a wild and hilarious chase—with Arthur the pursued and two speed cops the pursuers. Arthur is a speed demon: as a matter of fact he is a regular guest at the jail because of his inability to obey the traffic regulations. The initial sequence shows him in the pitcher's box in the prison yard where inmates are engaged in playing ball. In the [illegible] how to strike an opposing player out. But between the first and last scenes many things have happened to Arthur. He was pardoned by the warden and upon his release was asked by a doctor to hurry him to a case with the result that [illegible] pursuing cops again greeted his ears and the clash of the prison doors again resounded behind him. It is all very good, especially the sequence where Arthur renews his acquaintance with the speed cops. An April 25th release.—RAYMOND GANLY.

"Melting Millions"
(Patheserial—10 Episodes)
(Reviewed by Harold Flavin)

THEY'RE off again. Allene Ray and Walter Miller this week travel through the Hell and high water of San Francisco's Barbary Coast to escape the gang trying to defraud Allene of her inheritance of property worth material, not melting, millions. Among the many virtues possessed by Spencer Bennett as a director is his faculty of getting these "continued next week" thrillers started in the first reel of the first chapter. Scarcely had we sat back to watch the unfolding of the first three episodes than Allene was decoyed to a cabaret dive, Miller entered the dive, Allene was molested by the toughs and the fight was on: and it was a peach.

Miss Ray and Mr. Miller are the heroine and hero of this latest Patheserial. Allene, an orphan, is heir to many millions which are sought by an unscrupulous gang. In addition to fighting the gang Allene is having difficulty proving her claim which is contained in "the papers" which will probably change hands often before the final denouement. The figures familiar to this type of production are again in evidence—several mysterious individuals, the cold, cruel, villain, his henchman and, of course, the "papers," without which no serial is complete. The story and scenario were written by Joseph Anthony Roach.

Spencer Bennett's direction is excellent, the photography of Edward Snyder is all that could be desired and, naturally, Miss Ray is her usual charming self, ready to do and dare. Neither Miss Ray nor Mr. Miller need introducing to the audiences as both have appeared in many productions of this type in the past. The supporting cast includes E. H. Calvert, who plays the "heavy," William N. Bailey, Eugenia Gilbert, John J. Richardson, Frank Lackteen, another familiar serialite, Bob Burns, Ernest Adams, George Kuwa, Richard C. Travers, John Cossar, Ann Gladman and Albert Roccardi.

Judging from the first three episodes, "Melting Millions" should prove a successful addition to your program. Both stars are well-liked, the director has proved his worth in previous efforts, the photography and settings are good and, if the marriage license gag used in the second episode is a criterion of the "business" to be introduced, then you're in for more serial intelligence than is ordinarily on view in chapter-plays.

"Odd-Jobs"
(Curiosities-Educational—One Reel)

THERE'S nothing curious about this number but the brand name. It purports to show the unusual in jobs, hazardous, dare-devilish and ludicrous, but most of the scenes incorporated in this issue, airplane stunts, a deep-sea diver at work, coal miners, a "human spider," are efficiently covered in the news reels. What may be classed as curiosities or unusual are the waiter balancing a tray of food on his head while riding a motorcycle and the Bowery bum selling cigar and cigarette butts.—HAROLD FLAVIN.

"George Leaves Home"
(Universal—Two Reels)
(Reviewed by Raymond Ganly)

A [illegible] to the big city years and years ago. That's the incentive that drives Sid Saylor along the course of this—the latest adventure of what [illegible]. He's a likeable rant fellow, continually getting into trouble with vamps and crooks and other persons who career their merry way through this opus. Sid's quest is successful, of course, but only after he has gone through heaven knows what. The gags and comical situations in which he finds himself, though not new, are executed in a satisfactory fashion; and so they please and produce the laughs and when a comedy does just that it has succeeded in its purpose. This one comes to you on April 27. It was directed by Francis Corbey.

"Art, Utah and Animals in Africa"
(Pathe Review No. 12—One Reel)

MISS BRENDA PUTNAM, sculptress, shows how she—and others—work. This is the first of the review and is titled "Teamwork in Art." It shows how modern industry helps in this work from the cast to the completed model. Second of the review is Zion Park in Utah. This is one of the series of "American National Parks." Done in Pathecolor with camera shots from various angles it cannot fail to hold the interest of the spectator.

"Trapping Wild Game," is the start of the Chrysler-Smithsonian expedition to Africa last year after wild animals for the Washington Zoo. the start and the arrival at Dar-es-Salaam and the journey to Tanganyika, the scene of the rounding up of the animals, take up this first chapter. Charles Charlton took the pictures. This means they are good technically and informative. It promises to be a mighty interesting series.—PAUL THOMPSON.

"An Exciting Day"
(Universal—Two Reels)
(Reviewed by Raymond Ganly)

HERE is a Mustang offering featuring Edmund Cobb and possessing the attributes of snappy action, convincing acting and plot and scenic splendor to lend it their various cumulative advantages. It certainly lives up to its title with Cobb working with speed and dexterity and receiving admirable support from players among whom is Elsie Tarron as the heroine. Imagine a horse thief knocking you unconscious, robbing your clothes and letters of identity and you regaining consciousness only to be arrested by the sheriff and his posse as the hoss rustler they were seeking. Also conceive that after escaping from the posse you seek refuge in a nearby cottage only to have a woman upon your entrance throw her arms around your neck and claim you as her husband. That is what happened to Cobb and how he finds a way out of this maze of difficulties forms an interesting two reels of entertainment. Ray Taylor directed. Release date, April 30.

"Ruling the Rooster"
(Life Cartoon-Educational—One Reel)

THIS is along the line of the Aesop's Fables and Winkler cartoon comedies but not of the same entertainment value. An egg-laying contest is the highlight of this number. Kid Quack and Red Leghorn battle for supremacy in that department and the result shows Quack to be in better form. The antics of the pen-and-ink spectators furnish most of the comedy.

It is just fairly amusing.—HAROLD FLAVIN.

"Forgotten Sweeties"
(Roach-Pathé—Two Reels)
(Reviewed by Harold Flavin)

MIRTHFUL, fairly plausible, well produced and directed Charles Chase comedies appear with, what seems to a reviewer, monotonous regularity. H. M. Walker's titles, too, play their part in making this series among the best in short-length comedies. Chase has a wonderful personality and his supporting cast, which includes Mitchell Lewis, is as good an aggregation as may be found.

This number deals with the marital difficulties of a young husband who is absent-minded to an extraordinary degree. This affliction gets him into several tight situations as he unintentionally wanders into the apartment of another couple, the male half of which is exceedingly jealous. Of course it all comes out in the wash.

Directed by James Parrott. Released April 10th.

"Local Talent"
(Educational—One Reel)

A LIFE Cartoon which is crammed full with all sorts and conditions of animals as this one is certainly makes up in quantity what it lacks in quality. A country fair attracts the throng who have novel and devious methods of gaining admission. Nibbins is doing a rushing business because of his sagacity in catapulting his customers onto the bleacher seats, and official quadrupeds are busy chasing vagrants all over the lot. There are many big features on the bill, quite a variety in fact, and all the animals are enjoying themselves hugely when from the sky comes the menace and the cause of their flight from the arena. Their forceful ejection is due to none other than the arrival of two skunks whose balloon had collapsed. While not as amusing as some of the other cartoons on the market this one will please quite a few among the vast audience of movie-goers.—RAYMOND GANLY.

"Bruce Scenic Novelty, No. 8"
(Educational—One Reel)

IN this subject, the ninth of a series of twelve, we view "Hawaii From the Car Window," travelogue through "the Paradise of the Pacific" with its surrounding ocean and surf-swept reefs, waterfalls, tropical palms, canyons and what not. More of the beauties of this dreamy land are unfolded in "Black Sand," a scenic, which offers us views of Kalapana, the little bay on the southern coast of Hawaii. The reel closes with "The Harbor Beacon" as seen from the harbor. One sees its blinking glow in a twilight scene and as silhouetted against a moonlit sky. Shots like these fill one with a desire to travel. They contain, as does its object, pictures of charming and glamorous beauty. They fit in nicely in almost any bill and convey a pleasurable feeling to the beholder.—RAYMOND GANLY.

"Cash and Carry"
(Christie-Educational—Two Reels)
(Reviewed by Harold Flavin)

THIS is a well-balanced combination of the situation type and slapstick form of comedy. It moves along at a fast pace, the producers have made a liberal production outlay, the troupers perform creditably and there is more story material in evidence than in most comedies. Three sub-titles should be deleted as they are decidedly bad form; one having to do with squeezing blackheads, another "like a Scotchman, he holds you so close"; the third describing a "rise to the garter," or something of that sort.

Department store floorwalker and clerk desire company of same girl at dance. Clerk has no dress suit, appropriates one from store and escorts girl to affair. Floorwalker makes life difficult until clerk finally wins right to suit as prize for his dancing.

"Slipping Wives"
(Pathe-Hal Roach—Two Reels)
(Reviewed by Harold Flavin)

WELL-KNOWN names for the marquee, Priscilla Dean and Herbert Rawlinson, and the comedy antics of Stan Laurel and Oliver Hardy under the skillful direction of Fred Guiol—a combination of this type deserves booking.

The wife, fearing her husband is tiring of her, engages a slow-witted young man to make love to her in order to arouse jealousy and its resultant re-appreciation of her charms in the husband. The hired Romeo makes good to such an extent that he is chased by the husband and connubial bliss once more reigns.

"Here Comes Precious"
(Educational—Two Reels)

THIS latest of the "Jimmie Adams Comedies" contains some really good humor but there is not enough of it to go all the way round. Jimmie Adams roughhouses through the two reels as a timid lover whose rival, Eddie Baker, has scared him away from Vera Steadman, the object of the affections of the two. His rival dresses up as a vicious looking hairy individual who threatens Jimmie so that the latter is always on the qui-vive so to speak. But our hero finally outwits the terrible Eddie, winning Vera for himself, by a ruse. A hilarity-provoking incident is that where Jimmie unwittingly carries a parrot on his back and jumps and quivers every time it utters a command, thinking that it is his enemy threatening him. It is an average comedy, but it will please some. Released March 13. Directed by Earl Rodney.

Pathe Review No. 15
(Pathe—One Reel)

A PICTORIAL affirmative to the banana question is the first sequence in the regular weekly issue of the Pathe Review. The process of distribution is described starting at the plantation and ending with the transposition from trains to ships. The following scenes, in Pathecolor, show Cambridge University in England, the ancient seat of learning. A highly ingenious bit is next unreeled—a poker game in which cards and chips are distributed and played without any visible human contact. The number closes with views of Chinese policemen in the making, from the time they are enrolled to their graduation.

Instruction and amusement are meted out in fair degree.—HAROLD FLAVIN.

"Galloping Justice"
(Universal-Mustang—Two Reels)
(Reviewed by Paul Thompson)

AGAIN the hero is misunderstood for most of the two reels and then at the end proves to be not a crook and a fugitive from justice but a Texas ranger who has been traveling incognito for the sake of rounding up the villain and his pals. That is the tale of this Mustang two-reeler in which Edmund Cobb co-stars with beauteous Alma Rayford. William Wyler directing has co-operated with the author to create a stirring and ingenious western showing both stars off most favorably. Released April 9.

Pathe Review No. 14

RAISING sugar beet in Montana, an old industry but new to this state, occupies the lead-off position in this issue. The process is described from the planting in April, the harvest in November, right through the refinery, where the sugar crystals and molasses are separated. Then views of a French Riviera estate in Pathecolor showing beautiful flowers, handsome architectural designs of the Italian school and some beautiful pottery work.

A number of clever animals, monkeys dogs, etc., put on a "taking movies" playlet in the concluding footage of the reel. Moderately entertaining.—HAROLD FLAVIN.

"The Medicine Man"
(Aesop's Fables-Pathe—One Reel)

FARMER ALFALFA, selling hair tonic, loses out when his horse drinks a bottle of the medicine and bolts. The cat, the mouse and Al are chased by a lion to the stronghold of a bear family, which, resentful of the disturbance, proceeds to broil Al until he is rescued by the lion; the lion was friendly because the mouse gave him some hair tonic.

Just a hodge-podge but it's funny and I think they'll enjoy it. This type of comedy always seems to go well, even on blase Broadway.—HAROLD FLAVIN.

"The Honor Man"
(Aesop's Fables-Pathe—One Reel)

THIS release measures up to the high standard maintained in this series of cartoons. Tom Cat, in prison, escapes and befriends a rabbit; in return he is offered shelter, but the law catches up with him and he is forced to flee. He takes refuge in a coal truck, but when the contents is unloaded Tom finds himself back in jail.

That's the story, but it's the gags and business that produce the mirth.—HAROLD FLAVIN.



Comedy highlights from "The Newlyweds Build," a Stern Bros. comedy which Universal is distributing

Quarantined Rivals

California Liked This One

(Reviewed by E. G. Johnston)

HERALDED by Gotham's publicity department as having received favorable comment from everyone who had seen it in California, this picturization of George Randolph Chester's story recently arrived in New York for a well attended Wurlitzer Hall showing. Now, taking everything into consideration and making the proper allowances, it looks as though the Californians sized things up pretty well. True, there are no prominent names to shout about—and so many characters are involved during the first half that the action suffers somewhat—but on the whole Director Archie Mayo and staff have turned out a very creditable piece of work. The final reels are quite snappy. The subtitles are not.

It's all about a couple of young fellows in love with the same girl. They, along with the girl's family, a jealous barber, his manicurist-fiancee and a burly plumber are the not too clubby inmates of the quarantined home of the girl's mother. Complications introduced during the start of the story become more and more involved and finally come to a head during the several days' quarantine. Credit would seem to be due Robert Agnew, John Miljan and "Big Boy" Williams; the latter's work standing out as well as any.

The Cast: Robert Agnew, Kathleen Collins, John Miljan, Veora Daniels, Ray Haller, "Big Boy" Williams, Clarissa Selwynne, George Pierce, Josephine Borio and Wm. A. O'Connor. Director, Archie Mayo.

THEME: Comedy drama dealing with the complications which befall numerous occupants of a quarantined home.

PRODUCTION HIGHLIGHTS: Good story by well-known author. Fast comedy action in last half.

EXPLOITATION ANGLES: Play up strong the author's name and comedy angle.

DRAWING POWER: Suitable for better class of neighborhood trade, and others.

Length, 6,806 feet. Released March 25, 1927.
Produced by Gotham and distributed by Lumas Film Corp.



Scenes from "Cabaret," a Paramount picture

The Broken Gate

Small Town Scandal Story Very Well Done

(Reviewed by Harold Flavin)

A VERY human story of small-town life, good screen treatment, well directed, and enacted by an unusually capable cast is this picturization of the Emerson Hough novel of the same name. Performances not achieved by many of our present day stars are given by Dorothy Phillips, who has been in retirement for a long time; Florence Turner, one of the first screen stars; Phillips Smalley, another well-known trouper—in fact, Tiffany has gathered together a cast of players than whom there is no better. The continuity and direction is first-rate—the story moves along logically and swiftly, no jumps or cut-backs.

Despite pregnant condition of Aurora Lane, Lucius Henderson will not marry her for fear of disinheritance. Town gossips note condition of Aurora but she does not name man. Boy is born but sent away, Aurora pretending he died. Boy grows up and Julia, friend of Aurora, watches him, pretending she is his aunt. He goes through college, meets and falls in love with girl from his mother's town. He graduates, secures position, but stops over to see aunt. Aunt brings him to mother, leaves them alone, and scandal-mongers spread story. Mother is driven out of town by constable but son brings her back. He is arrested for constable's murder, is about to be lynched by town mob but half-wit confesses.

The Cast: Dorothy Phillips, William Collier, Jr., Jean Arthur, Phillips Smalley, Florence Turner, Gibson Gowland, Charles A. Post, Caroline "Spike" Rankin, Vera Lewis, Jack McDonald, Charles Thurston, Adele Watson. Directed by James C. McKay.

THEME: Melodrama showing the havoc small-town scandal-mongers can create in lives of utterly respectable people.

PRODUCTION HIGHLIGHTS: Human story, splendid performances of cast and able direction.

EXPLOITATION ANGLES: Dorothy Phillips, Florence Turner. Use press book suggestions, cuts and lobby displays.

DRAWING POWER: Excellent draw for any house though it lacks production values.

Length, 5,440 feet. Released March 15, 1927.
Produced and distributed by Tiffany Productions.



Dramatic excerpts from "Madame Wants No Children," a Fox Films picture

Cabaret

Interesting Melodrama of Broadway Night Life

(Reviewed by Laurence Reid)

IT'S quite a jump from the south seas to Broadway, but Gilda Gray has negotiated it easily. Emerging from a romantic background of sunlight and moonlight and sheltering palms to take in the artificial atmosphere of a night club the star has occasion to be emotional in as crisp a melodrama as has come along in some time. "Cabaret" is just what its title indicates. If one guesses that it will concern the plottings of the underworld one will not guess wrong. But instead of involving one of our biggest industries—bootlegging—it caters to the less complicated occupation of murder.

Our only criticism is its length. It runs a trifle too long and loses some of its compactness. And, come to think of it, the casting is none too good, aside from Miss Gray and Tom Moore (the latter appearing as the detective). It features some first-rate atmosphere and the star certainly demonstrates that she is in a class by herself in her particular style of dancing. She also shows ability to emotionalize her role.

The Cast: Gilda Gray, Tom Moore, Chester Conklin, Wm. Harrington, Jack Egan, Anna Lavsa, Charles Beyers. Director, Robert Vignola.

THEME: Melodrama involving a murder—with dancer saving her brother from being framed.

PRODUCTION HIGHLIGHTS: The cabaret scenes. Gilda Gray's dance. The murder. The acting by star and Tom Moore. Chester Conklin's comedy. The subtitles.

EXPLOITATION ANGLES: Bill the title and feature as picturization of New York night life. Stage prologue of dancer doing Charleston and Black Bottom. Play up star.

DRAWING POWER: Title and star will draw them. For any house.

Produced and distributed by Famous Players. Length, eight reels. Released April, 1927.



Intense human feeling is displayed in these scenes from "The Broken Gate," a Tiffany picture which was adapted from a novel by the late Emerson Hough



A quartet of shots from "Quarantined Rivals," a Lumas release

Madame Wants No Children

Nevertheless, the Stork Arrived

(Reviewed by E. G. Johnston)

BILLED as an hilarious comedy but somewhat overshadowed in that respect by its serious theme, William Fox's first German-made feature for American consumption has come to our shores. Now, in the opinion of this writer, some more importations of this calibre won't do a bit of harm; for outside of a few crudities here and there such as occasional bad lighting, at times a too speedy action and one awkward melodramatic situation, it's a darn good picture and worthy of favorable comment.

Some fine directorial touches have been injected by Alexander Korda in a story which deals with a man's attempt to escape his humdrum bachelor life. The attractive Maria Corda plays the role of the jazz-crazed woman he marries, and does it in a most praiseworthy manner. Harry Liedtke, well-known European actor, has the role of husband. These, and the rest of a well-balanced cast, combine to make what we believe to be a first rate general audience picture. We might also add that the director and feminine lead of this picture have been signed by one of our largest National distributors.

The Cast: Maria Corda, Harry Liedtke, Maria Paudler, Trude Hesterberg, Dina Gralla, Herrmann Vallentin, Camilla V. Hollay, Olga Mannel and Ellen Muller. Directed by Alexander Korda. Cameras, Theodor Sparkuhl and Robert Baberske.

THEME: Sophisticated comedy drama dealing with home-yearning bachelor who picks a jazz crazed mate. Has happy ending.

PRODUCTION HIGHLIGHTS: Clever directorial touches and camera work. Acting of the principals.

EXPLOITATION ANGLES: Of course, you'll say: Whoozinit? But forget this and play it up as a darn good "Imported Production." Also, don't forget the comedy and "baby" angles.

DRAWING POWER: Appeal for sophisticates stands out but also as general audience on account of theme and comedy relief.

Length, 5,415 feet. Released April 3, 1927. Produced and distributed by Fox Films.

The Outlaw Dog

Compact Comedy-Melo; Middle Class Draw

(Reviewed by Harold Flavin)

THE intelligent performance of Ranger, the dog-star of the production, a well-balanced blending of comedy and melo-dramatic incidents and the pleasing personality of the male and female leads combine to make of this railroad story a pleasant hour's entertainment. The story teaches no great moral lesson, it isn't filled with motives, humanities, tempo, rhythm, production values or anything of that sort—just a picture produced for entertainment purposes and it achieves the purpose for which it was created. The only criticism has to do with casting—two of the most kindly-visaged, engaging chaps were selected as the villains.

Ranger, accused of biting his master, runs away and is pursued by detectives and posters offering a reward for his death or capture. He rides a freight train, gets off at a small station where he is befriended by station-master. Two hoboes attempt theft of station-master's payroll and Ranger succors new-found friend. Hoboes later plan hold-up of Limited, which they intend to blow up, but again Ranger saves the day and the train. There is a romance between the station-master and a girl occupying a similar position at the next railroad stop. It transpires that dog was wrongfully accused by master.

Cast: Ranger (dog-star), Helen Foster, Rex Lease, Alfred Allen, Harry TenBrook, Bruce Gordon, Spencer Bell, Vic Allen. Directed by J. P. McGowan and photographed by Joe Walker.

THEME: Railroad melodrama. Outlaw dog, befriended by railroad station-master, shows his gratitude by fighting off hoboes who would rob payroll and derail train.

PRODUCTION HIGHLIGHTS: Performance of Ranger, the direction of the story and the capable human cast.

EXPLOITATION ANGLES: Everybody likes dog pictures—play up the star of this one.

DRAWING POWER: Good attraction for whole family. Middle-class houses.

Length, 4,721 feet. Released April, 1927.

Produced and distributed by Film Booking Offices.



Indian warfare is depicted graphically in these stills from "Winners of the Wilderness," a Metro-Goldwyn-Mayer attraction



Camera highlights from "Evening Clothes," a Paramount production

Long Pants

Langdon Has a Rollicking Number Here

(Reviewed by Laurence Reid)

AS droll and hilarious a comedy as has been captured in a season or two is brought to light in "Long Pants." Here is a typical Langdon title adorning a typical Langdon film—which means that it's full-grown, charged with bright and effervescent gags and humor and continuously funny. It may be a little lengthy and repetitious, but there's no denying its appeal as a rib-tickler. The comedian dons his baggy costume to bat around on a bicycle—and certainly plays his trumps. Which is another way of saying that he doesn't forget to apply his pathos to temper the comedy. His is an individual art—and he has certainly capitalized it to a fare-you-well.

He jogs along on his "bike" and is captured by the beauty of a girl seated in the tonneau of a dashing car (yes, the Rolls-Royce is all of that). As he spies her he forgets all about the village belle. He even goes so far as to forget his impending marriage to rescue the vamp from jail, for, to be truthful, the girl is something of a bandit. When he discovers what a jam he is in he returns to the sweetheart—and is forgiven.

In telling this one cannot account for all the play of comic incident. Let it be said that it packs one hilarious episode after another—and the entire series of gags are well timed.

The Cast: Harry Langdon, Gladys Brockwell, Al Roscoe, Alma Bennett, Frankie Darro, Priscilla Bonner. Director, Harry Edwards.

THEME: Comedy of rustic youth who falls hard for a vamp and forgets his village sweetheart. He returns to her when he learns a thing or two.

PRODUCTION HIGHLIGHTS: The bicycle gags. The episode with the dummy policeman. The gag showing effort to shoot the belle. The titles.

EXPLOITATION ANGLES: Bill as Langdon's best. Feature the gags. Play up the pathos which always marks star's comedies.

DRAWING POWER: Should break records. For any type of house.

Produced and distributed by First National.

Length, six reels. Released March, 1927.

Evening Clothes

Misses the Vital Spark

(Reviewed by Laurence Reid)

ONE of the requisites of bright comedy is an effervescence which can keep it moving even when its spark of plot has burned itself out. This is what prevents "Evening Clothes" from hitting the bull's-eye. The latest Menjou film might have been a hum-dinger had it been handled in a jaunty manner. But it is taken too seriously. Of course, with such a title the selection of the artful Adolphe was inevitable. He has the gift for looking quite toppy in his sartorial splendor.

Aside from registering what the well-dressed man will wear, the star hasn't much opportunity. Here's an actor whose art, from all appearances, is being overlooked in order to dress him up and send him into drawing rooms. We see him as the elegant fellow of the boulevards who, when his creditors permit him to wear only one suit from his mortgaged wardrobe, selects the w. k. "soup and fish." His idea is that it would be easier to recoup his fortune in the attire of a gentleman of the evening. And so he goes through some mildly amusing adventures—none of which are calculated to arouse more than a faint chuckle.

The Cast: Adolphe Menjou, Virginia Valli, Noah Beery, Louise Brooks, Lido Manetti, Andre Cheron. Director, Luther Reed.

THEME: Light comedy of a gay bounder who finds adventure and romance in evening clothes, his creditors having taken his other togs away from him.

PRODUCTION HIGHLIGHTS: The restaurant scene. The wedding sequence. The comedy of Menjou in his evening togs and in nondescript apparel. The subtitles by George Marion, Jr.

EXPLOITATION ANGLES: Tie up with clothing stores, etc. Bill Menjou as particularly adept in wearing evening clothes, etc. Play up Virginia Valli and Louise Brooks.

DRAWING POWER: O. K. for average houses, downtown and neighborhood.

Produced and distributed by Famous Players. Length, six reels. Released March, 1927.



Interesting highlights from the F. B. O. release, "The Outlaw Dog"



A few glimpses of a boy with his first pair of "longies" are set forth in the accompanying four stills from "Long Pants," First National's feature length comedy

Winners of the Wilderness

M-G-M's Western Star Comes Over With a Dandy

(Reviewed by Raymond Ganly)

PROBABLY all the essentials that go to make an entertainment pleasing, commanding and outstanding are incorporated in this historical romance which serves as Tim McCoy's second contribution to Metro-Goldwyn-Mayer's catalogue of releases. The Irish star has a fine production here, as the picture boasts an interesting theme, a well-rounded list of performers, a certain amount of lavishness in its production. It's the kind of picture that will go over well, providing as it does a creditable period of diversion during its little more than six reels of length. McCoy has undeniably advanced.

The story concerns the pre-Revolutionary war between the French and Indians and the English and Americans. The costumes of the period offer a pleasing contrast to the interesting sequences of the film in which are seen such historical figures as Washington and Braddock. The latter's disastrous defeat is the film's highlight and it is carried out with realism. The acting of all hands is competent.

The Cast: Tim McCoy, Joan Crawford, Edward Connelly, Frank Currier, Roy D'Arcy, Louise Lorraine, Edward Hearn, Will R. Walling, Tom O'Brien, Chief Big Tree, Lionel Belmore. Directed by W. S. Van Dyke.

THEME: American officer foils the French in the French and Indian wars and wins a French bride.

PRODUCTION HIGHLIGHTS: Theft of the document. Wrestling match in the woods. Braddock's defeat. McCoy's escape from the stake. The color scene at the end of the film.

EXPLOITATION ANGLES: Capitalize on Indian and Colonial atmosphere; historical figures; rapid-fire action. Try tie-up with schools.

DRAWING POWER: Good.

Produced and distributed by Metro-Goldwyn-Mayer. Released January, 1927. Footage, 6,343 feet.

Regional News from Correspondents

N. Y. & N. J.

LAST Saturday's meeting of The Motion Picture Salesmen, Inc., was largely attended at the Hotel Manger, Seventh Avenue and 50th Street, New York City. Samuel Eckman, Jr., eastern district sales manager for Metro-Goldwyn-Mayer, was speaker for this occasion and many interesting subjects were brought up, among them being: "The Value of Salesmen to an Organization"; "Business Ethics," i.e., based on the last clause in the uniform contract; "How Salesmen Can Improve Distribution" and "Opportunities of Salesmen for Advancement."

Salesmen of the above named organization will hold a luncheon at the Hotel Astor April 9th. President G. W. Wolf has extended invitations to the various local exchange and sales managers, and trade paper editors, requesting their attendance. It is also thought that Mayor Walker will be there.

Although we believe the sale of the Terminal Theatre, Dean Street and Fourth Avenue, Brooklyn, to Brandt Brothers, was reported in these columns a couple of weeks ago, we are in receipt of an official communication from Brandt's Theatre Enterprises confirming that report. The purchase price is said to have been in excess of $500,000 and the deal brings to the Brandts a fine new theatre with a seating capacity of over 2,000. The Terminal boosts the total for this circuit up to ten houses, all in Brooklyn.

Prominent members of the film trade, city officials and other guests attended the formal opening of the El Mora Theatre, Elmora Avenue between Jersey Avenue and Pennington Street, El Mora, N.J., on Thursday evening, March 31st.

The El Mora is modern in every respect, the owners having spared no expense in making it one of the most attractive in that section of northern Jersey. It seats 1,800 and is of concrete and steel construction. There is no balcony.

The theatre proper is decorated in blue, old gold and rose. The side walls are paneled. In the ceiling there is a fifty-foot dome, also done in the same color scheme. A large candelabra hangs in the centre.

The main lobby is very attractive. Rest rooms are on either side and in the centre a drinking fountain has been placed. It is the owners' intentions to make the theatre a gathering place for the community, a place where the younger set and others can take advantage of the dancing facilities offered.

The new house is operated by the El Mora Amusement Company, of which Stanley Sobelson is president; Louis Heiman, vice-president; Frederick Unger, secretary, and James J. Thompson, treasurer. These men also own and operate the West End and Lincoln theatres, Newark, and the Empire in Bayonne. Another house in this chain will be located on Elizabeth Avenue, near Fifth Street. Ground has just been broken for this project.



M. S. Marks and L. L. Marks, owners of the Marks Bros. Circuit, Chicago, signing contract with Frank Marshall, Rudolph Wurlitzer representative, for the five manual organ to be installed in the new Marbro Theatre

Another fine and modern neighborhood theatre was recently added to the Consolidated Amusement Company's circuit when the Mt. Eden, Jerome and Mr. Eden avenues, opened its doors. It is of the single floor design and seats about 1,700. The Mt. Eden will follow a policy of pictures with presentations. In addition to the installation of a Wurlitzer organ, an eleven-piece orchestra will furnish music. Other equipment includes seats by the American Seating Company, Simplex projectors with Hall & Conolly High Intensity arcs and a Balluna spot. Willy Pogany arranged the settings and drapes.

Lawrence Bolongino is the general manager for the Consolidated Amusement Company.

Louis Gianazza, at present manager of the Forum Theatre, will manage the Fleetwood Theatre, another new Consolidated house, when that theatre opens.

An appointment of rare importance was announced by General Manager John Zanft of the William Fox Circuit of Theatres, recently, when he designated Louis Pincus of 615 West 158th Street managing director of the William Fox Audubon Theatre, Broadway at 165th Street.

Manager Pincus will be remembered by those in every branch of the amusement world as one of the pioneer vaudeville bookers, having held the post of chief booker for the William Morris Circuit and later inaugurated the booking system for the mid-western Pantages circuit.

Pincus is considered one of the best authorities on vaudeville and was instrumental in its rapid growth and development since the early days of variety.

During the past year Pincus has been guiding the destiny of the Fox Theatre in Detroit and was only recently replaced there by Charles Cohen of the publicity forces, so as to enable Pincus to assume charge of the activities at the Audubon.

The Grand Theatre, Grand and Christie streets, will in the future abandon its policy of burlesque and pictures and merely offer a picture program, according to report. A reason which may be advanced in explanation of this move is that of the alleged overseating of this section of the East Side. Burlesque frequently costs more money than film. The Grand is a link in the Blinderman and Steiner circuit of theatres on the East Side and in the Harlem section of New York City.

A small fire occurred at the Lyric Theatre, 180th Street and Third Avenue, recently. However National Supply immediately installed new apparatus and the house is functioning as usual.

West Side theatre owners and others are wondering just how deeply the Garden will cut into profits when that house starts showing pictures about May 15th. National Supply has the contract for furnishing the projection equipment.

Morris Fleischman, part owner of the Manor Theatre, Brooklyn, is building a 2,000-seat house at East 18th Street and Kings Highway. It will probably be completed for a fall opening.

Matthew Chrystmos, owner of a chain of motion picture theatres in Westchester, has started on his latest project at Castle Hill. Completion is looked for during the early part of September.

Exhibitor Grobe, of the firm of Grobe and Knoble, has recently returned from a two weeks' vaca-

[illegible] houses, is reported as about to place his order for a new Kilgen organ to be placed in the Webster Theatre, 183d Street and Webster Avenue.

Other equipment orders recently reported by the National Theatre Supply Co., include the following: Bergen Theatre, Tenafly, N.J.; Endicott Theatre, Brooklyn; Morris Schoen's Lyric, Bronx; William Salkin's Eagle, Harlem; Palace Theatre, Lakewood, and both the new Keith-Albee and Loew theatres in New Rochelle.

New theatres scheduled for premieres in the near future are as follows: The Endicott, Brooklyn, seating about 1,700; the New Stanley, So. Orange Avenue, Newark, a 2,500-seat house, and Harry Harris' remodeled Washington Theatre are all due on April 1st or thereabouts.

The first week in April will usher in Loew's New Rochelle, a new playhouse seating 2,500. A. H. Schartz's Huntington Theatre, Huntington, L.I., will also open about that time.

Keith-Albee's New Rochelle house will get under way about the middle of April; also David Snapper's new theatre at Tottenville, S.I. Up at Harrison, N.Y., Chas. Goldblatt's new theatre will open Decoration Day. Later on, about the first week in June, Grossman and Ginsberg's South Norwalk Theatre is expected to be ready for its first night.

The Bergen Theatre, a 1,20[illegible] seat house at Tenafly, opened to a successful first night's performance March 31st.

Joe Hornstein, eastern zone manager for National Theatre Supply, visited Washington, Philadelphia and Baltimore on a recent business trip. Lou Brown, salesman with National Supply, has returned from a flying trip to Chicago.

David J. Lustig, with the Blinderman and Steiner Theatre Circuit, is back again at the Apollo



David J. Brill, recently appointed New York sales manager for Tiffany Productions, Inc.



Atlanta

C. R. BEACHAM, manager of First National's Atlanta branch, made a brief trip to Birmingham last week.

A. C. Hawkins and Harry Gordon, of Brooksville, Fla., who operate the Lyric at Dunnellon, the Avalon at Inverness, and the Victory at Brooksville, were visitors on Film Row last week.

Paul Engler, of the Famous Theatre in Birmingham, was another Film Row visitor.

G. L. Wynn, who operates the Ritz Theatre at Newnan, Ga., was seen on Film Row this week.

Julian Jossey, general manager of Enterprise Film Corporation, who was injured last Sunday in an auto accident near Forsyth, Ga., was still confined to the hospital in that place late last wek. It is reported he was badly bruised.

John Ezell, head of the Atlanta exchange of Warner Brothers, made a trip through his territory recently.

Charles E. Kessnich, district manager for M-G-M, with headquarters in Atlanta, is on an extended trip through the Southern territory.

Ben Y. Cammack, head of Universal's Atlanta branch, recently visited Birmingham, Nashville, and other points in the Tennessee territory.

Manning and Wink, owners of the Gem Theatre, Calhoun, Ga., and a string of motion picture houses in North Georgia and Eastern Tennessee, have bought the Moss-Johnson building here, and will put up a new and well-equipped theatre.

P. J. Henn, who operates the Ritz Theatre at Rossville, and the Liberty at Chickamaugua, was a visitor on Film Row last week.

R. E. Martin, of Columbus, Ga., who operates a chain of houses in that section, was a visitor last week.

E. F. Boyd, who runs the Majestic Theatre at Adel, Ga., paid Film Row a visit this week.

M. Davis Branon, who is connected with the Eltabran Film Company's forces, is making a trip through Tennessee.

Joe Shear, Southern representative of the Lee Lash Studios, was recently a visitor in Atlanta.

Oscar S. Oldknow, vice-president of National Theatre Supply Company, with headquarters in Atlanta, is on an extended trip through the Southern territory.

The Strand Theatre, operated by Griffin Bros. at Cullman, Ala., opened to the public, Monday, March 21.

Earle E. Griggs, Universal's exploiteer, visited Birmingham the past week, en route to Demopolis, Ala.

The Lincoln, Birmingham's newest colored theatre, operated by A. Brown Parkes, will open in two weeks.

Work is progressing on the excavation for the new Publix house, at Eighteenth and Third streets, Birmingham.

Will Moor opened his new theatre at Tarrant City, Ala., last week.

Earl Collins, of the Lyric at Anniston, was a Birmingham visitor the past week.

When the new Florida Theatre opens in Jacksonville, April 8, Publix is going to reward service by moving up the manager of other movie houses in Jacksonville. Jesse Clark, manager of the Palace and Temple, the two houses with legit policy, is the only one to stand pat, with the best of the managerial positions.

Guy N. Kenimer, who has an enviable record as manager of the Arcade, goes to the Florida as manager. He will take Jack Hodges, the clever house manager at the Arcade, and Lee Newsom to be chief of ushers; in addition to moving his entire usher staff. Frank Morris and his little Symphony Orchestra and Bob Mitchell, organist, also will go to the Florida. A special exploiteer from New York has been detailed to the Florida.

Charlie Morrison, of the Imperial, who celebrated his thirty-fifth birthday Wednesday, will go to the Arcade as manager, taking Jim Newman along as his assistant. The Imperial ushers will go into the Arcade, along with the Imperial orchestra. Arcade price policy is scheduled to drop to 20 and 40 cents, from the present 50-cent scale, to meet the opening of the Florida, which will scale at 35 and 60 evenings; 25 and 50 cents afternoons.

Newton Treece, of the Rialto, will manage the Imperial, with a 15 and 30 cent policy. Al Fourmet, now assistant manager of the Palace, is slated for the Rialto management, with Treece supervising. The Rialto is a 10 cent house.

Sparks' Empress fills the gap between with a 10- and 20-policy, with William Krause, Jr., as manager. Since its opening last Fall, the Empress has shown excellent business, probably showing more net return on investment than any other house in Jacksonville.

E. J. Sparks, of E. J. Sparks Enterprises, Inc., of Jacksonville; E. V. Richards, of the Saenger interests, of New Orleans, and J. J. Fitzgibbons, district supervisor for Publix Theatres' Corporation, returned last Wednesday from a trip through Florida.

C. P. Lester, manager of Universal exchange, recently made a business trip to Palatka.

E. B. Price, salesman for Famous Players-Lasky, connected with the local exchange, has been transferred to Atlanta.

Frank Howard, manager for P.D.C. in Atlanta, accompanied by "Bill" Wasserman, salesman, called on Scotty Chesnutt at the Famous Players-Lasky exchange last Tuesday. They left Jacksonville for a trip down state.

"Bill" Sharpe, representative of United Artists, spent last Monday and Tuesday in Jacksonville and then left for East Coast territory.

The Universal exchange received a wire during the week from Mrs. H. E. Cuthbert, manager and owner of the Midway Theatre at Daytona Beach, announcing the death of her mother.

Frank H. Bell, who has been manager of the Universal house in Arcadia, has been made manager of the Edwards and Sarasota theatres, Sarasota, succeeding Charles G. Branham, who has been promoted to a new post in the Universal Theater Organization. R. P. Ambrose succeeds Mr. Bell in Arcadia.



Des Moines

THE Columbia Theatre at Milton, Iowa, has changed hands in the last few weeks. This theatre was previously operated by J. I. Sell. The new owner is Miss Leona Conners. Miss Conners is a newcomer to the film business.

Harry Frankel has sold his two houses at Creston, Iowa. He owned the Willard and the Strand there. He recently sold the houses to Gass and Martin. Mr. Gass comes from Nebraska to take charge of the houses. The Willard and the Strand were managed by George Weigman for Mr. Frankel. The theatres will be under the new management after April 1.

Lou Elman, salesman for First National, has been ill the last week. He is suffering with fallen arches.

A Simplex machine was sold through the National Theatre Supply Company to the Cozy Theatre at Tindell, S.D. F. E. Metzger is owner of the Cozy Theatre.

Mr. Guerney, who several months ago bought the Grand Theatre at Estherville from Waldorff and Johnson, has purchased some new equipment for his house. He bought two Simplex double-bearing intermittents and Simplex type S lamp houses. He also bought two Simplex flat belt speed controls.

The Universal Exchange staff made the record time in getting out for fire drill last week. They were timed as making the fire exit in eight seconds; twenty-three employees of the office and one exhibitor. W. H. Miller, of Runnels, who was the exhibitor who was in the office at the time that the fire drill came off, was pretty much in the dark as to what it was all about, but he ran with the rest of them.

Exhibitors who were visitors in Film Row last week were Bill Treloar, of Ogden, M. L. Dixon, of Mt. Pleasant, and Mrs. Hendricks, transacting business for her theatre at Mt. Pleasant.

New equipment installed recently by the National Theatre Supply Company was bought by L. M. Souders for his theatre at Blockton, Iowa. He bought two new Simplex Mazda units. Mr. Souders has the Electric at Blockton. A Compensarc was sold to Mr. Florey for his theatre at Geddes, S.D.

For the opening of the Riviera Theatre in Omaha, the managers of the Des Moines film exchanges all made the trip by train or auto to Omaha. E. J. Tilton, manager for First National, was accompanied by Art Johnson, booker of the office, and others who were over for the special festivities were George Nalor, manager of the Universal Exchange; H. A. Kauffman, executive of the Pathe office, and Ben Reingold, manager of the Fox Exchange.

The Princess Theatre at Keota recently came under new management. New equipment bought for the theatre included a Mazda unit complete, which was bought from the Des Moines office of the National Theatre Supply Company.

The Capitol Theatre at Newton will have its opening on March 29. Thirty-five aisle lights were recently bought by the management for the house from the Des Moines office of the National Theatre Supply Company. Mr. Blank, who has taken the management of the Newton Theatre, will place the theatre in charge of Mr. Hundling, who has the management of the Rialto, the Blank-Publix house now in Newton.

The Capitol Theatre, at Des Moines, has been equipped with new exit signs. Mr. Cunningham is the manager of the Capitol.

Executives of the A. H. Blank enterprises, who were in Omaha for the opening of the Riviera, the new Blank-Publix house, were Mr. and Mrs. A. H. Blank, Mr. and Mrs. Prusiner; Mr. Prusiner being vice-president of the Des Moines association; Mr. and Mrs. Denman; Mr. Denman is auditor; Mr. Frieman, booker; Harry David, general manager; Mr. Frudenfeld, director of publicity and advertising.

Mr. Wasson, of the publicity department of the A. H. Blank Enterprises, has been in Newton to take charge of publicity upon the opening of the Capitol Theatre at Newton.

New England

BEN LYON, First National star, was introduced about Film Row during the week on a visit to Boston. He first called at First National exchange and later at several of the other exchanges.

According to Chairman W. H. Fehr, of the Transportation Committee of the New England Film Board, compliance with the committee's recent ruling regarding insuring all films from fire and theft while in transit, has been generally complied with. This movement was started by John J. Scully when chairman of the Transportation Committee last year and was completed by the new chairman when he assumed the office.

M. A. Lavine, formerly of Norwich, Conn., is managing the Olympia at Bristol, R.I.

Charles Israelson, who runs the Island Ledge Casino at Welle Beach, Me., and the Strand at Kennebunkport, Me., was in Boston during the week, making bookings for his houses which are operated during the summer season. He was the earliest of the summer theatre owners to start his buying.

Miss Sarah Laurie entertained the girls of the Independent Films, Inc., at a tea and bridge-party at her home during the week. Miss Eleanor A'Hearn captured the first prize at bridge.

Bids closed this week for the new theatre in Haverhill to be erected by Samuel Jensky from plans by Blackall, Clapp & Whittemore. The building will be all on one floor and will be 130 by 80 feet. Contracts will probably be awarded within a week or ten days.

The Victoria Theatre at Greenfield, Mass., was robbed recently by yeggs, who entered by forcing a rear window and then cut away a section of cement and brick wall to get into the office where the safe was forced and a little more than $500 in cash was stolen.

The Pine Point Theatre at Springfield is preparing to open within a few weeks, work rapidly nearing completion.

A. M. Porcheron, of the Empire Theatre at West Springfield, Mass., was a visitor to Film Row during the week, the first time in many months.

Another harbinger of summer to appear in Film Row during the week was Wilfred Duffy, who operates the Casino and Seashore theatres at Old Orchard Beach, Me. Mr. Duffy is building a new theatre at Old Orchard, which will be added to his present chain and which will be ready for opening about July 1st.

John Dineen, of the Modern Theatre, Lawrence, Mass., has taken over the Casino at Hampton Beach, N.H.

Thomas Levine has been appointed manager of the Columbus Theatre at Providence, R.I., succeeding William Harding.

Philip Smith, who recently took over the Strand at South Boston and the Warren Theatre at Roxbury, Mass., is preparing for the opening of these two new houses early next month.

William "Bill" Laycock, who runs Durrell Hall at Cambridge, Mass., is able to be out again after a month's serious illness.

Fred J. Murphy, who operates several theatres at Quincy, Mass., is about again after a serious operation, much improved in health.

Wernick Brothers, who are to build a new theatre at Chicopee Falls, Mass., have received bids for the building with the proviso that the theatre be ready for occupancy by Labor Day. The structure will cost about $75,000.

Bids are being received for the new Auditorium, to be erected by the city of Burlington, Vt. The auditorium will have complete motion picture equipment and will be used part of the time for showing motion picture films.

C. M. Clifford, 106 Main Street, Brockton, Mass., is having plans drawn for a theatre and office on Broad Street, Bridgewater, Mass.

Plans have been drawn and are now being figured for a new theatre for James J. Donovan, of the Park Theatre, Taunton, Mass. Plans call for a building 150 by 70 feet with one balcony, erected of brick and cast stone at 30-32 Broadway, Taunton.

Following are a few recent news items received from Providence, R.I.

The Modern Theatre, which has been playing stock, closed last wek.

Emery Brothers, who recently sold their five downtown houses to the Fay's, are reported as ready to build three new neighborhood theatres in Providence. Plans have already been approved for their 1,200-seat house on Hope Street.

The Columbia Theatre, said to be one of the finest in Rhode Island, which opened last November with Keith vaudeville and subsequently changed over to pictures on January 1st, has recently announced a program of pictures and vaudeville commencing the week of March 27. Admission will be 10, 15 and 25 cents with a special Saturday morning show for children at 5 cents.

The new million-dollar Allyn Theatre on Asylum Street, will open on April 18 with a program consisting of first-run motion pictures, vaudeville acts from the Amalgamated exchange and music by an orchestra of at least ten pieces.

[illegible] ert J. Allyn and Colonel Clarence W. Seymour, are preparing for a gala first night. M. E. Comerford, president of the Amalgamated Exchange, will be among the guests who may include Governor Trum[illegible] Colonel Seymour will take an active part in the management of the theatre with William D. Ascough.

Julius Levenson of the Elm Amusement Co. of Boston announced today that plans had been completed for the remodeling of the Elm Theatre. The entire plant will be remodeled.

The proposed changes will call for an expenditure of approximately $35,000 and when completed will give North Attleboro one of the most modern and up-to-date moving picture houses in any town of its size in the state. Work on the changes will be started next month.

Lester S. Tobias, who has been associated with various film enterprises in Connecticut for the past fifteen years, has been appointed New England representative of De Forest Phonofilms by Lowell Brown, president of the corporation. Mr. Tobias has already taken up his duties in behalf of the talking films, but is still to supervise the distribution of films through his present exchange, the Ritz Film Exchange at New Haven, Conn. Several important circuits in New England were represented at a special demonstration of Phonofilms on last Tuesday.

Salt Lake City

VITAPHONE COMPANY Engineer Mueler is in this city at the present time going over the installation at the American Theatre. It is announced that a special Vitaphone attraction will be offered at this house. After this engagement the Vitaphone will be temporarily discontinued at the American, it is reported by Manager C. F. Montgomery, of this theatre.

A Wurlitzer pipe organ has just been installed in the Princess Theatre, of Provo, Utah, by B. F. Pulham, technician here, under the management of L. N. Strike, who has recently taken over this house.

D. J. McNerney, United Artists sales manager, is now on an extended trip throughout Idaho.

Kenneth Hodkinson, Division Manager for United Artists, will soon be in Salt Lake City from California, at which time detailed arrangements will be made relative to equipping and moving into the new film building.

Fred Lind, local manager for F.B.O., returned from Southern Utah.

L. F. Brown, of the Oak and Isis theatres at Preston, Idaho, is in this city, calling on the various exchange managers. The Oak Theatre has been closed for a period of about two weeks, and it has now been moved into a new building and will open within one week, according to reports.

Ray Hendry, manager of the Paramount Theatre at Ogden, Utah, is in Salt Lake City for a brief stay, as are the Peery Brothers, of the Egyptian and Ogden theatres, at Ogden.

L. T. Fidler, local manager for Columbia Pictures, returned last week from a swing throughout Idaho.

The new Paramount Provo house, which held its formal opening last week in a very successful manner, has been completely redecorated and remodeled, making it a strictly high-class, cozy and comfortable house. About $25,000 has been expended in remodeling this house, and the new Wurlitzer organ which has been ordered will be installed within about the next sixty days.

Louis Marcus, District Manager here for Famous Players-Lasky, and of the Louis Marcus Enterprises, states that conditions for the balance of the year look favorable.

Branch Manager L. J. McGinley has been ill with neuralgia the past few days.

Russell F. Egner, Home Office Representative for Metro-Goldwyn-Mayer, is in Salt Lake City for a visit of about two weeks' duration, after having spent the past two months in the Mississippi Valley exchanges.

Local Manager L. C. Wingham, of the Metro-Goldwyn-Mayer office, is in Montana territory.

Hal Elias, Exploitation Manager for Metro-Goldwyn-Mayer, is in this city.

J. A. Epperson, manager here for Pathe, is leaving for the Idaho branch within a day or two. Branch Feature Sales Manager Able Davis is in the Montana territory, having recently had this section added to his allotted duties.

Mr. Barnard, of the Gem Theatre, at Bingham, Utah, was a Film Row visitor last week.

The employes of the Universal office here have been provided with life insurance taken out by the company.

W. J. Heineman, local manager for Universal, is in from a series of short trips into the nearby key cities.

Joe Goss, of the Orpheum Theatre, at Ogden, Utah, spent a few days along the Row here last week. Goss has just returned from a trip to San Francisco.

Sam B. Sturtevant, of the Majestic Theatre at Fruita, Colo., is a Salt Lake visitor, renewing acquaintance with his many friends in the film colony here.

H. O. Halstead, of the Cozy Theatre, at Duchesne, Utah, recently had a film fire.



Albany



THERE may be a new motion picture theatre in Troy, N.Y., for plans already drawn for the new Masonic Temple in that city, to replace the one burned recently, include a theatre with a seating capacity of several thousand. It is said that the Proctor interests will seek a long-term lease of the new theatre, owing to the fact that the Griswold, now being operated by Mr. Proctor, has been purchased by a business concern. The new theatre will be located almost directly across the street from the Griswold, and will be a part of the ground floor of the Temple.

The past week brought further changes along Albany's Film Row with Fenton Lawlor resigning as salesman for the First National Exchange, to assume a similar position with the Fox branch. Clayton Eastman, who has been doing the booking at the Paramount Exchange, has been promoted and is now covering the territory.

Uly S. Hill, managing director of the Stanley houses in Albany and Troy, was so infatuated last week with the Vitaphone, as it started at the Mark Strand, that he spent nearly all of his time listening to it.

James Rose is planning to reopen his theatre at Queechy Lake about July 1. He reports business as being about normal at his Troy theatres.

William Smalley, of Cooperstown, has recovered from his recent illness, and was in Albany during the week. Mr. Smalley will erect a new house in Stamford this summer, with a seating capacity of 860, which may be increased, however, by a 200-seat balcony. A new electric sign has been placed in front of his Johnstown house.

Nate Robbins, of Utica, who recently sold out his holdings in that city, Syracuse and Watertown, to the Schine Brothers, has just broken ground for a new theatre in the residential section of Utica.

Fred Maussert, of Glens Falls, reports having rented all stores in the business block he has built in front of his theatre and through which an arcade runs to the theatre itself.

Richard Bolton is now getting in readiness to open his theatre at Hague-on-Lake George, and will follow the same practice of a year ago of giving one show a night and then removing the chairs and holding a dance.

Bob Pierce, of Ilion, is nursing a sore thumb these days as the result of having thrown it out of joint while engaging in his favorite pastime of bowling. Mr. Pierce ranks as one of the best bowlers in the Mohawk Valley.

Admission prices at the Avon, in Utica, have been reduced from 50 to 40 cents by the Schine Bros., and there is a stiff fight for business between this house and the Olympic, which is run by W. H. Linton.

Louis Buettner, of Cohoes, returned home this past week from a trip to California.

Leon Herman and C. R. Halligan, of the Universal Exchange, journeyed out to Jefferson, last week, to call on C. G. Danforth, an exhibitor there, and found their man in the sugar bush, gathering sap.

Leon Medem, former manager of the Pathe Exchange in Albany, who resigned to go to New York, is now engaged in newspaper work in that city, representing one of the Chicago publications.

Julius Byck was in town during the week and with pad and pencil, and stated that he would reopen his house in Tannersville at once.

Harry Seed, local manager for Warner Brothers, was in Utica during the week, calling on exhibitors, while Julius Singer, Universal manager, took a week's swing through Northern New York.

The Casino at Fleischmanns is to be sold on April 7, according to a report that has reached Albany.

Alec Papayanakos, of Canton, has announced during the past week that he has bought the Vitaphone for his theatre and will have it installed at once.

Frank Lapine has been made manager of the Strand in Ogdensburg, as Lawrence J. Carkey, of that city, district manager for the Schines, has moved to Watertown.

Ivan Baumgartel has been named as manager of the Strand in Carthage, and has made a number of changes bettering conditions. A new lighting effect is being used in the theatre and a fashion show will be staged early in April.

Former Mayor Robert E. Cahill, of Watertown, was present last week at the reopening of the Olympic Theatre in that city. Later there was a dinner at the Black River Valley Club, given in honor of the Schine Bros. and other officers of the company.

The Schine Bros. are said to be negotiating for the purchase of the Garland City Park in Watertown, for the purpose of turning it into a children's playground and sport park.



Baltimore



RUMORS have it that the Garden Theatre, Lexington Street at Park Avenue, one of the Whitehurst theatres here, may be sold or the stock may be taken over by another company in the near future. A request has been sent to preferred and common stockholders that they deposit with the Mercantile Trust and Deposit Company their stock.

A luncheon was given at the opening of the new Universal Exchange Building, Washington, D.C., by Ted Schlanger, manager, and his office force. Exhibitors from nearby and members of other exchanges in Washington were the guests.

Ben Guterson, one time assistant manager of the Embassy Theatre here, and later associated with theatres in Pennsylvania, was the first person to enlist in the Marine Service for immediate service in China from Baltimore. He is the nephew of Mischa Guterson, conductor of the orchestra at Loew's Valencia here.

Fred Robbins, conductor of the orchestra at the Garden Roof here, atop the Garden Theatre, a Whitehurst enterprise, will go to Carlin's Amusement Park this summer to conduct the orchestra there for the dance pavilion.

The eastern territory of Virginia is being covered now by H. H. Pollock for Warner Brothers. Mr. Pollock formerly represented Fox in South America.

Ed. Heiber has joined the sales force of Universal in Washington, D.C. He was formerly feature sales manager for Pathe in that city.

Sam Sollers has been appointed poster clerk for the Warner Brothers exchange in Washington, D.C. He was formerly with Trio.

Harry M. Lohmeyer, manager of the Earle Theatre, Washington, D.C., has recovered from grippe and has returned to his playhouse.

Sydney Machat, member of Eva Le Gallienne's Civic Repertory Company in New York, who died in that city recently, was the son of Nathan Machat, film exhibitor of Washington, D.C., who founded the motion picture guild in that city.

Harriet Hawley Locher, who was taken from her work as director of the educational department of the Stanley-Crandell Company, Washington, D.C., by an attack of grippe, has recovered.

Brodie's Majestic Theatre in South Baltimore was scheduled to reopen to the public Saturday, April 2nd. It is operated now by Ruben Saltz. The structure was damaged by fire recently.

Mrs. Hazel Paresky, wife of Harold Paresky, formerly leader of the orchestra at the Embassy Theatre, has returned to work at the Loew's Valencia Theatre as a cashier.

Anne Sweeney, formerly a cashier at the Century Theatre, has left her work due to illness.

A benefit performance was given at the Embassy Theatre Sunday, March 27th, by the Orinin Relief Association for the benefit of sufferers in Orinin, Russia, through the courtesy of Harry Berman, manager.

The opening of the new Avalon Theatre, Park Heights Avenue and Howard Place, under the management of Arthur B. Price, who manages several other theatres in Baltimore, has been postponed until April 16th.



Minneapolis



THE New State Theatre in St. Paul, owned by Oliver Rowe and William Mustard, exhibitors of that city, was robbed last week by a bandit who held up Miss Ann Anderson, the cashier, and escaped with $475 in cash. At the exact time the holdup was taking place, the audience was rocking with laughter over a stage holdup, in which a slapstick bandit was relieving a slapstick victim of his valuables. Mr. Rowe had just returned from Los Angeles, where he had been arranging for bookings for the $750,000 vaudeville and motion picture theatre which he and Mr. Mustard will build in St. Paul.

Olaf Lind, 67, one of the oldest exhibitors in Minnesota, died very suddenly at his home in Clarissa, Minn., the other day. He was owner of the Rex Theatre in that town.

Hallock, Minn., must do without Sunday pictures until the next election, at least. Voters decided against the Sabbath shows at the March balloting.

The Happy Hour Theatre, at Burke, S.D., has been purchased by Henry Hogrefe and Dr. R. J. Quinn.

Argyle, Minn., has decided to rent its city hall to W. Gast and Joe Coninx for the showing of pictures twice a week.

The picture house at Spicer, Minn., has been leased by Frank Covell, of New London, Minn., who recently presented his opening program there.

Fred Finnegan, formerly booker, has been appointed assistant manager of the Universal branch office in Minneapolis to succeed Harry Quinn, who recently resigned. Finnegan's place as booker has been filled by Eddie MacErlane.

Frank H. Marshall, manager of the organ department of the Chicago branch of the Wurlitzer Co., was in Minneapolis last week and had the opportunity to renew acquaintance with many of his friends along Film Row.

Milwaukee

THE [illegible] exchange bowling season officially ends on April 6th. Thus far, Charles Trampe's team leads and all indications are that this team will hold that position to the finish. With the completion of the bowling season, attention of our sport fans will be directed to the development of a golf tournament.

Steve Wodenjak, it is reported, has taken over the management of the Wright Theatre, Wright and [illegible] Mr. Wolk will not continue in the picture business.

Mr. Huff, of the new Ozaukee Theatre at Port Washington, was in the city during the week. He reports his theatre to be doing well.

N. J. Blumberg, manager of the Milwaukee Theatres Circuit, Inc., the Universal chain, and A. J. Straus, of the Straus Financing Co., left early in the week for New York to confer on several new theatre projects planned for Milwaukee and Wisconsin. Three new houses for the city are contemplated and four for the state. Mr. Blumberg and Mr. Straus will be away for about ten days.

Otto Lang has been appointed assistant manager at the Venetian Theatre. Mr. Lang is said to be a cousin to Carl Laemmle and has recently come to this country from Germany. He is studying the theatre situation at first hand for the purpose of introducing American methods in Germany.

Edgar Earle, manager of the Pastime, Kiel, was a recent Film Row visitor.

Simeon B. Griever, of the Griever Productions, Chicago, it was recently announced, was planning to open an exchange in this city. Mr. Griever is also associated with the Mid West Film Co., of Indiana.

Mr. and Mrs. E. Pelletteri of the Princess Theatre at Chilton, were in the city on Friday and visited several of the exchanges.

Dave Goldman is announced as successor to Stanley Gross as manager of the Downer Theatre. Mr. Goldman was previously associated with Balaban & Katz, of Chicago.

R. Leach, of the Opera House, at Hartford, stopped in several exchanges for a short visit this week.

Dan Kelliher visited this city last week and announced that he was about to close negotiations for the Grand at East Troy, which is now controlled by Glen Shields. With the acquisition of the Grand Mr. Kelliher will have three theatres under his management. He is also building a new house in Burlington.

Leonard Grossman has been added to the F.B.O. sales force. He succeeds Herman Schwartz and will be assigned to Central Wisconsin territory. Mr. Grossman was formerly with the Great States Theatre Company of Chicago.

Leonard Goetz, Manitowoc, was in the city recently to take care of business for his father, F. H. Goetz, who manages the Arjoy Theatre.

Plans for Jake Disch's new house in Cudahy, the Majestic, are just about completed and construction will begin soon. The house will have a capacity of about 600 to 800.

Mr. and Mrs. S. Olson, of the Pastime Theatre at Delavan, were recent Milwaukee visitors.

Bill Dancinger, special Harold Lloyd representative, who has spent some time here checking up on past as well as future Lloyd releases, is on his way to Minneapolis after a very successful trip through this territory.

Mrs. Harry Terry and daughter have joined Mr. Terry in Milwaukee recently. Mr. Terry has been associated with Fox here for about six months.

William Roob, of the Grand Theatre, at Port Washington, spent a few hours in the city this week.

Steve Bauer and Walter Baier returned on Sunday from their trip to Peoria, where they took part in the A. B. C. meet. They didn't break any records but agree they had a great time, anyway.

Bert Fisher is doing extensive remodeling on the Lincoln Theatre, which he recently took over. He also manages the Park and Mozart.

[illegible] promise of being a very attractive house. Mr. Langmack is planning opening early in April.

Jack Frackman managed to tear himself away this week and is out in the state making a few "choice spots" in the interests of Progress Pictures.

Neil Duffy, of the Elite Theatre, at Appleton, was a visitor along the Row this week.

Jimmy Boden, of the Grand Theatre, at South Milwaukee, dropped in to report the operation a physical success but a financial loss. Good luck, Jimmy, we are all happy that you came through so successfully.

Fred Good, erstwhile salesman in Western Wisconsin for United Artists and more recently "checking" for Famous Players, has finished with Famous Players and up until press time he has not announced his intentions as regards future activities.

Walter Baier just returned from New York, where he reports the consummation of a deal involving $50,000. Mr. Baier is about to open a state right office in Minneapolis and this, together with his representation in the Milwaukee and Wisconsin territory, will be food for thought for the other state right boys.

Canada

ALEX. A. MACDONALD, veteran exhibitor of Halifax, N.S., was married recently to Miss Mary F. Coughlin, cellist of the Orpheum Theatre, Halifax; the ceremony taking place at the residence of L. R. Acker, proprietor of L. R. Acker's Theatre, of which Mr. MacDonald is manager. The bride was attended by Miss Harriet Waite, a sister of Mrs. Acker. Mr. MacDonald has been associated with the moving picture business for the past fifteen years, being originally located in Montreal.

W. F. Hirst has been appointed manager of the Parkdale Theatre, Toronto, in succession to Ben Geldsaeler, who has become supervisor of Toronto suburban theatres for Famous Players Canadian Corp.

The Princess Theatre, one of the two large legitimate theatres in Toronto, Ontario, has opened a moving picture season, starting March 28.

Mr. and Mrs. F. G. Spencer, of St. John, N.B., are spending a vacation of three months in Florida and Virginia. Mr. Spencer, who owns more than twenty moving picture theatre in the Maritime Provinces of Canada, had to go South for a complete rest.

The latest theatre to be undertaken by the F. G. Spencer Amusement Company is at Charlottetown, P.E.I., which is to be completed next September. This house, with a frontage of 51 feet and a depth of 87 feet, will seat nearly 600 and will be of brick construction. The architect is H. S. Brennan, of St. John, N.B., and the contractor is Robert A. Corbett, St. John.

The work of enlarging the Auditorium Theatre at Quebec City, Quebec, is under way and the reconstructed house, with doubled capacity, will re-open in August under the auspices of Keith-Albee interests. New features include a mezzanine with rest and cloak rooms, a balcony fronted with loge seats and a large new pipe organ.

Manager W. A. Barnes, of the Orpheum Theatre, Vancouver, B. C., has announced that the big new Orpheum Theatre, now under construction in Vancouver, will be roofed by May 1, after which the interior installations and decorating will get under way. The new Vancouver house, which will offer pictures and vaudeville, will have a seating capacity of 3,000, being one of the largest in Canada.

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Chicago



IT is understood that efforts are being made to form an exhibitors association which will include theatre owners and managers of Hammond, East Chicago, Indiana Harbor and Whiting. It will function in such a way as to safeguard the interests of the members, including matters of employment, representation before the Film Board of Trade, etc.

Joe Koppel, of the Village Theatre, Wilmette, has returned from an extended vacation trip to Biloxi, Florida and Cuba. Mr. Koppel was accompanied by his wife.

The new ascending orchestra stage at the Chicago Theatre will be used for the first time on April 4th. This date also will mark the return of H. Leopold Spitalny, orchestra director, to the loop as musical director of the Chicago Theatre. Since leaving McVickers, Mr. Spitalny has directed the symphony orchestras at the Tivoli and Uptown theatres, and won a large number of new followers and friends. At the Chicago he will have charge of orchestral productions and many of the atmospheric stage productions, etc.

Louis M. Rubens, of Joliet, at one time president of the Illinois Motion Picture Theatre Owners, and now an official of Balaban & Katz Great States Theatres, Inc., recently suffered a slight stroke of paralysis but is reported to be on the way towards recovery.

Gus Huth has sold his Grand Theatre at Plano, Ill., to F. M. Bogett, of Sandwich.

Hal Olver, of the Blackstone Theatre, South Bend, Ind., has completed arrangements with WSBT Radio Station of the South Bend *Tribune*, to broadcast its programs.

Freddie Cleveland, of the Circle Theatre on Roosevelt Road, has been confined to his bed for several days with a carbuncle on his knee.

It is reported that Pete Andrews, of the Roosevelt Theatre, 6814 W. Roosevelt Road, is planning to build a large motion picture house at the corner of Madison and Harlem.

Jack Hoeffler, of the Orpheum and Washington theatres, Quincy, Ill., was visiting on Film Row this week.

Milt Kreuger, formerly with Warner Brothers, is now connected with Universal and has been assigned suburban territory. Bill Wendell has been promoted to be assistant to Manager Bill Brumberg.

Western Division Manager Herbel, of Universal, was making his headquarters at the local exchange this week and announced that George Levine, of the Milwaukee exchange, has been named assistant sales director in charge of Milwaukee, St. Paul, Minneapolis, Des Moines and Omaha exchanges. Jack Camp has been appointed manager of the Milwaukee exchange to fill the vacancy made by the promotion of Mr. Levine.

George Graham, who recently opened the new Sunset Theatre at Chillicothe, Ill., has disposed of the house to E. W. Sturm.

The Palace Theatre at Springfield, which has been operated by Victor Cordoni has changed hands, Joe Stuckes being the new owner.

Roy Alexander, popular head of Universal's Chicago exchange, will have a six weeks vacation in Europe next summer, at the expense of Universal Film Company, according to present indications. Mr. Alexander is leading the western division in the Carl Laemmle 21st anniversary contest, prizes for which are, a trip to Europe for the winning manager in each of the three divisions, and a substantial bonus to the salesmen in the winning division. Mr. Alexander has been confined to his home with an attack of tonsilitis, but expects to be back at his desk before the end of the week.

The handsome new twenty-six hundred seat Admiral Theatre, at 3944 Lawrence Avenue, was scheduled to open on March 31st. Manager Wittneben, who came on from Rochester, N.Y., will be in charge of the house and Art Hand the orchestra leader. A large Marr & Colton organ is a feature of the new house.

Dave Flam, formerly publicity man for Lubliner & Trinz Belmont Theatre, is now connected with the Riviera Theatre, Omaha, a new Publix house.

Bert Fisher is planning to open his new Lincoln Theatre in Milwaukee on April 16th.

The Star and Garter Theatre, old-time burlesque house, has been refurnished and remodeled at a cost of approximately $40,000, and has changed its policy to include the showing of feature pictures, as well as tabloid burlesque, vaudeville and presentations. Sidney Anshell is the owner of the house, having formerly been connected with Universal Theatres Concession Company. Art Moeller is manager and Leo Stevens, formerly of the Strand Theatre, Washington, D.C., is staging the presentations, etc. M. S. Boog is buying pictures for the Star and Garter.

Messrs. Earle Johnson and Eddie Rosecan, of the Illinois and Indiana Theatres, Inc., report that the Blackstone, a handsome two-thousand-seat South Bend theatre, is the latest addition to their booking circuit, and that they already are buying pictures for this house.

Metro-Goldwyn-Mayer Exchange is being remodeled and enlarged to make room for the installation of the short subject department. Oscar Florine, for the past eight years connected with Pathe's Chicago sales staff, will be connected with the new short subject department, according to a report at Metro's headquarters today.

John Santos has taken over the Peerless Theatre, 3955 Grand Boulevard, which has been operated for some time past by Harry Spanuth, who has gone into the bond business.

Bert McKenzie is in charge of the run of "Old Ironsides," which opened at the Auditorium Theatre on March 29th, with F. E. Bonneville as business manager. Al Gray was also in Chicago for the opening.

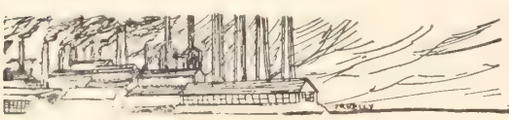
Sam Schurman, manager of Metro-Goldwyn-Mayer's Milwaukee office, visited Chicago last week for a conference with District Manager Shirley and Exchange Manager Mendelsohn.

Walter Ney, who for some time past has been connected with Pathe's sales force, has resigned to accept a position with Tiffany Productions and has been assigned to city territory.

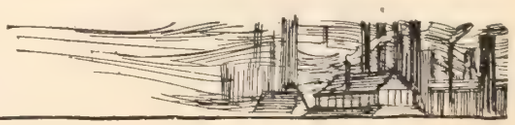
Dan Roche, P.D.C. exploiteer, broadcasted from Station KYW on the night of March 18th.

The 1200-seat Milford Theatre on Crawford Street has been taken over by Abe Tague from William Mueller. Mike Siegel, who was manager under Mr. Mueller, remains as manager under the new ownership.

Joe Abramson has gone into training preparatory to the meeting of Film Board of Trade Secretaries, which will be held at French Lick Springs, Ind., from May 30th to June 5th. Mr. Abramson states that over thirty film board secretaries are expected to attend the meeting.



Central Penn



A STATE charter has been granted at the Pennsylvania capitol, Harrisburg, to the Chestnut Hill Theatre Company, of Philadelphia, authorizing it to purchase, own, lease, manage and operate theatres. It is capitalized at $24,000 of which $2,400 has been paid in on a par value basis of $100. The incorporators are Milton R. Jacobs, treasurer, 802 N. Fifth Street, Philadelphia, one share; Carl Hess, 314 Roosevelt Boulevard, Philadelphia, 238 shares and Joseph W. Pierce, southeast corner 20th and Venango streets, Philadelphia, one share.

The Apollo Theatres Company, Inc., which recently acquired the Colonial and Capitol theatres, in Lebanon, announced on March 12 that it plans to erect a modern hotel over the present Colonial Theatre Building, at Ninth and Cumberland streets, operating the hotel in connection with the theatre. The announcement was made in behalf of the company by Rudolph Fried during a visit in Lebanon from the company's home office in Philadelphia.

Mr. Fried also announced while in Lebanon that the Apollo interests have purchased the Arena Theatre, 45th and 46th and Market streets, West Philadelphia, from the estate of the late Jules E. Mastbaum. The Philadelphia transaction was negotiated through the law offices of Wolfe, Black, Schorr & Solis-Cohen at a figure said to be $1,000,000. For some time it had been reported that Tex Rickard, the New York fight promoter, had been negotiating for the property.

W. S. McCachren, lessee of the radio broadcasting Station WMBS, recently destroyed by fire on the roof of the State Theatre, Harrisburg, has announced his intention to be "back on the air" on April 10.

Rumors that a large new theatre will be erected on the site of the old car barns, on East Northampton Street, Wilkes-Barre, have followed news of the purchase of the property by the Northeastern Penn Realty Company, Inc., which is controlled by the Comerford Amusement Company, of Scranton, which controls a large string of motion picture and vaudeville theatres in the anthracite regions of Pennsylvania and elsewhere.

Extensive improvements are being made to the Capitol Theatre, Lebanon, recently acquired by the Apollo Theatres Company, Inc. Thomas Monohan is manager.

A farewell dinner was tendered last week by associates of R. S. Wehrle, former manager of First National's Pittsburgh exchange, who on the first of April assumed the position of assistant manager of the British Foreign Department under Joseph Skirboll.

The principal address of the evening was delivered by Fred J. Herrington, secretary of the Motion Picture Theatre Owners of Western Pennsylvania. On behalf of the theatre owners, Mr. Herrington lauded Mr. Wehrle for his fairness at all times in his dealings with the members of the theatre organization and wished him Godspeed in his new field of operations.

Harold P. Underwood, First National K.O. Club salesman, delivered a K.O. speech voicing the sentiment of the salesmen.

Mr. Wehrle was presented with a handsome wardrobe trunk, and Mrs. Wehrle was not forgotten. The girls of the exchange presented her with a beautiful strand of Lariet pearls.

Cleveland

With the transfer of real estate completed announcement is made of the purchase of the interest of F. J. Harris in the Vine Theatre by Harry Smoots.

The partnership of Harris and Smoots was formed in May, 1918, and the past nine years they have operated the Vine, with Mr. Smoots active in the management of the theatre affairs.

Mr. Smoots announces there will be no change in the personnel of the theatre, but he expects to make a number of improvements for the comfort and convenience of its patrons. New Simplex projecting machines have been ordered and will be installed within the next week. The projectionist, Charles C. Hill, already has commenced changes necessary in the booth for the installation of the larger lamps.

Louis Isreal has purchased the Standard Theatre, Prospect Avenue and E. Ninth Street, Cleveland, from J. V. Wolcott. Isreal has long been prominent in local exhibitor circles. The Standard claims to be the first motion picture theatre in Cleveland built as such. It was never a store-room converted into a picture theatre. Joe Grossman was the original owner of the house. He sold it to Universal. Universal, in turn, sold it to Wolcott, and now it belongs to Isreal.

Joe Calla, manager of the Strand Theatre, Canton, is busy supervising the changes in his house. All this in preparation for Vitaphone, which will be ready for operation by May 1st. Calla says that with the opening of Vitaphone at the Strand, he will introduce a new picture policy. That is, he will play the big special feature productions for long runs. Admission prices will be maintained at 50 cents. The Strand is a 700-seat [illegible] Orpheum at Akron.

Stanley Jacques, Pathe sales manager for the central division, made his first trip to Cleveland last week in that capacity. It was a get-acquainted trip. From Cleveland, Jacques continued on his way to Cincinnati and points West.

Meyer Fischer, president of the Fischer Film Exchange, was in Detroit last week attending the A.C.A. meeting.

Edward P. Casanave, brother of Charles L. Casanave of Associated Theatres of Ohio, was married last week to Miss Grace Morris of Chicago. After a short honeymoon in the East Mr. and Mrs. Casanave returned to Cleveland to make their home.

Gabriel Hess, general attorney for the Film Board of Trade, was in Cleveland last week for a day.

Christy Deibel, prominent exhib- [illegible] town, was in the city last week. [illegible] of the White Way and Ritz theatres. [illegible] same purpose.

Mrs. Rose Levine Sater has a [illegible] vine, she handed out smiles and service at the local First National Exchange.

An attempted robbery of Gifts Theatre, Cincinnati, resulted in the arrest, last week, of Martin Eckler, 23, of Middletown, Ohio. Eckler tried to rob Miss Mary Monning, ticket seller, but her screams brought police protection. After a short chase the robber was captured.

The Peerless Theatre, Cedar Avenue, Cleveland, changed hands last week when J. Goodman bought the house from Lawrence Barbalick.

San Francisco

A NEW era of community development dawned March 5th in the Haight and Fillmore district with the opening of the palatial new Riviera Theatre, Haight Street, between Fillmore and Steiner, San Francisco.

The Riviera, erected at a cost of $300,000, seats 1,500 persons. It is a modern steel and concrete structure with balcony, and equipment including the newest improvements for the projection of motion pictures.

The Riviera is under the direction of the Golden State Theatre and Realty Corp., in association with W. S. King and Mark Harrison, the latter owner of the old Star Theatre, demolished one year ago, to make room for the new house. Harrison will be resident manager.

E. H. Emmick, president, and Robert A. McNeil, general manager of the Golden State Theatre and Realty Corp., which operates the new Riviera Theatre, direct the destiny of fifty theatres in California.

Mrs. Douglas Crane is now manager of the Franklin Theatre in Oakland. Her entire force is feminine with the lone exception of a man operator. This theatre is an Ackerman-Harris house.

H. A. Manus, general manager of the American Cinema Association, was a recent visitor. Bill Edmunds, local manager of Progress Features, was with him most of the time.

A Powers Machine has been purchased by the Petero Hill Neighborhood House. This is a community centre.

Mr. and Mrs. C. E. Fraser have opened the Star Theatre, at 23rd and Clement streets. It was formerly called La Bonita. The opening was most satisfactory.

Mrs. Pearl Potter, secretary of the Theatre Owners Association in Portland, was a recent visitor.

J. T. Myers, local sales manager for Paramount, was home, sick with the "flu." All were happy when he returned.

Lorrayne Lindauer, of Warner Bros., Inc., is to be a June bride. Albert Lang is the lucky man. Lorrayne is going to continue her work for Warner Bros.

C. J. Stanley, of the Crockett Theatre, bought a large photoplayer organ and it is the largest organ that has ever been installed there.

National Theatres Supply Company has furnished the new Master Equipment for the preview room at the Granada Theatre.

The grand opening of T. & D.'s Tulare Theatre, on March 18th, was to a big crowd.

Work is progressing rapidly on the new Patio Theatre on Ninth Street, Sacramento, and Max Blumenfeld says that he expects to open on Easter Sunday.

A new theatre has been opened in Alvarado. John Gomez, a local man, is the proprietor.

The Kinema Circuit, now operating a few theatres on the lower end of the Peninsula, have taken over the new local theatre, now under construction at Sunnyvale.

A. M. Bowles, general manager of West Coast Theatres, Inc., was a visitor here and in Sacramento recently and attended a session of the legislature.

Philadelphia

ELY EPSTEIN, who for some years was assistant branch manager for Universal and later for the De Luxe Exchange, has been placed in charge of sales of the annual organized short subject department of the Metro-Goldwyn-Mayer branch in Philadelphia. Mr. Epstein will be assisted by Ray Smith, who was also with Universal for a number of years.

Morris Fishman, who has been connected with the Liberty Exchange for some time, has resigned, and is now a member of the Twentieth Century sales force.

East Coast Theatres has increased its chain in Eastern Pennsylvania and Southern New Jersey to seventeen houses by the recent acquisition of the Colonial Theatre at Trumbauersville, Pa., a 400-seat house that has been operated by Christian and Hildebrand. The agreement of transfer provides for a ten-year lease with an option to buy. The house will continue under the management of Frank Hildebrand.

The Stanley Company is now making arrangements to close its Majestic Theatre at Wilmington, Del. The house has been operated on a straight "grind" policy. The Garrick, another Stanley house which has been closed, will take over the Majestic program. The old Majestic Building is to be remodeled and converted into a five and ten cent store.

Joe Engel, a member of the Universal sales force, will be married in April to Miss Eva Finkelstein, daughter of Mr. and Mrs. Charles Finkelstein, of this city. Miss Sylvia Levy, another member of the Universal force, was recently married to Mr. Samuel Cohen. Miss Levy was presented with an appropriate gift by the other young lady employees of the exchange.

T. B. McLoughlin, who has been connected with United Artists and Paramount in the Pittsburgh section, has been added to the local Metro-Goldwyn-Mayer sales force and will cover the Wilkes-Barre section, territory formerly handled by Joe Morrow, who has been made sales manager, succeeding Jay Emanuel.

The Comerford Amusement Company has recently taken over the Luna and Victoria theatres, Danville, Pa., which were operated by the Chamberlain Amusement Company. The change is effective [illegible]

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Seattle

B. WALLIE RUCKER, manager of the Educational Exchange in this city, returned this week from a three-day visit in Portland. During his visit there, he installed Billy Green as sales representative for Educational in the Oregon territory.

Announcement was received this week from Will Starkey in Spokane, with information relative to a new policy at the Hippodrome Theatre in that city. Pictures at 25 cents will replace the former combined pictures and vaudeville at a higher price scale, it is reported.

Ernest M. Ludwig, for the last several seasons assistant manager at Robert W. Bender's Columbia Theatre, last week left Seattle for Corvallis, Oregon, where he will manage the Corvallis and Whiteside Theatres for the Universal Circuit.

R. M. Anderson, theatre operator of this territory, who recently sold the theatre at Forks, Washington, to Mrs. A. A. Fletcher, recently announced that he has acquired the Burlington, Washington, theatre, formerly operated by A. O. Jones.

A. H. Huot, manager of the Film Booking Offices Exchange, returned recently from a business trip to Portland and Spokane, and since that time has been confined to his home by a bad attack of influenza. He is reported to be rapidly recovering.

Virgil Goertz, according to recent reports, contemplates the construction of a theatre at Pacific Beach, to be ready for the summer season. Another rumored house is that of one of the Eastern Washington exhibitors, name unannounced, on the North Side of Spokane.

Frank Quiett, a recent addition to the sales staff of the Western Film Exchange in this city, last week was transferred to the Oregon territory as district representative for Manager Millward's organization. He will work in conjunction with Howard Mapes, of the Star Film Exchange in Portland, distributor of the Western product for the Oregon district.

Ned Edris, manager of the Pacific Northwest Theatres, Inc., houses at Centralia, Washington, was a recent visitor in this city. He has just concluded remodeling and redecorating his Grand Theatre on an elaborate scale.

Charles W. Harden, manager of the United Artists Exchange, returned last week from Portland, where he conferred with J. J. Parker relative to the Majestic Theatre-United Artists combine. The Majestic, reports Mr. Harden, will close this week and be entirely remodeled prior to its opening as a U. S. house within a few months.

After a two-week period as a first-run house, the Olympic Theatre in the uptown district last week returned to its previous second-run policy, with changes three times weekly. Admission prices were again reduced to fifteen and twenty-five cents by Manager Christensen.

R. S. Ballentine, new Western sales director for Pathe, last week appointed George Ekre feature sales representative for Pathe in the Seattle and Portland territories. Mr. Ekre was former manager of the Associated Exhibitors office here.

Walter Tebbets, of Portland, spent a short time in this city last week, purchasing equipment and supplies for the theatre that he is now building on the East Side of the Rose City. He and Mrs. Tebbets returned just recently from a trip to Europe, and he plans to incorporate a number of European theatre ideas in his new house.

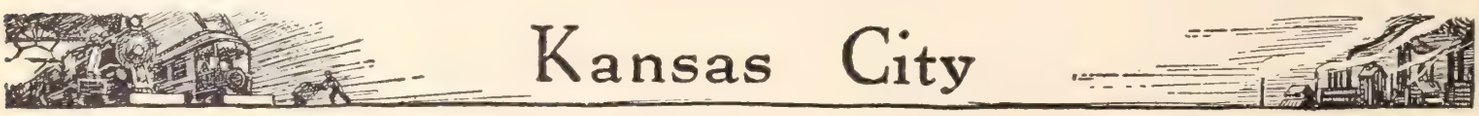
Another arrival from Portland was Bill Drummond, who resigned his position as salesman for the Pathe Exchange in that city and has returned to the family home in Seattle. He has announced no plans for the future.

Mrs. R. B. Lynch, secretary of the Northwest Film Board of Trade of Seattle, is already making plans for her trip to French Lick Springs in May, where she will attend the first annual convention of Film Board secretaries. Other secretaries from the Northwest to make the trip will be E. K. Oppenheimer, of Portland, and Harry Meyer, of Butte.

Jack G. Bower, manager of the First National Exchange, recently received information to the effect that his office has just won the F. N. date drive for the month just ended. The local score of 115.22 just edged out Boston, the latter being second with 113.56.

Neil McGregor, for many years the Deputy U. S. Marshal at Petersburg, Alaska, is at present located in this city and is selecting equipment and furnishings for the theatre that he is constructing in his home town. Mr. McGregor's new house will be the second in Petersburg, and will have a seating capacity of more than 500.

A. J. Kennedy, First National exploiteer, who has been stationed in the Northwest for the last several months, putting over some publicity campaigns on various F. N. releases, left last week for San Francisco and plans to stage a number of stunts for the exchange in the bay city.



Kansas City

WORK on a new Kansas City suburban theatre, to be located at Troost Avenue and Armour Boulevard, will start next month, Mrs. Amy H. Priestly, owner of the property said this week. The house, which will have a seating capacity of 2,200, will be leased by the Superior Theatres, Inc., of which B. H. Phillips is the head. Dodd & Smith, of Kansas City, are the architects.

The Gayety Theatre, Kansas City, which formerly was Columbia Burlesque, but which changed to second-run pictures last fall, temporarily is closed for repairs.

Among the out-of-town exhibitors in the Kansas City market this week were: John Egli, Hickory Theatre, St. Joseph, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

A. A. Renfro, Pathe branch manager at Oklahoma City and former city representative in Kansas City, was a Kansas City visitor this week.

Jimmy Foland, divisional manager for Artic-Nu-Air, is confined to his home because of illness.

Harry Strickland, Warner Bros. branch manager, made a trip into the territory in search of more contracts, as did Harry Taylor, Universal branch manager.

Max Stahl, Educational Home Office representative, also was a Kansas City visitor.

A large part of the Pathe branch office force attended a birthday party at the home of Jack Auslet, city salesman, and R. O. Pearson, branch manager, the birthdays of both men falling on the same date—Wednesday of last week.

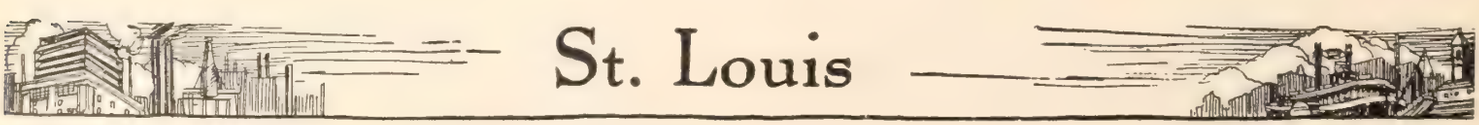
Fred Willoughby, Kansas City representative for Haywood-Wakefield, is learning how to operate a brand new Chevrolet this week.

Donald McPherson, organ representative for the National Theatre Supply Co., has been transferred from Chicago to Kansas City to handle Kilgen organ sales.

Sid L. Haldeman, film veteran, has returned to the film business after several months, accepting a position as Universal representative out of the new Wichita, Kas., branch office.

Leo Hahn, who also joined Universal's sales force, will work out of Wichita.

Burglars broke into the Paramount branch last Sunday, stole several typewriters and did considerable damage.



St. Louis

THE St. Louis Theatre, which plays Orpheum vaudeville in conjunction with a feature motion picture and short subjects, has reduced the Saturday matinee admission price scale to 35 cents for adults and 15 cents for children against the former rates of 50 cents and 25 cents.

The Orpheum Circuit is celebrating the twenty-ninth anniversary of its entrance into St. Louis. In 1898 at the old Columbia Theatre, Sixth and St. Charles streets, which was then advertised "The New Fireproof Columbia Theatre, America's handsomest playhouse," the opening bill of Orpheum vaudeville was presented.

Leonid Leonardi, director of the Ambassador Theatre orchestra of St. Louis, Mo., is running about in a new Chrysler Imperial Sportif. He was one of the first to get the new car.

Governor Sam Baker, of Missouri, other prominent state officials, 157 members of the Missouri General Assembly and the Mayor of Jefferson City, Mo., and minor city officials and other invited guests enjoyed a special screening at the Jefferson Theatre, Jefferson City, Mo., on Tuesday evening, March 22. Manager O'Toole, of St. Louis, arranged the screening and he has since received many hearty endorsements of the picture from Governor Baker and others who viewed it.

W. J. Morgan, general sales manager for Producers Distributing Corporation, was in St. Louis on March 25 and 26.

Gid Stafford plans to open the Town Hall Theatre, Elsinore, Mo.

Charles Daniels has sold the Marshall Theatre, Maplewood, Mo., to Mr. Mitchell.

Jim Drake plans to open a new theatre in East St. Louis to be known as the Drake Theatre.

C. A. Bauerman has opened the Newport, Newport, Ark.

The Pastime Theatre, Elmira, Ark., and the Greenville, Greenville, Mo., are reported to have closed.

South East

DR. J. B. JOHNSTON of Rock Hill, S.C., announces he has plans for a new theatre being drafted by A. D. Gilchrist, a local architect. The News Dispatch states that Dr. Johnston has made agreement with a unit of First National Pictures for operating the theatre at a recent conference.

Dr. H. H. Hutchinson, owner of the Lyric Theatre, Bladenboro, N.C., spent a day along Film Row the past week.

M. E. Wieman, manager of the local branch of Liberty Specialty Film Corporation, has recovered from an attack of "flu."

George Logan, owner of the Globe Theatre, Newbern, N.C., was a visitor along Film Row Monday.

E. D. Turner, president of the Carolina Theatres, Inc., who returned from Pittsburgh to attend the opening of the new theatre at Statesville, has returned to that city with his brother, Stanley Turner, for a brief stay.

Mr. and Mrs. Abe Rosen, of New York, are spending several weeks at the Charlotte Hotel. Mr. Rosen is president of the U. S. Film Transport Corporation with headquarters in Charlotte, and also president of the Rosen Transport [illegible]

A. J. Cook, owner of the Amuzu, Maiden, was along Film Row the past week.

William E. Drumbar, district manager of all Publix theatres in North and South Carolina, now has permanent offices in Charlotte, which will naturally make this city the center of Publix activities in these two states.

The Charlotte Film Board of Trade, at its semi-annual meeting, Monday, for the election of officers, chose the following: H. H. Everett, of Arthur C. Bromberg Attractions, president; John Fuller, of Fox Film Company, vice-president, and Merritt Davis, of Warner Brothers, secretary and treasurer. Appointments of standing committees have not yet been announced.

M. E. Warner, formerly owner of the Vamp Theatre, Barnwell, S.C., announces that he has sold this house to M. C. Diamond and Thomas K. Bolen.

H. R. Berry, owner of the Temple Theatre, Hartsville, S.C., was a visitor on Film Row during the week.

R. W. Early, of the Strand Theatre, Trion, N.C., spent Sunday and Monday in Charlotte.

[illegible] of Stevenson's Theatres, Inc., states that he has purchased two new Simplex projectors, two Cinephor [illegible] and other equipment from the local office of National Theatre Supply Company for his new theatre, at Hendersonville, N.C., which is scheduled to open Monday, March 28.

J. P. Gibson, owner of the Scotland Theatre, Laurinburg, N.C., paid Film Row a visit during the week.

George F. Lenehan, district manager for P.D.C., Southern Division, was in Charlotte during the week, together with L. J. Hackin, district manager for Producers' New England Division.

Gus Mitchell, of the Imperial Theatre, Newton, N.C., visited Film Row this week.

W. F. Lenehan, manager of P.D.C. exchange, is covering the territory in a brand new red roadster.

Wm. Sussman, representative of the booking department of Famous Players-Lasky, New York office, spent Monday and Tuesday in the Charlotte branch.

C. C. Stough, of the Davidson Theatre, Davidson, N.C., was in Charlotte during the week.

[illegible] in North Carolina for Famous Players-Lasky, left Sunday for Atlanta, from where he will be transferred [illegible] the company as salesman.

R. B. Wilbanks, manager of Famous Players-Lasky's Charlotte branch, left Friday for Atlanta, where he will spend several days, returning Monday with his family, who have been visiting in Atlanta for several weeks.

C. J. Brennan, publicity director of the new Carolina Theatre, and E. E. Whittaker, manager of the Imperial Theatre, addressed the Better Films Committee Monday night at the monthly meeting at the Public Library.

The Motion Picture Theatre Owners of Arkansas will hold their convention in Little Rock on April 3rd and 4th. Headquarters will be established at the Lafayette Hotel.

Paul E. Krieger, manager of First National's Louisville exchange, has been given the management of the Cincinnati branch of First National. This is a well merited promotion for Mr. Krieger, who, during his six years as head of the Louisville office, has made a remarkable showing.

Portland, Ore.,

JOHN HAMRICK, owner of the Blue Mouse chain of theatres in the Pacific Northwest, has been in Portland to personally supervise the opening of "Don Juan" and the Vitaphone, now being installed in his local Blue Mouse Theatre. The opening took place on March 25.

Vic Gauntlett, director of exploitation for the Hamrick Theatres, is also on the job to see that the people of Portland are properly informed regarding the new marvel. H. G. Tasker, engineer for the Vitaphone Corporation of Los Angeles, is superintending the installation, and E. J. Cooper, instructor from the New York factory, is here to train the Blue Mouse operators in the handling of the machine.

Ivan MacLean, house manager of the Majestic Theatre, left last week for a four months' tour of the Orient. The Majestic recently closed for extensive alterations, involving an expenditure of $150,000 and approximately five months' time. When it re-opens the interior will have been completely rebuilt, with new equipment throughout. The Majestic was recently added to the chain operating under the United Artists banner.

Fred J. Lucas resigned his position as manager of the Peoples Theatre to assume similar duties for George Guthrie's Salem Theatres. Lucas is an accomplished artist as well as theatre manager and his drawings for newspaper advertisements have attracted widespread attention.

A rumor is current that the Multnomah Theatres Corporation, a ramification of Carl Laemmle's theatrical interests, operating a chain of suburban theatres in Portland, are seeking an East Side location on which to build a 2,000-seat house. The largest theatre they now operate is the Bagdad, which was opened January 14. The Lincoln, a 750-seat house, is the most recent addition to their chain, having been in operation since March 9.

The Peoples Theatre, formerly a thirty-five and fifty cent house, followed its road show run of "Beau Geste" with a policy of straight twenty-five-cent admission, using principally program first-runs, with an occasional second-run of an outstanding hit. With the installation of Vitaphone, the Blue Mouse, which has been the twenty-five-cent downtown theatre for several years, goes to fifty cents. It is likely that many of the former Blue Mouse customers will find a new home for entertainment at the Peoples.

Ground was broken Monday, March 21, for the new office and theatre building which the Weatherly Company will erect at the intersection of Grand Avenue and East Morrison streets. The office building will be twelve stories high and the theatre building five, with a 2,000 seating capacity. W. E. Tebbetts, formerly manager of the Highway and Hollywood (East Side) theatres, will operate the new house.

Plans are being completed by B. Marcus Priteca, Seattle architect, for a new 1,800-seat house for Pantages on the East Side in Portland. The building will be built under the supervision of Earl Newcomb, who served in a similar capacity during the construction of their recently opened West Side house.

Oklahoma

A PREVIEW last Tuesday evening was held in the Pathe screening room to an audience of thirty or more made up of the school board, members of the Izaak Walton League, and newspaper folks.

Roy McGaughey has sold his Liberty Theatre at Foss, Okla., to John Lawrance and O. B. England, of Carter, Okla. Mr. McGaughey is now operating the New Theatre, which he is leasing from S. H. James. Previous to the leasing by McGaughey, the New was under lease by Lisle Boggs.

W. C. Taylor, former exploitation man for Paramount, and "Spot" Dunbar, former exhibitor at Drumright, have joined the Arctic-Nu-Air Controlled Air Systems.

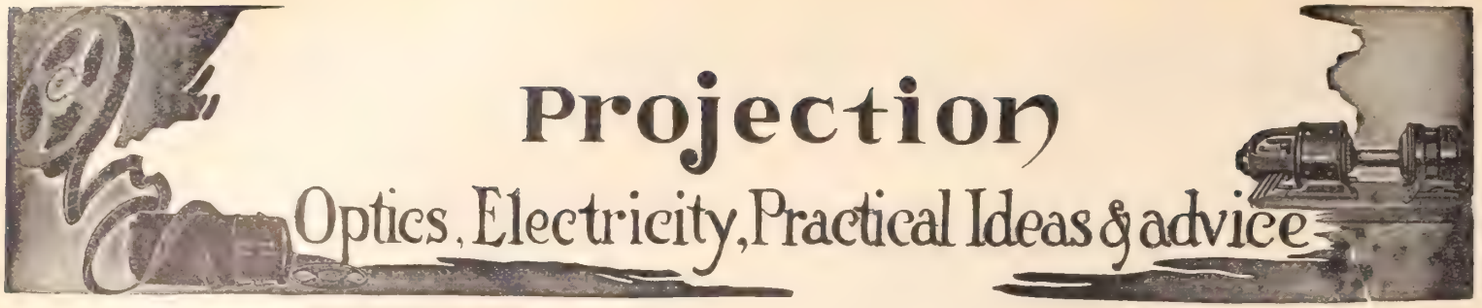
We understand that the old Rex Theatre at Tulsa, which has been closed for a couple of years or so, is being reopened by Willard and Son.

E. V. Weaver was in town this week and closed the deal with the Griffith Amusement Co. for the purchase of their Rex Theatre at Yale, Okla. Mr. Weaver already owns the Yale Theatre there, and now has the entire theatre line-up in Yale.

According to reports this week, the new theatre to be erected in Shawnee, Okla., by the Griffith Amusement Company will be ready for occupancy by June 15th instead of in the fall as first intended. This theatre will seat somewhere between 1,500 and 2,000.

Another theatre for Shawnee is already being prepared for by Jake Jones, the former owner of the Cozy there. This theatre will be opened July 1st.

C. E. Wagner, manager of the Griffith theatres in Elk City, Okla., is starting out on a newly created position of special exploitation man for the Griffith Amusement Company. Mr. Wagner will visit the forty-odd theatres owned by this company in Oklahoma and Texas.



Inquiries and Comments

Effect of Aperture Size on Screen Illumination

PART IV

IN this section of the discussion between Arthur Gray of Boston and the Editor, concerning the possible effect which an increase in the size of the aperture in a motion picture projector would have upon screen intensity, we will give the results of some simple photometric tests which were conducted to check the statements made in the first part of our answer to Gray's arguments. (See preceding issue.)

As will be recalled from a reading of the projection department in last week's issue of the NEWS we claimed that the reason Gray observed an appreciable increase in screen intensity when he opened the iris shutter (in front of the condenser lenses on his Brenkert Effect Projector, on which he conducted the test), and then increased the focal length of the projector lens to keep the size of the projected "spot" the same as it was in the other, shorter, focal length projection lens system, with which the comparison was made, was because the *effective,* or *working,* diameter of the projection lens was increased, and hence, the screen intensity rose in direct proportion to the increase in *effective area* of the lens.

Used "Over-sized" Lens

Gray, in effect, used an "over-sized" projection lens, which, in both cases, was far larger than that required to pick up the entire light beam and consequently, while no change in the *physical* size of the projection lens was made, nevertheless a real change in *effective* size resulted, which was responsible for the increased screen intensity he observed.

The size of the aperture (iris opening) had nothing whatever to do with this increased screen intensity, and if he had used two lenses of, say, one-inch diameter in each case he would not have observed any change in screen intensity when switching from one system to the other.

The fact that Gray conducted his test with a stereopticon optic system was responsible for the natural error he made because it is seldom that the projection lens of such a system, when used with an arc source of light, is completely filled—or reaches the saturation point—with light. The lens is always larger than required, except when such diffusing objects as design slides, etc., are being projected.

If he had used a motion picture projection system, he would not have made this error, because it is seldom—except on very short focal length lenses—that the projection lens is not *completely filled*—or saturated—with light, so that with such a system, any widening of the angle of the light beam passing through the aperture will not result in increased screen intensity unless the *physical* diameter of the projection lens is also increased to pick up this extra light.

Results of Photometric Tests

In the photometric tests conducted, the results of which will now be given, a Macbeth illuminometer, which is generally considered to be the standard portable instrument for accurate results, was used.

No effort was made to achieve extreme accuracy, as it was felt that the nature of the test did not warrant such a procedure since the differences in screen intensity, if they existed at all, would be of a large order. The results of these tests, therefore, are accurate to within 10 per cent, which is satisfactory for our purposes.

Actually the percentage error is less than this, but the limit is 10 per cent.

The first test consisted of duplicating Gray's original test wherein a stereopticon system, as found in the Brenkert effect projector, with an iris shutter in front of the converging condenser lens, was used in combination with a short focal length projection lens of 3 inches diameter (the standard with this particular machine).

For the purpose of obtaining a steady source of light, a 1,000-watt incandescent lamp was used in each of the two systems under comparison. This iris shutter, of the short focal length system, was opened to the point where a "spot," 3 feet 6 inches in diameter was projected onto the screen at a distance of 27 feet.

The intensity of illumination on the screen was then measured and recorded.

The second "stereo" system was exactly the same as the first with the exception that a *long* focal length projection lens was used and the iris shutter opened to the point where a 3 "spot," 3 feet 6 inches in diameter was again formed on the screen at the same distance of 27 feet.

The intensity of illumination with this system was also measured and recorded in the same manner as the first.

We then had two separate stereopticon systems, the same in all respects, except that one used a short focal length projection lens and a small iris opening, whereas the other used a long focal length projection lens with a correspondingly larger iris opening in order to give the *same size of projected "spot"* at the same throw.

Here are the results of the above test.

Illumination Test No. 1

System No. 1

Light source .....1,000 Watt, 120 Volt, incandescent lamp
Projection lens f ...11 inches
Projection distance...27 feet
Iris shutter opening..1 11/16 inches
Size of projected spot.3 feet 6 inches
Intensity of screen illumination .....12.8 foot-candles

System No. 2

Light source .....1,000 Watt, 120 Volt, incandescent lamp
Projection lens f ...17 inches
Projection distance...27 feet
Iris shutter opening..2½ inches
Size of projected spot.3 feet 6 inches
Intensity of screen illumination .....26.5 foot-candles

Immediately after making this test and recording the results, the editor started to look around for the reason for the difference in screen intensity. He had not far to look. One glance at the projection lenses told the story.

The size of the light source image as projected on the face of the 3-inch diameter projection lens in system No. 1 measured 1 x 1¼ inches.

The *effective,* or working, area of this lens was, therefore:

$$\text{Area}=1 \times 1\tfrac{1}{4}$$
$$=1/25 \text{ sq. inches}$$

The rest of the lens area of this 3-inch lens could be tossed out of the window for all the good it did in providing light to the screen.

The size of the light source image, as projected on the face of the 3-inch diameter projection lens in system No. 2, measured 1½ x 1¾ inches.

The *effective area* of this lens was, therefore,

$$\text{Area}=1\tfrac{1}{2} \times 1\tfrac{3}{4}$$
$$=2/625 \text{ sq. inches}$$

Illuminated Increase Due to Larger Effective Lens Area

Now let us compare the two screen intensities, as measured with the photometer with each other. We find that system No. 2 gives a little more than *twice* the intensity as does system No. 1, as follows:

$$\text{Ratio}=\frac{26.5}{12.8}$$
$$=2.07$$

Now let us compare the *effective* lens areas of both systems in order to find out whether this difference in screen intensity can be accounted for in this manner. We have, as follows:

System No. 1, lens area=1.25 sq. inches.
System No. 2, lens area=2.625 sq. inches.

$$\text{Ratio}=\frac{2.625}{1.25}$$
$$=2.10$$

(Continued on following page)

Inquiries and Comments

(Continued from preceding page)

This agrees almost exactly with the ratio of the measured screen intensities and so proves that the larger effective lens area of system No. 2 is responsible for the increased screen intensity obtained with this system.

Total Lumen Comparison

Let us now go back to the iris openings and compare the total lumens passing through each opening with total lumens as measured on the screen.

System No. 1

Iris shutter opening=1-11/16 inches
Area of opening=3.14 x 0.85 x 0.85
=2.27 sq. inches

System No. 2

Iris shutter opening=2½ inches
Area of opening=3.14 x 1.25 x 1.25
=4.91 sq. inches

Ratio=
4.91
2.27
=2.16

The ratio of the respective screen lumens is as follows:

System No. 1

Area of projected 3 ft. 6 in. spot=3.14 x 1.75 x 1.75=9.6 sq. ft.
Measured intensity=12.8 foot-candles.

Lumens=Area x Intensity
=9.6 x 12.8
=123 lumens

System No. 2

Area of projected 3 ft. 6 in. spot=9.6 sq. ft.
Measured intensity=26.5 foot-candles
Lumens=9.6 x 26.5
=255 lumens

The ratio of the screen lumens is therefore:

Ratio=255
123
=2.07

This agrees almost exactly with the ratio of the iris openings, and thus shows that where the projection lens is large enough to accommodate the *full* beam in each case, the screen lumens (hence intensity) will be *directly proportional* to the size of the respective iris openings.

(Concluded in next issue)

Phila. Local Encourages "Better Projection"

Operator's Local No. 307, I.A.T.S.E., of Philadelphia, Pa., have started a school in better projection for their members, the first session of which was held at midnight on Monday, March 7th.

Before a record attendance of almost two hundred members, Irving Samuels, president of the Automatic Devices Company, manufacturers of the Stabilarc motor-generators, addressed the school on the subject of "Current Requirements for Picture Arcs."

The relative advantages and disadvantages of the various forms of current supply for motion picture arcs were thoroughly covered and the popular interest in the subject was evidenced by the numerous questions asked at the conclusion of the talk.

Marr & Colton Workshops Again Increased

[illegible] in the history of the company and that the new contracts on hand for 1927 point to a still greater year. The increase has been a steady growth and it has been necessary again to increase the capacity of their workshops at Warsaw, N.Y. This is the second addition to plant capacity in less than a year. Over 14,000 square feet of floor [illegible]

Steel Furniture Catalogue Off The Press

A new catalogue, entitled "Modern Theatre Seating," has been published by the Steel Furniture Company, 1475 Buchanan Avenue, Grand Rapids, Mich.

This catalogue gives, with full illustrations, a complete line of theatre chairs made by that company.

Free copies of this catalogue may be obtained upon application to the Steel Furniture Company.

Robert Morton Organ Co. Has New Chicago Address

An announcement has been issued from the New York offices of the Robert Morton Organ Company to the effect that this firm's Chicago office was recently moved from the building at 845 So. Wabash Avenue, and is now located at 624 So. Michigan Avenue, Chicago, Ill.

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Colored District Grows

3 De Luxe Theatres Projected in Chicago's Fast Growing Negro Section

ANOTHER big motion picture theatre, the third projected within as many months, is planned for Chicago's rapidly growing colored district.

The latest project is in many ways a composite of the two previously announced and is unusual in some respects. Its roof garden, for instance, will be in the basement. It will be of Moorish architecture, reminiscent of the finest buildings of ancient African civilization, and will cost $1,140,000.

Two sites on South Parkway between 40th and 47th streets are under consideration. The structure is to be known as the Sylvia-Augustine Theatre and Commercial building. It will be five stories in height, topped by a tall tower. The theatre portion will contain at least 2,500 seats, according to promoters of the project.

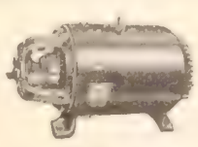
There will be shops on the first and second floors, offices on the upper floors and a Moorish terrace garden inspired by the gardens of the Alhambra in the basement. John Eberson, who designed the Capitol and other theatres controlled by the National Theatres corporation, is the architect, and it is said that the National Theatre Corporation will lease the theatre portion for twenty years.

The building is to be built by the Commonwealth Theatre Corporation composed of Attorney Benjamin A. Browning, E. F. E. Williams, Leon d'Harcourt Cornick and W. F. Parker. Jefferson A. Williams & Co. represent the owners.

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National Supply Carries Large Relief Stock

According to report, the National Theatre Supply Company has over $120,000.00 (actual replacement value) invested in such equipment as projectors, mechanisms, intermittent movements, lenses, motors, generators, etc., which are kept on hand in all of their 31 branch stores ready for relief and emergency cases that may develop in theatres which the company serves.

At first thought this seems to be an unwarranted investment; but according to an official of the National organization, "it is one of the necessities of the business and by reason of it we are able to render a service that is needed in the theatre industry and we feel that this investment in emergency apparatus is completely justified."

Wide Interest Shown in Equipment Drive

Wide interest is already being shown in the campaign now being launched by the Theatre Equipment Association.

Membership in this organization is composed of the leading manufacturers, distributors and dealers throughout the United States and Canada.

It is a thoroughly independent movement to offer to exhibitors the services of that Association and its members to improve business conditions in the Motion Picture Industry.

The Association has adopted the slogan: "Better Equipment Means Better Business." This slogan, says Mr. Hertner, was adopted as a result of considerable discussion and the unanimous opinion that larger patronage invariably follows better equipment in the theatre.

Exhibitors are invited to write to the offices of the Association. Questions or problems will be handled by the respective members as every member of this Association is in position and eager to give constructive help in this way to the thousands of exhibitors throughout the country.

The officers and directors of the Association are as follows: J. H. Hertner, president; S. A. Louis, vice-president; S. S. Behrends, treasurer; S. S. Behrends, J. C. Brown, Walter Green, John H. Hertner, S. A. Louis, J. E. McAuley, I. L. Nixon, Irving Samuels and C. D. Struble.

The manufacturer and dealer members of this Association have large trained forces who are experts in their respective lines. It is really astonishing the wealth of technical information that can be secured through this organization if the exhibitor will take advantage of this information.

The Association is desirous of adding to its membership, as it is open to reliable manufacturers and dealers who wish to join in this movement.

Correspondence should be addressed to the Theatre Equipment Association, Old Colony Building, Chicago, Ill.

S. M. P. E. Arranging Fine Norfolk Program

W. C. Kunzman, chairman of the Arrangements Committee of the spring meeting of the Society of Motion Picture Engineers to be held at the Hotel Monticello, Norfolk, Va., April 25th to 28th, announces that a splendid social and business program is being arranged. In addition to a number of features specially prepared for the ladies, there will be a golf tournament and oyster roast at Virginia Beach.

Twenty-nine papers have already been sent in and a full list of these will be given out at a later date.

The industry in all its branches is beginning to come to a better realization of the importance of the conventions of the Society of Motion Picture Engineers and it is believed that there will be an exceptionally large attendance at the Norfolk meeting.

Heywood-Wakefield Issues New Catalogue

The Heywood-Wakefield Company, of Boston, Mass., has just published a very attractive catalogue on theatre seats.

This book contains illustrations of the complete line of theatre seats made by that company.

Copies of this catalogue may be had upon request from the Heywood-Wakefield Company, 209 Washington Street, Boston, Mass.

Prosperity Continues in Equipment Field

Further indication of prosperity among equipment manufacturers in the motion picture field is evidenced in a recent communication from the Kilgen Organ Company, reporting that during the past thirty days they have received several new orders, all well scattered throughout the country.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. S. R. indicates State Right release.

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost a Lady	Marie Prevost	Prod. Dist. Corp	5702 feet	
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Battling Butler	B. Keaton-S. O'Neil	M-G-M	6970 feet	Sept. 4
Bells, The	Lionel Barrymore	Chadwick	6300 feet	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	4100 feet	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M	6169 feet	
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6420 feet	July 31
Conquering Power, The (reissue)	Valentino-Terry	M-G-M	6814 feet	
Dame Chance	J. Johnston-R. Frazer-G. Astor-M. Carr	American Cinema	6790 feet	
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 2
Devil Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6950 feet	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Pathe	5888 feet	Sept. 11
Flaming Frontier	Gibson-A. Cornwall-D. Farnum	Universal	8829 feet	April 17
Flashing Fangs	Ranger (Dog)	F. B. O	4853 feet	
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Pathe	4500 feet	Sept. 18
Forlorn River	Jack Holt	Paramount	5992 feet	
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Going the Limit	George O'Hara	F. B. O	4265 feet	
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Hair-Trigger Baxter	Bob Custer	F. B. O	4690 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5038 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	5811 feet	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, The	George Walsh	Excellent Pictures	5700 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6411 feet	Aug. 21
Marriage Clause, The	F. X. Bushman-Dove	Universal	7680 feet	July 3
Marriage License ?	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6741 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Out of the West	Tom Tyler	F. B. O	4609 feet	
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 31
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	C. Hale-J. King	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5477 feet	July 24
Strong Man, The	H. Langdon-P. Bonner-G. Astor	First National	6882 feet	Sept. 18
Subway Sadie	Mackaill-Mulhall-C. Murray	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Unknown Treasure	R. Agnew-G. Hulette	Sterling Pict	5643 feet	
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	N. Shearer-C. Nagle	M-G-M	6025 feet	Oct. 9
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Wolf Hunters, The	Robert McKim	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
Woman's Heart, A	E. Bennett-E. Earle	Sterling Pict	4993 feet	
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	7786 feet	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Adorable Deceiver, The	Alberta Vaughn	F. B. O	4879 feet	
Alaskan Adventures	Special Cast (Art Young)	Pathe	5673 feet	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day-G. K. Arthur	M-G-M	5584 feet	
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7181 feet	Nov. 20
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dangerous Friends	T. R. Barnes-G. Short-A. Hoyt	Sterling Pict	5087 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict	5377 feet	
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Dude Cowboy, The	Bob Custer	F. B. O	4953 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount	7250 feet	Nov. 27
Fighting Marine, The	Gene Tunney	Pathe	[illegible]	
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	[illegible]	
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
Gay Deceiver, The	L. Cody-M. Day-C. Meyers	M-G-M	6624 feet	
Gorilla Hunt, The	Special Cast	F. B. O	4800 feet	June 26
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. [illegible]
High Flyer, The	Reed Howes	Rayart	5610 feet	
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas	5960 feet	
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
Lure of the West	Eileen Sedgwick	Chesterfield	4311 feet	
Magician, The	A. Terry-P. Wegener	M-G-M	6960 feet	Nov 6
Man From the West	Art Acord	Universal	4474 feet	Dec. 11
Man in the Shadow, The	M. Stedman-D. Torrence-M. McAlister	American Cinema	5663 feet	
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6856 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Prince of Tempters, The	Lyon-Moran-de Putti	First National	7780 feet	Oct. 30
Private Izzy Murphy	Geo. Jessel-P. R. Miller	Warner Bros	7889 feet	Nov. 27
Quarterback, The	R. Dix-E. Ralston	Paramount	7114 feet	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	Dec. 4
Risky Business	Vera Reynolds	P. D. C	6594 feet	
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	J. Daugherty-B. Mehaffey	Universal	5865 feet	Aug. 28
Shameful Behavior	E. Roberts-H. Tucker	Famous Attractions	5218 feet	
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart	5241 feet	
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	5998 feet	Oct. 16
Syncopating Sue	C. Griffith-T Moore	First National	6770 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E. Novak	Fox	4691 feet	
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
War Paint	T. McCoy-P. Starke	M-G-M	5032 feet	Dec. 4
West of Broadway	Priscilla Dean	Prod. Dist. Corp	5186 feet	
West of Rainbow's End	Jack Perrin	Rayart	4829 feet	
When the Wife's Away	G. K. Arthur-D. Revier	Columbia Pictures	5330 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	J. Schildkraut-B. Love-R. Schildkraut	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Pathe	4447 feet	
April Fool	Alexander Carr	Chadwick	7100 feet	Nov. 20
Bardleys the Magnificent	J. Gilbert-E. Boardman	M-G-M	8536 feet	Oct. 23
Bred In Old Kentucky	Viola Dana	F. B. O	5285 feet	
Breed of the Sea	R. Ince-M. Livingston	F. B. O	6450 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	Nov. 27
Cat's Pajamas, The	Bronson-Cortez	Paramount	5863 feet	
City, The	J. Gaynor-W. McGrail	Fox	5508 feet	Nov. 27
Desert's Toll, The	F. McDonald-K. Key-T. Santschi	M-G-M	5376 feet	
Everybody's Acting	Betty Bronson	Paramount	6139 feet	Nov. 27
Exit Smiling	B. Lillie-J. Pickford	M-G-M	6461 feet	
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M	6567 feet	Dec. 11
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
For Wives Only	Marie Prevost	Prod. Dist. Corp	5800 feet	Dec. 25
Four Horsemen of the Apocalypse, The (reissue)	Valentino-Terry	M. G	11,273 feet	
Great Gatsby, The	Warner Baxter	Paramount	7296 feet	Dec. 11
He-Man's Country, A	Dick Hatton	Rayart	4620 feet	
Hidden Loot	Jack Hoxie	Universal	4753 feet	Aug. 21
Hi-Jacking Rustlers	Jack Perrin	Rayart	4935 feet	Mar. 11
His New York Wife	E. Clayton-A. Day-von Eltz	Famous Attractions	5294 feet	Dec. 4
Josselyn's Wife	Pauline Frederick	Tiffany	5726 feet	Dec. 11
Kentucky Handicap, The	Reed Howes	Rayart	5420 feet	
King of the Saddle	Bill Cody	Assoc. Exhib	4519 feet	
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Masked Woman, The	Anna Q. Nilsson	First National	5434 feet	
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6350 feet	Nov. 20
Mountain Eagle	Nita Naldi	Artlee Pictures	5302 feet	
Nervous Wreck, The	H. Ford-P. Haver	Prod. Dist. Corp	6730 feet	Oct. 23
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R. McKee-E. Murphy	Sterling Pictures	4049 feet	
Outlaw Express, The	Leo Maloney	Pathe	5479 feet	Nov. 20
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp	6695 feet	Dec. 11
Popular Sin, The	Vidor - Nissen - C. Brook	Paramount	6244 feet	Dec. 31
Prowlers of the Night	Fred Humes	Universal	4390 feet	
Rambling Galoot, The	Buddy Roosevelt	Pathe	4438 feet	
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov. 20
Silent Lover, The	Milton Sills	First National	6500 feet	Nov. 27
Silent Power, The	Ralph Lewis	Lumas	6100 feet	

Feature	Star	Distributed by	Length	Reviewed
Sin Cargo	S. Mason-R. Frazer	Tiffany	6147 feet	Jan. 7
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
Speed Cop, The	Billy Sullivan	Rayart	4972 feet	
Stepping Along	J. Hines-M. Brian	First National	7038 feet	Nov. 27
Tentacles of the North	A. Calhoun-G. Glass	Rayart	5998 feet	
There You Are	C Nagel-E. Roberts	M-G-M	5682 feet	
Timid Terror, The	G. O'Hara-E. Yorke	F. B. O.	4892 feet	Jan. 7
Tin Hats	Windsor-Nagle-Roach-G. Cooper	M-G-M	6598 feet	Dec. 18
Tom and His Pals	Tom Tyler	F. B. O.	4346 feet	
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	C. Moore-K. Harlan	First National	7833 feet	Jan. 7
Unknown Cavalier, The	K. Maynard-K. Collins	First National	6595 feet	
Upstage	N. Shearer-O. Shaw	M-G-M	6048 feet	Dec. 4
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin-Tin-Tin	Warner Bros	5810 feet	Dec. 18
Wings of the Storm	R. Howes-V. Faire	Fox	5244 feet	Dec. 11
Winning Wallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Wolves of the Desert	Ben Wilson	Rayart	4168 feet	

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bad Man's Bluff	Buffalo Bill, Jr.	Pathe	4441 feet	Jan. 7
Bandit Buster, The	Buddy Roosevelt	Pathe	4468 feet	
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox	5242 feet	Jan. 7
Better Way, The	R. Ince-D. Revier	Columbia Pictures	5540 feet	
Blond Saint, The	Kenyon-Stone	First National	6800 feet	Dec. 4
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Border Whirlwind, The	Bob Custer	F. B. O.	4862 feet	
Call of the Wilderness	Sandow (Dog)	Pathe	4218 feet	
Canadian, The	Thomas Meighan	Paramount	7753 feet	Dec. 18
Canyon of Light	Tom Mix	Fox	5399 feet	Dec. 25
Corporal Kate	Vera Reynolds	Prod. Dist. Corp	7460 feet	Dec. 25
Cruise of Jasper B, The	La Rocque-Harris	Prod. Dist. Corp	5870 feet	
Desert Valley	Buck Jones-V.B.Faire	Fox	5500 feet	Jan. 7
Exclusive Rights	L. Rich-G. Whitman-R.McKee-G.Glass	Famous Attractions	6087 feet	
Faust	E. Jannings-C. Horn-O. Ekman	M-G-M	8110 feet	Dec. 25
Flaming Fury	Ranger (Dog)	F. B. O.	4464 feet	
Flesh and the Devil, The	J. Gilbert-G. Garbo-L. Hanson	M-G-M	8759 feet	Jan. 21
Flying High	Wm. Fairbanks-A. Calhoun	Lumas	4698 feet	
Gallant Fool, The	Billy Sullivan	Rayart	4575 feet	
Going Crooked	B. Love-O. Shaw	Fox	5345 feet	Dec. 25
Her Big Night	Laura La Plant	Universal	7603 feet	Aug. 28
In Broncho Land	Dick Hatton	Rayart	4583 feet	
Just Another Blonde	Mackaill-Mulhall-L. Brooks-Collier, Jr.	First National	5603 feet	Dec. 25
Ladies at Play	Hughes-Kenyon-Fazenda	First National	6119 feet	Dec. 11
Lazy Lightning	Art Acord	Universal	4572 feet	
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount	6075 feet	Dec. 18
Love's Blindness	Starke-Moreno	M-G-M	6023 feet	
Man Bait	Marie Prevost	Prod. Dist. Corp	5947 feet	Feb. 4
Man of the Forest	G. Hale-J. Holt	Paramount	5187 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5200 feet	Nov. 6
Money to Burn	Devore-MacGregor	Lumas	6100 feet	Dec. 11
Night Owl, The	Reed Howes	Rayart	5080 feet	
One Hour of Love	J. Logan-R. Frazer	Tiffany	6454 feet	Jan. 7
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Readin','Ritin','Rithmetic	E.Marion-G. White	Artlee Pictures	4983 feet	
Redheads Preferred	M. Daw-T. von Eltz-R. Hitchcock	Tiffany	5278 feet	Jan. 3
Red Hot Hoofs	Tom Tyler	F. B. O.	4681 feet	Nov. 13
Regular Scout, A	F. Thomson-O. Hasbrouck	F.B.O.	5601 feet	Dec. 31
Remember	D. Phillips-E. Metcalf	Columbia Pictures	5495 feet	
Ridin' Gent, A	Jack Perrin	Rayart	5027 feet	
Rose of the Tenements	J. Harron-S. Mason	F. B. O.	6678 feet	
Smoke Eaters	Landis-Hawley	Rayart	5716 feet	
Stolen Ranch	Fred Humes	Universal	4578 feet	
Stranded in Paris	Bebe Daniels	Paramount	6106 feet	Dec. 25
Striving For Fortune	George Walsh	Excellent Pictures	5300 feet	
Summer Bachelors	A. Forrest-Bellamy-M. Moore	Fox	6782 feet	Dec. 31
Sunshine of Paradise Alley	Barbara Bedford	Chadwick	6900 feet	
Third Degree	D. Costello-J. Robards-L. Dresser-R. Fellowes	Warner Bros	7647 feet	Jan. 14
Uneasy Payments	A. Vaughn-J. Luden	F. B. O.	4770 feet	Feb. 18
Valencia	M.Murray-L.Hughes-R. D'Arcy	M-G-M	5580 feet	Jan. 7
West of the Law	Ben Wilson	Rayart	4937 feet	
White Black Sheep, The	R. Barthelmess-P. R. Miller	First National	6798 feet	Dec. 18
Whole Town's Talking, The	E. Horton-V. L. Corbin	Universal	6662 feet	Aug. 14
Winning of Barbara Worth	Colman-Banky	United Artists	8757 feet	Dec. 18

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Auctioneer, The	G.Hughes-Nixon-Sidney	Fox	5686 feet	Jan. 28
Blonde or Brunette	Menjou-Nissen-Marchal	Paramount	5872 feet	Jan. 28
Cactus Trails	Bob Custer	F. B. O.	4889 feet	Jan. 21
California or Bust	George O'Hara	F. B. O.	4659 feet	
Cheerful Fraud, The	Reginald Denny	Universal	6968 feet	Dec. 18
Cyclone Cowboy, The	Wally Wales	Pathe	4447 feet	Jan. 28
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros	6972 feet	
Driven From Home	V. L. Corbin-S. Lewis-V. Pearson	Chadwick	6893 feet	
Finger Prints	L.Fazenda-J.Murray	Warner Bros.	7031 feet	
First Night, The	B. Lytell-D. Devore	Tiffany	5500 feet	Feb. 18
General, The	Buster Keaton	United Artists	7440 feet	Feb. 25
God's Great Wilderness	L. Rich-J. Bennett-M. Carr	American Cinema	5398 feet	
Heroes of the Night	Landis-Nixon-R. Lease	Lumas	6750 feet	Jan. 28
Her Father Said No	D. O'Shea-M. Brian	F. B. O.	6908 feet	Jan. 7
Homestruck	V. Dana-N. Barrie-A. Brooks	F. B. O.	5613 feet	Jan. 28
Hotel Imperial	Pola Negri	Paramount	7091 feet	Jan. 21
Husband Hunters, The	M. Busch-W. Heirs-M. Harris	Tiffany	5600 feet	Mar. 11
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Jewels of Desire	P. Dean-J. Bowers	Prod. Dist. Corp	5427 feet	
Jim the Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp	5324 feet	Jan. 7
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M	6781 feet	Mar. 4
Kid Brother, The	Harold Lloyd	Paramount	7654 feet	Feb. 4
Lady in Ermine	C. Griffith-F. X. Bushman	First National	6400 feet	Jan. 14
Last Trail, The	T. Mix-C. Geraghty	Fox	5190 feet	Feb. 11
Lightnin' Lariats	T. Tyler-D. Dunbar	F. B. O.	4536 feet	
Little Journey, The	Haines - Windsor - Carey	M-G-M	6088 feet	Jan. 14
Loco Luck	A. Acord-F. Wray	Universal	4827 feet	Jan. 7
Long Loop, The	L.Maloney-E.Gilbert	Pathe	5934 feet	Jan. 28
Lunatic at Large, The	L. Errol-Mackail	First National	5521 feet	Feb. 11
Masked Woman, The	A. Nilsson-H. Blinn-E. Hanson-R. Roland	First National	5434 feet	
Michael Strogoff	Ivan Moskine	Universal	9315 feet	Dec. 4
Misplaced High-Brows	H.Madsen-Karl Schenstrom	Imported Pic. (S.R.)		
Music Master, The	A. Francis-L. Moran-N. Hamilton	Fox	7754 feet	Feb. 14
Mystery Brand, The	Ben Wilson	Rayart	4763 feet	
Night of Love, The	Colman-Banky	United Artists	7600 feet	Feb. 4
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp	6741 feet	Mar. 11
Oh, Baby!	D. Butler-M. Kennedy-C.Hale-Little Billy	Universal	7152 feet	Aug. 21
One Increasing Purpose	Lowe-Allison-Lee	Fox	7677 feet	Jan. 14
One Man Game, A	F. Humes-F. Wray	Universal	4689 feet	Feb. 11
On the Boulevard (German film)	Lillian Harvey	Imported Pictures (S. R.)		
Paradise for Two	R. Dix-B. Bronson	Paramount	6187 feet	Feb. 11
Perfect Sap, The	P. Starke-Lyon	First National	5982 feet	Jan. 21
Play Safe	M. Banks-V. L. Corbin	Pathe	4915 feet	Feb. 4
Potters, The	W.C.Fields-M.Alden	Paramount	6680 feet	Feb. 4
Red Mill, The	M.Davies-O.Moore	M-G-M	6337 feet	Feb. 25
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Rough and Ready	J. Hoxie-E. Gregory	Universal	4409 feet	Jan. 7
Scarlet Letter, The	L. Gish-L. Hanson-H. B. Walthal-K. Dane	M-G-M	8229 feet	Aug. 21
Scorcher, The	Reed Howes	Rayart		
Show Girl, The	M. Harris-G. Glass-M.Carr-R.McKim	Rayart	5201 feet	
Show, The	Gilbert-Adoree-L. Barrymore	M-G-M	6308 feet	Mar. 25
Silent Rider, The	H. Gibson-B. Mehafey	Universal	5879 feet	Jan. 7
Slums of Berlin, The	E. Nissen-B. Goetzke-M. Christians	Imported Pic. (S.R.)	6712 feet	Feb. 4
Smiling Billy	Billy Sullivan	Rayart		
Speeding Hoofs	Dick Hatton	Rayart		
Stage Madness	V.Valli-L.Tellegan-T. Carmenati	Fox	5320 feet	Feb. 11
Stolen Pleasures	Revier-Tucker-Chadwick-Whitman	Columbia Pictures	5064 feet	
Tarzan and the Golden Lion	J. Pierce-E. Murphy	F. B. O.	5807 feet	Mar. 25
Tell It to the Marines	Chaney-Haines-Boardman-C. Meyers	M-G-M	8800 feet	Jan. 7
Tongues of Scandal	Desmond-Busch-Hallor	Sterling Pict.	5253 feet	
Upstream	E. Foxe-Hitchcock-N. Nash	Fox	5510 feet	Feb. 11
Wandering Girls	M. Harris-D. Revier-R. Agnew	Columbia Pictures	5426 feet	
Where North Holds Sway	Jack Perrin	Rayart		
Winners of the Wilderness	Tim McCoy-J. Crawford-R. D'Arcy	M-G-M	6343 feet	
Wolf's Clothing	Miller-Blue	Warner Bros	7068 feet	Jan. 28
Wolves of the Air	J. Walker-M. Harris	Sterling Pict.	5414 feet	
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Action Craver, The	Dick Hatton	Rayart		
Affair of the Follies, An	Stone-Dove-Hughes	First National	6433 feet	Mar. 11
Altars of Desire	M. Murray-Tearle	M-G-M	6037 feet	
Ankles Preferred	M. Bellamy-L. Gray	Fox	5498 feet	
Bachelor's Baby, The	H. Chadwick-H. Meyers	Columbia	5260 feet	
Between Dangers	Buddy Roosevelt	Pathe	4533 feet	Feb. 11
Broken Gate, The	D. Phillips-Wm. Collier, Jr.-J. Arthur	Tiffany		
Burnt Fingers	E.Percy-G.O'Hara	Pathe	5854 feet	Feb. 18
Butterflies in the Rain	Kirkwood-La Plante	Universal	7319 feet	Jan. 7
Cheaters	O'Malley-H.Ferguson-Hackathorne	Tiffany	6023 feet	Mar. 25
Denver Dude, The	Hoot Gibson	Universal	5292 feet	Feb. 25
Don Mike	F. Thomson-R. Clifford	F. B. O.	5723 feet	Mar. 4
Easy Pickings	Nilsson-K. Harlan	First National	5400 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp	7017 feet	
Final Extra, The	M. De La Motte-G. Withers	Lumas	6000 feet	Feb. 25
Fire Brigade, The	M. Avoy-C. Ray	M-G-M	8716 feet	Dec. 31
Galloping Gobs, The	Buffalo Bill, Jr.	Pathe	4524 feet	Feb. 25
Gay Old Bird, The	L. Fazenda-J. Murray-J. Winton	Warner Bros	6284 feet	Mar. 25
Getting Gertie's Garter	M.Prevost-C.Ray	Prod. Dist. Corp	6859 feet	Feb. 18
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr.	Paramount	6532 feet	Dec. 4
Hills of Kentucky	Rin-Tin-Tin	Warner Bros	6271 feet	Mar. 4
His Rise to Fame	G. Walsh-P. Shaw	Excellent Pictures	5790 feet	Mar. 11
It	A. Moreno-C. Bow	Paramount	6452 feet	Feb. 18
Laffin' Fool, The	Jack Perrin	Rayart		
Let it Rain	D.MacLean-S.Mason	Paramount	6052 feet	Mar. 18
London	Dorothy Gish	Paramount	5584 feet	Nov. 6
Love's Greatest Mistake	W. Powell-E. Brent-J. Dunn	Paramount	6007 feet	Mar. 11
Magic Garden, The	M. Morris-R. Keene	F. B. O	6807 feet	Feb 25
Marriage	V. Valli-A. Durant-G. McConnell	Fox	5440 feet	Feb. 25
McFadden's Flats	C. Murray-Conklin	First National	7846 feet	Feb. 25
Midnight Watch, The	R .Stewart-M. McAlister-D. Torrence	Rayart		
Mon'cey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox	5500 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6413 feet	Apr. 1
New York	Cortez-Wilson-E. Taylor	Paramount	6877 feet	Feb. 11

Feature	Star	Distributed by	Length	Reviewed
Overland Stage, The	K. Maynard-K. Collins	First National	6892 feet	
Price of Honor, The	Rewer McGregor	Columbia Pictures		
Quarantined Rivals	R. Agnew-K. Collins	Lumas	5[illegible] feet	
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Romance of an Actress	B Bedford	Chesterfield		
Rubber Tires	B. Love-H. Ford	Prod. Dist. Corp	6303 feet	Mar. 25
Salvation Jane	Viola Dana	F. B. O		
Silky Anne	Constance Talmadge	First National		
Sorrows of Satan, The	Menjou-de Putti-Cortez-Dempster	Paramount	8691 feet	Oct. 23
Steeplechase, The		Tiffany		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M	6289 feet	Mar. 25
Understanding Heart, The	F. X. Bushman, Jr.-Meyers-Crawford	M-G-M	6657 feet	
Valley of Hell, The	F McDonald-E. Murphy	M-G-M	4070 feet	
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
War Horse, The	B. Jones-L. Todd	Fox	4976 feet	Feb. 18
Western Whirlwind, The	Jack Hoxie	Universal	4967 feet	
Women Love Diamonds	Starke-O. Moore-L. Barrymore-G. Lee	M-G-M	6365 feet	
Wreck, The	S. Mason-M. MacGregor	Columbia Pictures	5631 feet	
Wrong Mr. Wright, The	Jean Hersholt	Universal	6459 feet	Mar. 4
Yellow Streak, A	Ben Wilson	Rayart		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4143 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures		
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Brides Will be Brides	Laura La Plante	Universal		
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures		
Broncho Twister, The	T. Mix-H. Costello	Fox	5435 feet	Apr. 1
Casey at the Bat	W.Beery-S.Holloway	Paramount		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox		
Demi-Bride, The	N. Shearer-L. Cody-C. Meyers	M-G-M	6886 feet	Apr. 1
Enchanted Island	H. B. Walthall	Tiffany		
Flaming Timber		Tiffany		
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heart of Salome	A. Rubens	Fox		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian	First National	6161 feet	
His Dog	Rod La Rocque	Prod. Dist. Corp		
Is That Nice?	G. O'Hara-D. Hill	F. B. O		
Kiss in a Taxi, The	Bebe Daniels	Paramount	6349 feet	Apr. 1
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert	Pathe	5814 feet	Mar. 11
Metropolis (road show)	Special Cast	Paramount	10400 feet	Mar. 18
Mr. Wu	Chaney-Adoree-Forbes	M-G-M		
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P.O'Malley-Busch	Universal	6807 feet	Feb. 4
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9120 feet	Apr. 1
Rich But Honest		Fox		
Riders of the West	Ben Wilson	Rayart		
Romantic Rogue, The	Reed Howes	Rayart		
Saddle Jumpers	Dick Hatton	Rayart		
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M		Apr. 1
Sonora Kid, The	Tom Tyler	F. B. O	4565 feet	Mar. 11
Speed Boy, The	Dick Talmadge	Universal		
Tearin' Into Trouble	Wally Wales	Pathe	5 reels	
Terror of the Bar X	Bob Custer	F. B. O		
Thunderbolt's Tracks	Jack Perrin	Rayart		
Tip Toes	D. Gish-W. Rogers	Paramount		
Too Many Women	Norman Kerry	Universal		
Trouble Shooter, The	Billy Sullivan	Rayart		
Turkish Delight	Faye-R.Schildkraut-K. Thomson	Prod. Dist. Corp		
Venus of Venice, The	C. Talmadge-Moreno	First National	6322 feet	
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
When a Dog Loves	Ranger (Dog)	F. B. O		
Whispering Sage	B. Jones-N. Joyce	Fox		
White Gold	J.Goudal-G.Bancroft	Prod. Dist. Corp	6198 feet	Mar. 25
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	Apr. 1

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Ain't Love Funny ?	Alberta Vaughn	F. B. O		
Afraid to Love	F. Vidor-C. Brook-M. Carr	Paramount		
Arizona Bound	Gary Cooper	Paramount		
Backstage		Tiffany		
Brute, The	Monte Blue	Warner Bros		
Cabaret (tentative)	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount		
Camille	N. Talmadge-A. B. Francis	First National		
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M		
Children of Divorce	Bow-Ralston-Cooper	Paramount		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Country [illegible]	D. Mackaill-L. Yost-Collier, Jr.-L. Sherman-I. Keith	First National		
Country Doctor, The	[illegible]	First [illegible] Corp		
Country of the Pharaohs	[illegible]	F. B. O		
Evening Clothes	A. Moreno-L. Barrie	[illegible]		
Fashions for Women	E. Ralston-E. Hanson-E. Horton	Paramount		
Fighting Comedian, The	Ralph Graves	Pathe		
Forty Winks	D. Mackaill	First National		
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M-G-M		
Grand Peppers, The		Fox		
Gun Gospel	Ken Maynard	First National		
Hard Fists	Art Acord	Universal	4481 feet	
Hey, Hey, Cowboy	Hoot Gibson	Universal	5378 feet	
Horse Shoes	Monty Banks	Pathe	6 reels	
In Old [illegible]	O Brien-Peter Lynn	Fox		
Knockout Reiley	R. Dix-M. Brian	Paramount		
Long Pants	Harry Langdon	First National		
Lover	Norman Kerry	M-G-M		
Married Alive	Livingston-M. Moore	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros		
Mother	Belle Bennett	F. B. O	6685 feet	Mar. 18
Naughty Nannette	V.Dana-Ed Brownell	F. B. O		
Night Bride, The	M.Prevost-H. Ford-T. Edeson	Prod. Dist. Corp		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Poor Nut, The	J. Mulhall-G. Olmstead-C. Murray	First National		
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany		
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	Wm. Desmond	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	5 reels	
Ritzy	B. Bronson-J. Hall-G. Short	Paramount		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Rookies	K. Dana-M. Day-G. K. Arthur-T. O'Brien	M-G-M		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Somewhere in Sonora	Ken Maynard	First National	5711 feet	
Special Delivery	E. Cantor-G. Bancroft-J. Ralston	Paramount		
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Tillie the Toiler	Davies-M. Moore	M-G-M		
Too Many Crooks	M.Davies-G.Brancroft-G. Whitman	Paramount		
Vanity	L.Joy-A.Hale-C.Ray	Prod. Dist. Corp		
Wild Geese		Tiffany		
Winning Oar, The	George Walsh	Excellent Pictures		

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	Apr. 1
Broncho Buster, The	Fred Humes	Universal	5 reels	
Climbers, The	Irene Rich	Warner Bros		
Don Desperado	Leo Maloney	Pathe	6 reels	
Down the Stretch	Agnew-Nixon	Universal		
Eyes of the Totem, The	W.Hawley-T.Santschi	Pathe	7 reels	
Fighting Hombre, The	Bob Custer	F. B. O		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Heart Thief, The	J. Schildkraut-L. de Putti	Prod. Dist. Corp		
Hints to Lovers	Bebe Daniels	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp		
Love Thrill, The	La Plante-T. Moore	Universal		
Prairie King, The	Hoot Gibson	Universal		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Silver King Comes Thru	F.Thomson-E.Murphy	F. B. O		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Snowbound		Tiffany		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Back to Nature (tentative)	Richard Dix	Paramount		
Beware Shoppers, The	M. Busch-W. Crane	Tiffany		
Beware of Widows	La Plante-T. Moore	Universal		
Bulldog Pluck	Bob Custer	F. B. O		
Claw, The	Kerry-Windsor	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Drums of the Desert (tentative)	W. Baxter	Paramount		
Ladies of Leisure		Tiffany		
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6155 feet	Apr. 1
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Prod		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Squads Right		Tiffany		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Whirlwind of Youth, The	L. Moran-J. Hall-D. Keith-L. Kent	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative)	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O.		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adventure	Victor McLaglen	Fox		
Advice to the Lovelorn		Universal		
Air Raiders, The	Al Wilson	F. B. O.		
Alex the Great		F. B. O.		
Alias the Deacon	Jean Hershott	Universal		
American Beauty	B. Dove	First National		
American Eagle, The	R. Keane-B. Kent	Universal		
Anna Karenina	J. Eagels-V. Varconi	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
A. W. O. L.	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O.		
Babe Comes Home	Babe Ruth-A. Q. Nilsson	First National		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Bad Little Good Girl		Chadwick		
Balaoo	V. McLaglen	Fox		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barnum (road show)	Wallace Beery	Paramount		
Beau Gueste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount	10 reels	Sept. 11
Beau Sabreur	E. Ralston	Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bed and Board (tentative)	L. Stone-Nilsson	First National		
Behind the Lines	Sandow (Dog)	Pathe		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Ben-Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Bennie	Colleen Moore	First National		
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros	9481 feet	Oct. 23
Be Yourself	Raymond Griffith	Paramount		
Big Sneeze, The	Wallace Beery	Paramount		
Bigger They Are, The	George O'Hara	F. B. O.		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D.		Universal		
Bitter Apples	M. Blue-M. Loy	Warner Bros		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory (road show)	M. Blue	Warner Bros		
Black Tears		Gorman Pictures		
Blood Ship, The	H. Bosworth	Columbia		
Boaster, The	R. Holt-G. Grey	Gerson (S. R.)	5200 feet	
Branded	Bob Custer	F. B. O.		
Branding Iron, The	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Broadway Nights	L. Wilson-S. Hardy	First National		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Burning Gold	H. Rawlinson-S. Palmer-S. Lewis	Elbee Pict. (S. R.)	5400 feet	
Burning Up Broadway		Sterling Pictures		
Butter and Egg Man, The	H. Langdon	First National		
Buttons	Jackie Coogan	M-G-M		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Call in the Night, A		Tiffany	5000 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Cat and the Canary, The	Laura La Plante	Universal		
Certain Young Man, A	Novarro-Adoree-W. Louis-C. Myers	M-G-M		
Chains	Bennett-Colman	United Artists		
Charity Ball, The		M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Cheating Danger	Dick Talmadge	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O.		
Chinese Parrot, The	C. Veidt-M. Nixon-H. Bosworth	Universal		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
Clancy's Kosher Wedding		F. B. O.		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Universal		
College Widow, The	Dolores Costello	Warner Bros		
Comedian, The		Fox		
Coney Island	Special Cast	M-G-M		
Confessions of a Bride	M. Harris-V. Varconi	Pathe		
Congressional Medal, The		Fox		
Conquest of California, The	T. McCoy-A. Pringle	M-G-M		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond Law, The (tentative)	K. Maynard-D. Dwan	First National		
Coward, The		F. B. O.		
Cowboy Feud, The	Tom Mix	Fox		
Cow Punching for Cupid	Tom Tyler	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The (tentative)	Cortez-H. Morey-A. Marchal	Paramount		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The		Sterling Pictures		
Crystal Cup, The	A. Q. Nillson-L. Stone	First National		
Dance Magic	A. Truex-B. Lyon	First National		
Dangerous Virtue	Jane Novak	Artlee Pictures	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Daughter of the Slums	Mary Pickford	United Artists		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda-J. Murray	Warner Bros		
Deer Driver, The	W. Baxter	Paramount		
Detour		Prod. Dist. Corp		
Devil Is Alive, The	F. Wray	Paramount		
Devil's Master, The	G. O'Brien-J. Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Devil's Saddle, The	Ken Maynard	First National		
Diamonds in the Rough	M. Sills-N. Barr	First National		
Dirty Work	Johnny Burke	Pathe		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O.		
Dog of Mystery, The		M-G-M		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Double Handed Bandit, The	Bob Custer	F. B. O.		
Dove, The	N. Talmadge	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way		Columbia		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept	8 reels	Nov. 27
Eyes of Envy	L. Tellegen-H. Ferguson-M. Carr-M. Loy	Atama Prod		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fares Please	G. Sidney-C. Murray	First National		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fate	T. Meighan	Paramount		
Fifth Horseman, The		Artlee Pictures		
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S.R.)	5600 feet	
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Ranger, The	Bob Custer	F. B. O.		
Finders Keepers	L. La Plante	Universal		
Fireman Save My Child	Wallace Beery	Paramount		
First Auto, The	P. R. Miller	Warner Bros		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flight	R. Keane	Universal		
Flying Patrol, The	Al Wilson	Universal		
Follow the Signs		Universal		
Follow Your Hunch	Viola Dana	F. B. O.		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict (S.R.)	5650 feet	
Forest of Destiny, The		Lumas		
For Her People	Raquel Meller	Capital (S.R.)		
For Ladies Only		Columbia		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Freckles		F. B. O.		
Free Souls	Norma Shearer	M-G-M		
French Dressing	M. Sills	First National		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLaglen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O.		
Galloping Thunder	Bob Custer	F. B. O.		
Gambling Chaplain, The	Special Cast	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gilt-Edged	Richard Talmadge	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O.		
Girl Who Smiles, The		Columbia Pictures		
Girls of Today		Trem Carr (producers)		
Glitter		First National		
Glorious Gamble, The	Evelyn Brent	F. B. O.		
Glory Diggers, The	Special Cast	M-G-M		
Going! Going! Gone!	George O'Hara	F. B. O.		
Good Service	Eddie Cantor	Paramount		
Goose Man, The	Special Cast	M-G-M		
Gorilla, The		First National		

Feature	Star	Distributed by	Length	Reviewed
Grand Army Man, The	Alec B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M. Livingston	Fox		
Grandma Beryl Learns Her Letters	R. Walling	Fox		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hard Boiled Harrigan	M. Sills	First National		
Harold Teen		First National		
Harvester, The		F. B. O.		
Hat of Destiny, The		First National		
Haven, The	Special Cast	M-G-M		
He Knew Women	Ivan Moskine-L. de Putti	Universal		
Heart Collector, The	Alberta Vaughn	F. B. O.		
Heart of a Cowboy, The	Bob Custer	F. B. O.		
Heart of a Follies Girl, The	B. Dove	First National		
Heart of Maryland, The	Dolores Costello	Warner Bros.		
Heart of Salome	A. Rubens	Fox		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Help Yourself to Hay		First National		
Her Sacrifice	B. Tennant-B. Washburn-G. Brockwell	Sandford (S.R.)	6100 feet	
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O.		
His Brother From Brazil	L. Cody-A. Pringle-G. Lee	M-G-M		
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	
His Last Affair	Norma Shearer	M-G-M		
His Son	L. Stone-L. Tashman-A. Beranger	First National		
Hi! Taxi	George O'Hara	F. B. O.		
Holy Terror, A	B. Jones-G. Hale	Fox		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I'll Be There	R. Denny	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Imperfect 36, The	M. Alden-M. Clayton-H. T. Morey			
In His Arms	Special Cast	M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Eyes	George O'Hara	F. B. O.		
Irish Hearts	May McAvoy	Warner Bros.		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
It Could Have Happened	Colleen Moore	First National		
It Might Happen to Any Girl		Sterling Pictures		
Jack o'Diamonds	George O'Hara	F. B. O.		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros.		
Jenny Lind		M-G-M		
Jerry Settles Down	Tom Tyler	F. B. O.		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton	Fox		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O.		
King of Kings, The	Special Cast	Prod. Dist. Corp.		
King of Soho, The (tentative)	Emil Jannings	Paramount		
Kiss and Make Up	Laura La Plante	Universal		
Knight of the Range	T. Tyler	F. B. O.		
Laddie Be Good	Bill Cody	Pathe		
Ladies Beware	G. O'Hara-K. Myers	F. B. O.		
Ladies' Night in a Turkish Bath	D. Kenyon	First National		
Ladies of Ease		Chadwick		
Lady Be Good	Mackaill-Mulhall	First National		
Ladybird	Compson-McGregor	Chadwick		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O.		
Last House, The		Columbia Pictures		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Laugh, Clown, Laugh	L. Barrymore	M-G-M		
Laurels	Mae Murray	M-G-M		
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O.		
Lightning Reporter, The	J. Walker-S. Breamer	Elbee Pict. (S.R.)	5415 feet	
Lily of the Laundry	A. Q. Nilsson	First National		
Limehouse Lou	Evelyn Brent	F. B. O.		
Little Cafe, The	L. Errol	First National		
Little Orphan Annie		F. B. O.		
Lodger, The	Ivor Novello	Artlee Pictures		
Lonely Ladies	L.Stone-A.Q.Nilsson	First National		
Look Who's Here	Dick Talmadge	Universal		
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Lost Outlaw, The	Gary Cooper	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Loyalties	Special Cast	Fox		
Lying Truth, The	Milton Sills	First National		
Macushla (tentative		Fox		
Madame Pompadour	Dorothy Gish	British National Pic.		
Madamoiselle From Armentieres		Artlee Pictures		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O.		
Mad Lover, The	R. Dix	Paramount		
Man and the Woman	Special Cast	M-G-M		
Man in Evening Clothes, The	Adolphe Menjou	Paramount		
Man Who Laughs, The	Conrad Veidt	Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Marry the Girl		Sterling Pictures		
Mary of Vassar	Marion Davies	M-G-M		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Watch, The	R. Stewart			
Mike Donovan of Ireland		First National		
Million Bid, A	D. Costello-C. E. Muck	Warner Bros.		
Million For Love, A		Sterling Pictures		
Miracle, The	Special Cast	First National		
Miracle, The	Special Cast	M-G-M		
Missing Link, The (road show)	Syd Chaplin	Warner Bros.	6485 feet	
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Mlle. Jockey	Bebe Daniels	Paramount		
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother Machree	Belle Bennett	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O.		
Mountains of Manhattan	D.Devore-C.Delaney	Lumas		
Mud Turtle, The		Fox		
Mysterious Island, The	Special Cast	M-G-M		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Boy, The	Syd Chaplin	Warner Bros.		
Newsboy to Millionaire		F. B. O.		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O.		
Night Siren, The	Evelyn Brent	F. B. O.		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Nocturne	Special Cast	M-G-M		
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe		
None But the Brave		Fox		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Notorious Lady, The	B. Bedford-L. Stone	First National		
Now We're in the Air	W. Beery	Paramount		
Officer Jim	R. Hughes-G. Gray	Artlee Pictures	5141 feet	
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Age Handicap, The	G. Hughes-D. Devore-M. Carr-G. Glass	Pacific Pict.		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Open Book	Special Cast	M-G-M		
Ordeal ,The	Garbo-Chaney	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O.		
Outcast Souls		Sterling Pictures		
Outlaws of Red River	T. Mix-M. Daw	Fox		
Outlaw, The	Ranger (Dog)	F. B. O.		
Out of the Dust (tentative)	Bill Cody	Pathe		
Out of the Ruins		First National		
Patent Leather Kid, The	R. Barthelmess	First National		
Payoff, The	O.Harlan-R.McKim-D. Drew	Elbee Pict.		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pedigree		F. B. O.		
Perfect Gentleman, A	M. Banks	Pathe		
Personality	Gloria Swanson	United Artists		
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pict.		
Pleasure Highway	Evelyn Brent	F. B. O.		
Plumes	Special Cast	M-G-M		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Pretty Girls		Sterling Pictures		
Prince Fazil	C. Farrel-D. Del Rio	Fox		
Princess Pro Tem	Evelyn Brent	F. B. O.		
Prisoners		First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Public Idol, The		Fox		
Puppets	Mae Murray	M-G-M		
Purple Mask, The		United Artists		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Wild	E. Percy-D. Torrence	Elbee Pict.		
Rachel	Pola Negri	Paramount		
Razzberry (tentative)	Lyon-Brian	First National		
Red Pants	Geo.Cooper-B.Roach	M-G-M		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures		
Return of a Soldier	Special Cast	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O.		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Roaring Crowd, The		F. B.O		
Rogue's Riches	Special Cast	Astor Dist.		
Romance	Ramon Novarro	M-G-M		
Romance of the U. S. Mail, The		Warner Bros.		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rose of the Bowery		American Cinema		
Rough Riders, The (road show)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	Apr. 1
Royal Romance	G. O'Brien-McDonald-V. Valli	Fox		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Satin Woman,The	Mrs. Wallace Reid	Lumas		
Savage in Silks, A	Laura La Plante	Universal		
Say It With Diamonds	Betty Compson	Chadwick		
Schoolmates		First National		

Feature	Star	Distributed by	Length	Reviewed
Sea Tiger, The	Sills-M. Astor	First National		
See If I Care	Alberta Vaughn	F. B. O.		
See You in Jail	J. Mulhall-A. Day	First National		
Senorita	B. Daniels	Paramount		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose	P. O'Malley-D. Thompson	Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O.		
She's My Baby		Sterling Pictures		
Sheiks and Shebas	Junior Stars	Paramount		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Sinews of Steel	A. Vaughn-G. Glass	Lumas		
Sinners of Paradise		First National		
Sky Call, The		F. B. O.		
Sky High Saunders	A. Wilson-E. Tarron	Universal		
Sky Pirate, The	S. Lewis-V. Dale-B. Washburn	Aywan (S. R.)	5000 feet	
Sky Rider, The	Al Wilson-E. Clair	Universal		
Skyscrapers	Special Cast	Prod. Dist. Corp.		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent	Universal		
Smarty		M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Sorrel and Son		United Artists		
Span of Life, The	Lon Chaney	M-G-M		
Sport of Kings, The		First National		
Spring Fever	Wm. Haines	M-G-M		
Spurs and Sparkplugs	F. Humes	Universal		
Squared Ring, The		Tiffany		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stolen Bride, The	M. Astor-L. Hughes	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O.		
Sun of Montmartre, The	Norma Talmadge	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Surf Man, The		M-G-M		
Taking the Air	W. Berry	Paramount		
Telephone Girl, The	L. Gray-I. Harris-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Tender Hour, The	Lyon-Dove	First National		
Thanks for the Buggy Ride	Laura La Plante	Universal		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O.		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Thirteenth Chair, The	L. Barrymore	M-G-M		
Three Miles Up	Al Wilson	Universal		
Three Twins, The		M-G-M		
Three Wax Men, The	Veidt-Jannings-Krauss	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O.		
Thumbs Down	Special Cast	Sterling Pictures		
Thunderhoofs	Rex (Horse)-J. Marlowe	Universal		
Thunder Mountain	Ranger (Dog)	F. B. O.		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The (tentative)	W.C.Fields-M.Brian	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Terry	George O'Hara	F. B. O.		
Trailing Shadows	Edmund Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Twelve Miles Out	J.Gilbert-E.Torrence	M-G-M		
Two Arabian Knights	W. Boyd-E. Taylor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez- E. Brent	Paramount		
Undressed		Sterling Pictures		
Up and At 'Em	Dick Talmadge	Universal		
Vagabond Prince, The	Colman-Banky	United Artists		
Vamp 'Till Ready (tentative)	Special Cast	M-G-M		
Vanity Fair	Pola Negri	Paramount		
Viennese Lovers	Philbin-Hersholt	Universal		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Wag Lady, The		M-G-M		
War Birds		M-G-M		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver	Paramount		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
We Americans		Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount		
Wedding March, The (road show)	von Stroheim	Paramount		
We're All Gamblers	Meighan-Nissen	Paramount		
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
What Happened to Father	P. R. Miller	Warner Bros.		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
What Will People Say?		M-G-M		
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
White Eagle, The	Buck Jones	Fox		
White Heat	Special Cast	M-G-M		
White Pants Willie	Johnny Hines	First National		
Who Goes Where?	C. Murray	First National		
Whose Baby	Alberta Vaughn	F. B. O.		
Wide Open	D. Grace-G. Darmond	Sunset (S.R.)	5000 feet	
Wife, The	Special Cast	M-G-M		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester, The		F. B. O.		
Wine, Women and Broadway		F. B. O.		
Wine, Women and Song		Asher-Small-Rogers (producers)		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winner, The	Charles Ray	Chadwick		
Woman Disputed, The	N. Talmadge	United Artists		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman on Trail, The	Negri-Cortez	Paramount		
Woman Who Did Not Care		Lumas		
Women and Wives		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O.		
Yes-Man, The	Harry Langdon	First National		
Your Brother and Mine		American Cinema		
Yours to Command	G. O'Hara-S. Palmer	F. B. O.		
You Too	Special Cast	M-G-M		
Yukon Trail, The		Universal		



"The Show"—Metro-Goldwyn-Mayer, Capitol Theatre, New York City

Sun: "'The Show's' the thing. Not since 'The Unholy Three' has Mr. Browning turned out such a melodramatic shocker. . . . Swift, thrilling cinema, excellently photographed, lighted and titled. Gilbert excellent and human; Miss Adoree charming and sympathetic."

American: "Tod Browning did excellent job of it. Settings picturesque and unique. Sideshow stuff is excellent and tempo and interest speedily increase as story reaches climax. Highly entertaining and gives John Gilbert another opportunity to prove that he is perhaps the cleverest actor on the screen today."

Post: "There's nothing quite like good hair-raising melodrama when it is well done, and melodrama screened by Tod Browning is apt to be very well done, indeed."

Mirror: "Snappy and unusual story. Miss Adoree one of the shining lights of modern filmdom. . . . So tonight, if you are searching for good picture, cast glance at 'The Show.'"

World: "Tod Browning has made most colorful plot and has swept it through its reels in series of beautifully composed and photographed scenes. He had, it is true, an excellent cast to work with."

Evening World: "John Gilbert, Renee Adoree and Lionel Barrymore in well constructed and excellently directed melodrama. Besides, picture contains thrills, situations and suspense that fairly made audience gasp. It is 'Liliom' of screen."

News: "Superb thriller. . . . Tod Browning's direction is all that can be asked. Photography on production especially lovely."

Journal: "Tod Browning has a flair for unusual and some of illusions are remarkable. . . . Gilbert does excellent work."

"Don Juan" and Vitaphone—Aldine Theatre, Philadelphia

Evening Ledger: "The Vitaphone reproductions were for the most part faultless. 'Don Juan' is really the high-water mark in the costume drama, lavish to a degree and splendidly appointed in the minor scenes."

Inquirer: "The Vitaphone is a mechanical marvel, 'Don Juan' a rattling good picture."

Evening Bulletin: "Held in wonderment by its possibilities, audience was plainly moved and thrilled by the initial showing of the Vitaphone. 'Don Juan' is a thrilling melodrama, splendidly staged."

Daily News: "The most perfect synchronization of film and record thus far achieved by science. It's a great picture and John is the principal part of it."

Sun: "'Don Juan' is really a gorgeous and magnificent picture. And those who have not seen the Vitaphone should visit the Aldine."

Morning Ledger: "It is so well done and capably acted that 'Don Juan' becomes one of the most thrilling and compelling of feature pictures. The Vitaphone is a fascinating development in the art of motion pictures, a treat alike for the film fan and music lover. 'Don Juan' is a worthy photoplay to accompany it."

Record: "The combination program with 'Don Juan' as the screen play was ideal."

Gazette-Democrat: "John Barrymore and the Vitaphone are fortunate indeed in having so stirring a vehicle as 'Don Juan' to mark their joint entry at the Aldine. The Vitaphone accompaniment is likely to be the talk of all Philadelphia."

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Motion Picture News

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Published Weekly—52 a Year

New York

Vol. XXXV
No. 15

April 15, 1927

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No wonder the contracts roll in!

The Cream of the Great Comes Between Now

LAST August they started pouring out—hit after hit, week after week. And how the dollars poured in! Hits like "Aloma", "Mantrap", "Kid Boots", "Campus Flirt", "Quarterback", "We're in the Navy Now", "Stranded in Paris", "It". Paramount's pace-makers—and what a pace they set! Enough, you'd think, to sit back now and call it a season. *But you don't know Paramount—here comes the cream!*

CLARA BOW *and* ESTHER RALSTON



"CHILDREN *of* DIVORCE"

With Gary Cooper, Einar Hanson and Norman Trevor. A Frank Lloyd Production, from the novel by Owen Johnson. Screen Play by Hope Loring and Louis D. Lighton. B. P. Schulberg, Associate Producer.

GILDA GRAY



"CABARET"

With Tom Moore and Chester Conklin. Directed by Robert G. Vignola, from the story by Owen Davis. Screen Play by Becky Gardiner. William Le Baron, Associate Producer.

RICHARD DIX



"KNOCKOUT REILLY"

With Mary Brian and Jack Renault. A Malcolm St. Clair Production, from the story "The Hunch" by Albert Payson Terhune. Scenario by Pierre Collings and Kenneth Raisbeck. William Le Baron, Associate Producer.

Esther Ralston in
"FASHIONS FOR WOMEN"
"TEN MODERN COMMANDMENTS"

"THE TELEPHONE GIRL"
Herbert Brenon Production with
Warner Baxter, Madge Bellamy

Betty Bronson in
"RITZY"
"GROUNDS FOR MARRIAGE"

"TOO MANY CROOKS"
Mildred Davis—Lloyd Hughes

"TIPTOES"

Raymond Griffith in
"WEDDING BILL$"
"DYING FOR LOVE"

Ed Wynn in
"RUBBER HEELS"

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With Ford Sterling, ZaSu Pitts and Sterling Holloway. A Hector Turnbull Production. Directed by Monte Brice. Story by Hector Turnbull. Adaptation by Reginald Morris and Monte Brice. Screen Play by Jules Furthman.

EDDIE CANTOR



"SPECIAL DELIVERY"

With William Powell, Jobyna Ralston and Donald Keith. Directed by William Goodrich. Original idea conceived by Eddie Cantor. Continuity by John Goodrich. B. P. Schulberg, Associate Producer.

CLARA BOW



"ROUGH HOUSE ROSIE"

With Reid Howes and Arthur Housman. Directed by Frank Strayer. Story by Nunnally Johnson. Adaptation by Max Marcin. Screen play by Louise Long and Ethel Doherty. B. P. Schulberg, Associate Producer.

Florence Vidor in
"AFRAID TO LOVE"
"THE WORLD AT HER FEET"

"THE WHIRLWIND OF YOUTH"
Lois Moran & Star Cast

Bebe Daniels in
"SENORITA"

Richard Dix in
"BACK TO NATURE"

"ROLLED STOCKINGS"
Louise Brooks—James Hall

Zane Grey's
"DRUMS OF THE DESERT"

Gary Cooper in
"ARIZONA BOUND"
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"Full of excitement. I'll bet you won't leave your op'ry chair until the picture is finished."

Grace Kingsley, Los Angeles Times

"Will go great with any audience. There is a storm at sea that is, if you will pardon the slang, a humdinger."

James De Tarr, Los Angeles Examiner

$1.65 Top

"A picture of much color, spirited melodrama, scenic beauty. Technical skill has seldom surpassed this depiction of nature's power. All the clash and romance that big drama needs are inherent in it."

Monroe Lathrop, Los Angeles Express

"American audiences are going to like it. It has the ingredients that spell box office. There is a refreshing difference about this production, and the ever stimulating magic of the sea goes a long way toward satisfying a taste for the unusual. Glamorous enough to lure almost anyone to the life of a sailor."

Guy Price, Los Angeles Herald

"All the glory of successful patriotic achievement permeates throughout a plot which gathers momentum and carries on to a climax as stirring as ever imagination conceived. It is impossible to comprehend how this picture can be anything but a success. The latest De Mille triumph must take a permanent place as one of the finest things ever accomplished in the interest of popularizing that luminous but brief period when American assiduity gained for the country complete mastery of the sea. Enthuses the spectator to unreserved heights. Unbounded credit is due William Boyd, a star indeed worthy of attention. Boyd's portrayal is minutely perfect."

Laird Landis, Los Angeles Record



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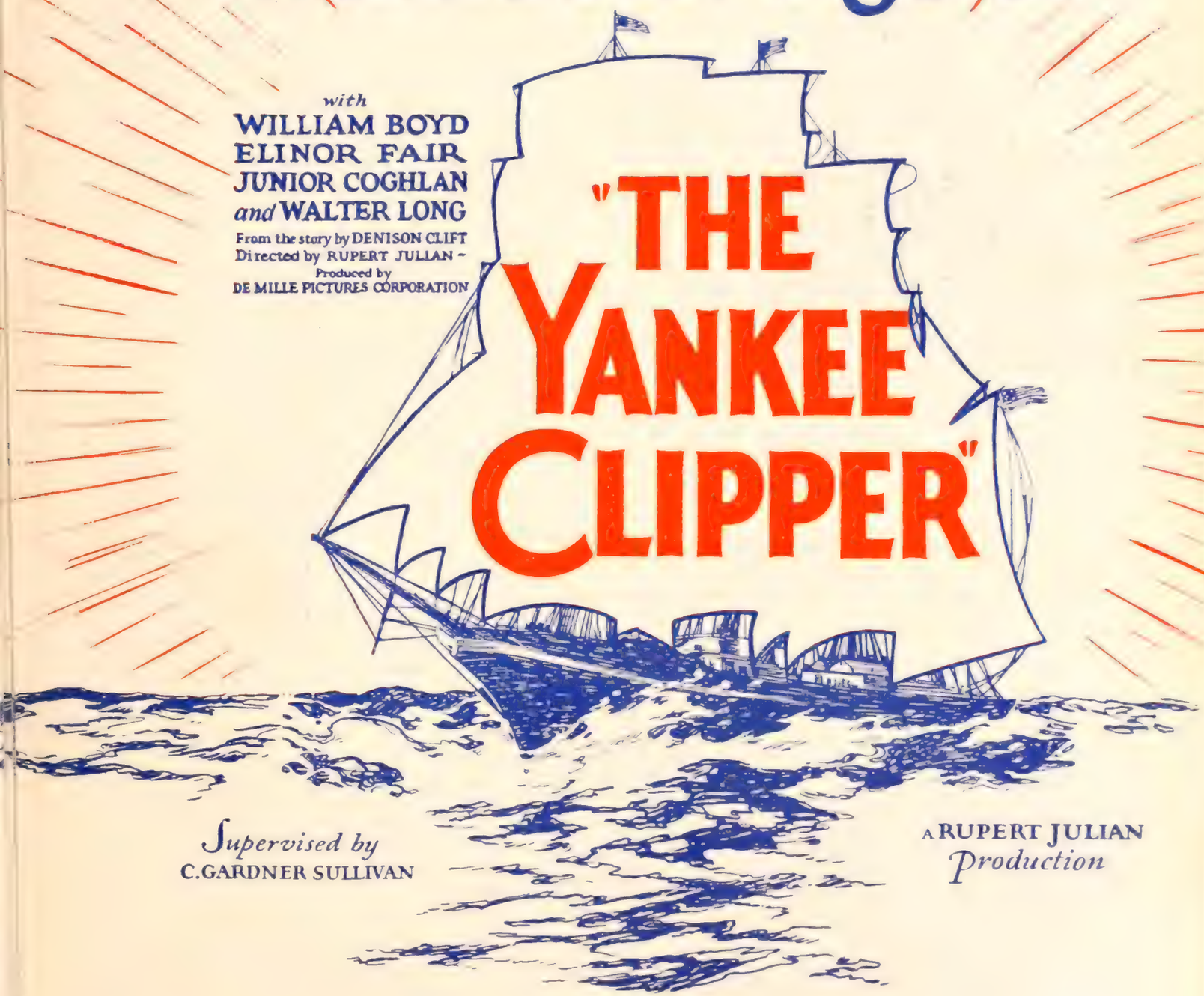
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makes triumphant entry into Forum Theatre, Los Angeles

with
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JUNIOR COGHLAN
and WALTER LONG

From the story by DENISON CLIFT
Directed by RUPERT JULIAN
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What I Think of

by

ANTONIO G. QUATTRINI

Antonio G. Quattrini is one of the best known writers and journalists of Italy. He is the author of fifty-six novels of adventures which have all been translated into French and Spanish. He recently took part in the great flight of the "Norge" from Rome to Spitzenberg as correspondent. His interesting and glowing comments on "Fighting Love" are authoritative and convincing.



Antonio G. Quattrini, on right, with General Umberto Nobile, Commander of the "Norge", and his famous dog Titina, who accompanied General Nobile on his successful flight over the North Pole.



IT is always with an instinctive feeling of suspense that one attends the showing of a motion picture produced by artists unfamiliar with the surroundings which they are trying to portray. Even though the scenic effects reach a high artistic value, the reality of the background is not enough, especially where the drama is the result of a conflict of passions. And since each and every nation feels its own individual passions in its own individual manner and has its own way of displaying them, it is to be supposed that the perfect representation of such feelings may not be possible, except to those whose blood is fired with the fervor of those same passions.



Jetta Goudal

It is with this idea that I set myself to the task of viewing this drama of Italian locale, presented by artists who are not Italian. And now I must confess that had I not known previously that other than Italian artists would pass before me on the screen, if from their names I had not guessed their nationality, I could have very easily declared that "Fighting Love" was an Italian picture, executed by Italian artists

JETTA GOUDAL in "FIGHTING LOVE"



Henry B. Walthall

capable of feeling love and hate, those elemental human passions, in a thoroughly Italian way. Colonel Navarro has all the dash, the generosity the enthusiasm, the high sense of honor, the boundless patriotism of the Italian soldier. Mr. Walthall lives his part so realistically, represents it with such deep humanity that he stirs the emotions to their very depths, almost robs you of breath. The scene of his return to his home is so true and given in such a truly Italian way that all Italians, and not Italians only, but all those who have lived the alternate vicissitudes of life and war, feel themselves gripped by the magic power of his acting.

Miss Jetta Goudal, French and thus more akin in soul to the Italian Miss Torini, has executed her part with less effort, but not with less ability. This young artist, whom I see on the screen for the first time, seems to possess the artistic ability of rendering with the greatest simplicity, the most difficult expressions of soul feeling. Her feelings are never complicated by thought. She lives in so human away both her sorrows and her joys that these reflect themselves upon her face with so great a simplicity that the make-believe is utterly destroyed. Thus she does not "act her part" but "lives it", giving it reality and exceptional life. If the bad habit, now so common to many great motion picture actresses, to deform with foolish complications all human sentiment, in order to create more morbid effects, does not rob her of her natural instinct, this young artist is destined to give great things to the public.



Victor Varconi



"I leave my Bride in your care."

The two principal characters of this drama have been splendidly supported by the other members of the cast who work in complete harmony with them.

The drama, which has above all, the virtue of withdrawing from the usual conventional prattle and rising to great heights of reality of life and environment, seems a great promise of the motion picture art to once more look for its subjects in the human annals of every day life, with all the horrors of its defects, but also with the beauty and purity of its most noble passions.

"A BIG WESTERN that should bring home the bacon"

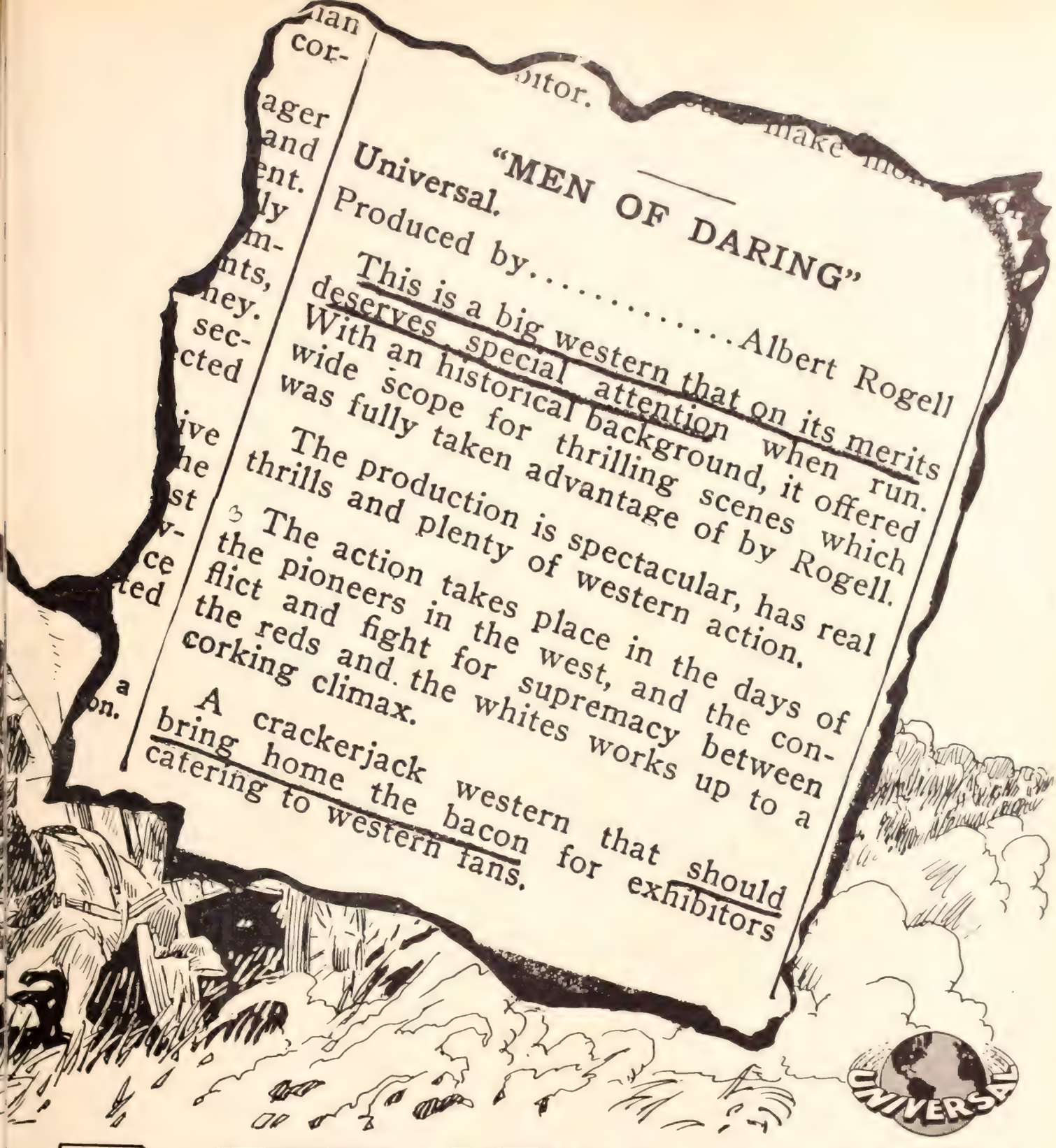
Says ***EXHIBITORS DAILY REVIEW***

But read it yourself ➤

Story by
Marian Jackson
Directed by
Albert Rogell



MEN of D


"MEN OF DARING"
Universal.
Produced by.....Albert Rogell
This is a big western that on its merits deserves special attention when run. With an historical background, it offered wide scope for thrilling scenes which was fully taken advantage of by Rogell.
The production is spectacular, has real thrills and plenty of western action.
The action takes place in the days of the pioneers in the west, and the conflict and fight for supremacy between the reds and the whites works up to a corking climax.
A crackerjack western that should bring home the bacon for exhibitors catering to western fans.
UNIVERSAL

ARING

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"Grossed Most" —at Anniston, Ala.

"Grossed more money at the box office than any other picture played without vaudeville since I have had the Lyric Theatre"—says E. R. Collins.

"Picked Up Each Day" —at Denver, Colo.

"Very good business for entire three days' run. Picture really picked up with each day's business. A real attraction"—says E. W. Nesbit, Alpine Theatre.

"Should Not be Missed!" —at Rochester, N.Y.

"'Michael Strogoff' is a film in the class of 'Ben-Hur,' 'Beau Geste,' and 'The Big Parade,' though it resembles none of them. It should not be missed by those who like good movie fare"—says Rochester Times Union.

"Held Over Extra Two Weeks!" —at Toronto, Can.

"Opened at the Regent Theatre. After the reviews the picture picked up splendidly and was held over another two weeks"—says Variety.

"Led the Town" —at Portland, Ore.

"'Michael Strogoff' went into the Columbia Theatre with a big bang! Led the town. Held over"—says Variety.

Starring
IVAN MOSKINE
Europe's Screen Idol
Presented by Carl Laemmle
A UNIVERSAL
Film de France Triumph



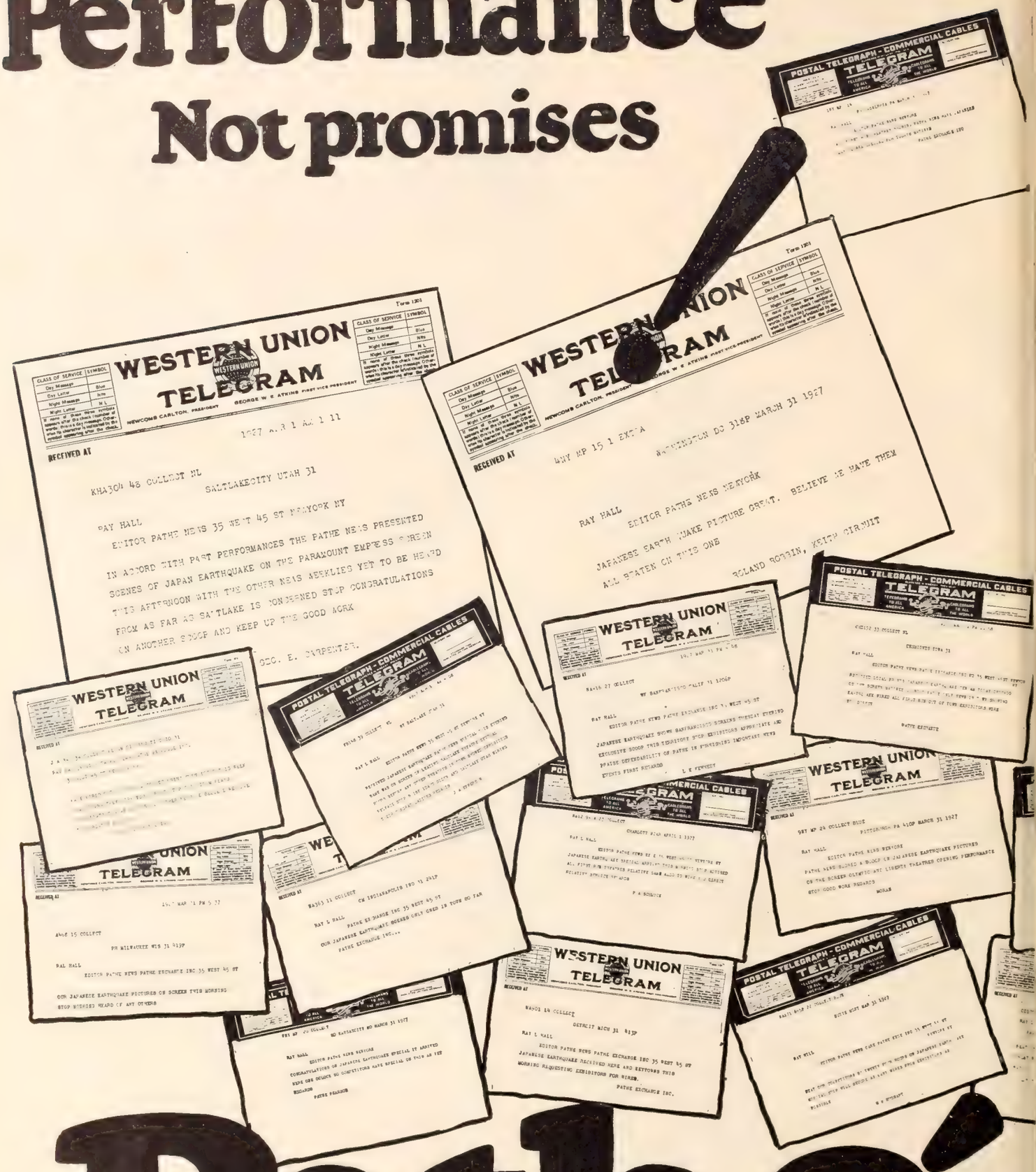
It Shows!

and don't forget the big-money eleven-week run on Broadway New York!

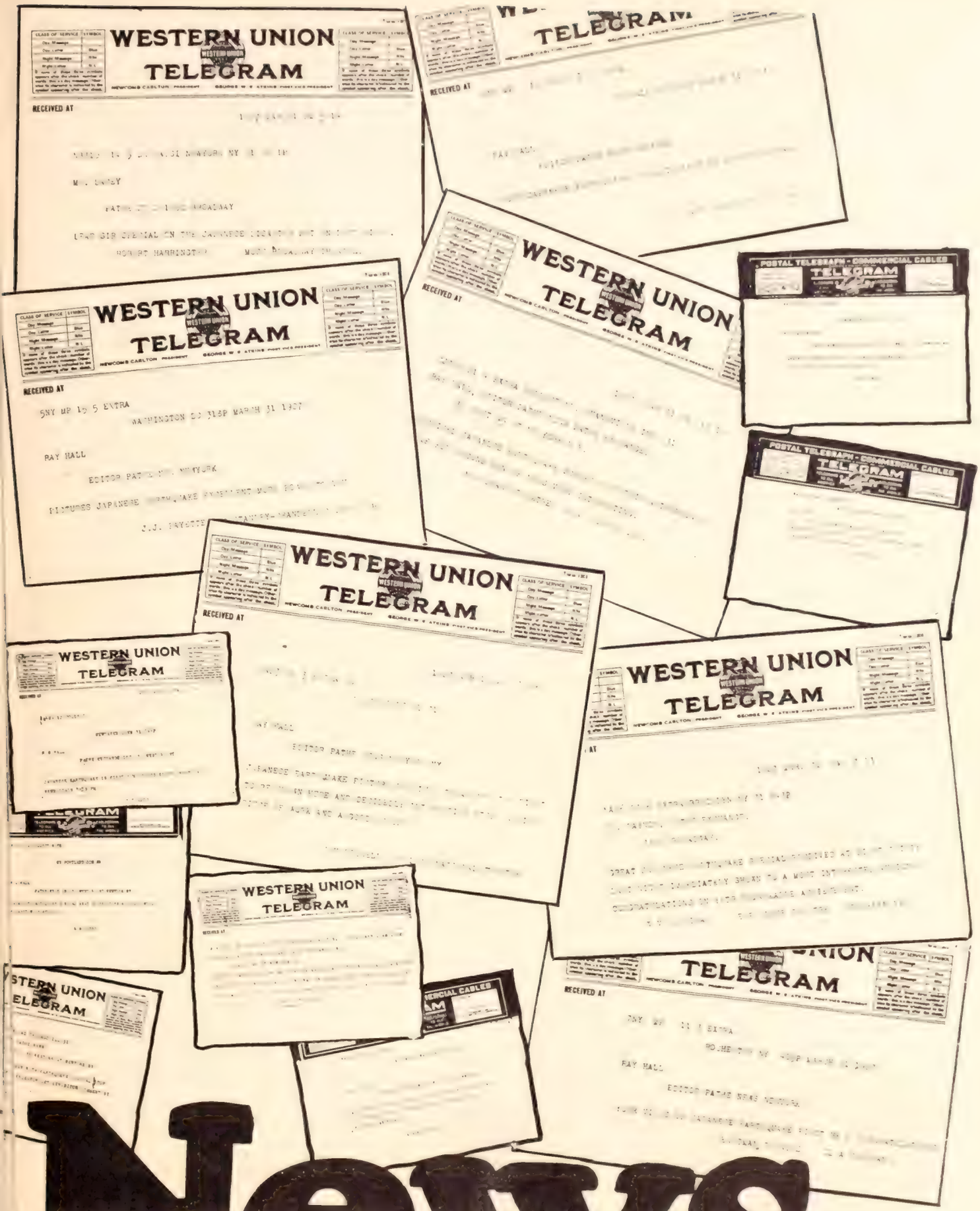


Strogoff

Performance
Not promises



Pathé


WESTERN UNION
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POSTAL TELEGRAPH - COMMERCIAL CABLES
TELEGRAM

News

"Something Just As Good"

Try and Get the Public to Believe It!

You can't fool the public!

It has many times heard the words "Something Just As Good." It knows that it is the cloak used to hide an imitation,—that the imitation is the best evidence of the success of the original and its popularity.

Business on the Pathe News has never been better than *right now.*

Contracts are pouring in. The many warm exhibitor friends that Pathe News has made during the sixteen years in which it has created motion picture history, by signed contracts, word of mouth, by letter, are telling the story of a devotion and a loyalty such as the business has never seen. These exhibitors know, their public knows, that there can only be one *best,* and that is the first of all news reels, the one that

today represents the accumulated experience of sixteen years, the expenditure of vast sums of money, the united labors of an incomparable staff that is intact, loyal and world wide in its scope.

Competition is nothing new to the Pathe News. It has met it again and again in the past, and is still the best. That others now seek to try their hand does not alter the situation. Pathe *pledges* that the Pathe News will continue to be the best.

Box office values, news reels and popularity with the public are not created over night. Just try and get the public to believe that something else is "just as good" as the Pathe News!

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.

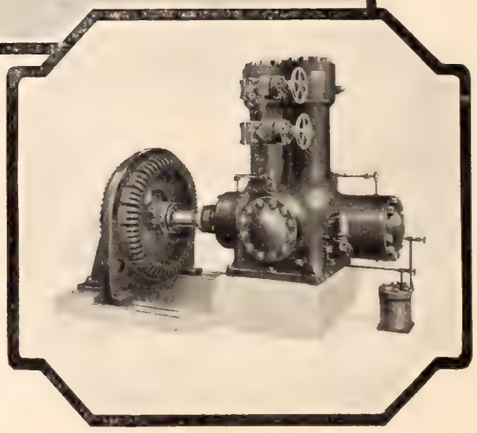
YORK
Air Cooling & Purifying Systems *for* Theatres



"The World," Omaha—Still Another York Cooled Playhouse

It won't be long now! The hot, sticky days are just around the corner. When they arrive, will you be prepared to dispense comfort as well as entertainment? The crowds go where they can obtain both. The "World" in Omaha knew this, two years ago. That's why they installed a York.

Write for a list of York cooled and conditioned theatres—it is imposing.



This is the York carbon dioxide unit, direct connected to synchronous motor. The "World" uses two of them.

YORK Manufacturing Company
York, Penna.

"For good stories, action and fast business, can't be beaten. Each succeeding release an improvement over the last."



PATHE' PRESENTS

LEO MALONEY

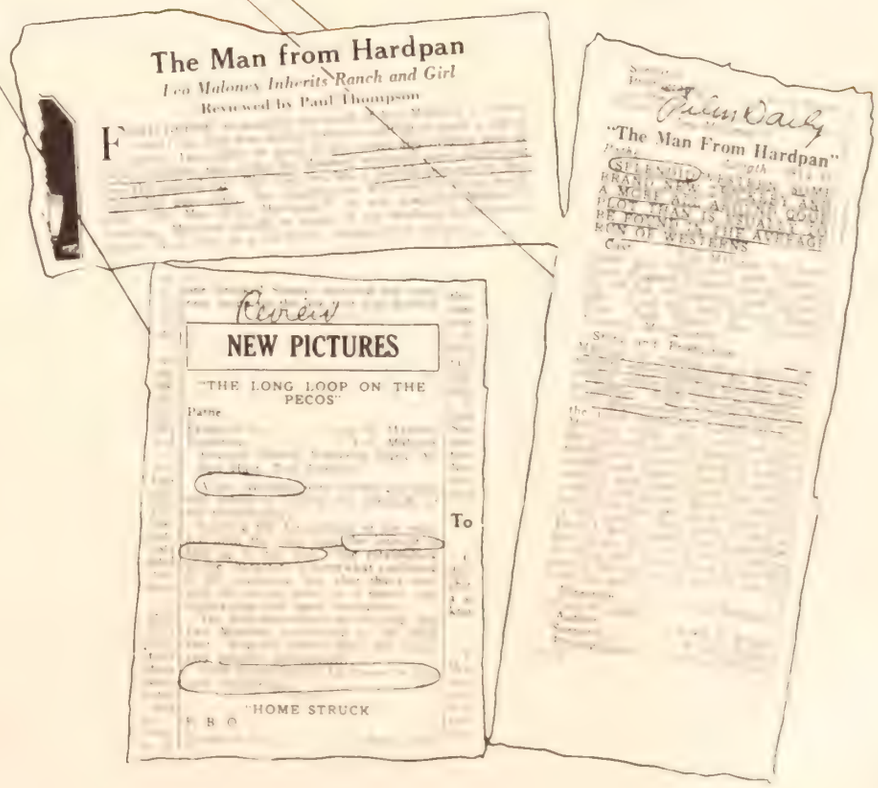
in DON DESPERADO

BY FORD I. BEEBE

It's a simple trick to write an ad and stick in a bunch of superlatives. But it doesn't mean anything. Just see this picture. We won't have to write them for you'll be saying them,—or thinking them.

They just don't come any better than "Don Desperado."

Pathépicture



HAL ROACH PRESENTS REX

The King of Wild Horses in

Rex, Toppler of Records, Now Tops His Own

For three successive years Rex has been among the greatest money-getting stars of the business. Exhibitors' ratings in the trade papers prove it.

In 1924 "The King of Wild Horses," one of the ten best.

1925 "Black Cyclone," one of the ten best.

1926 "The Devil Horse," one of the best money pictures of the year.

Now comes "No Man's Law," easily his best.

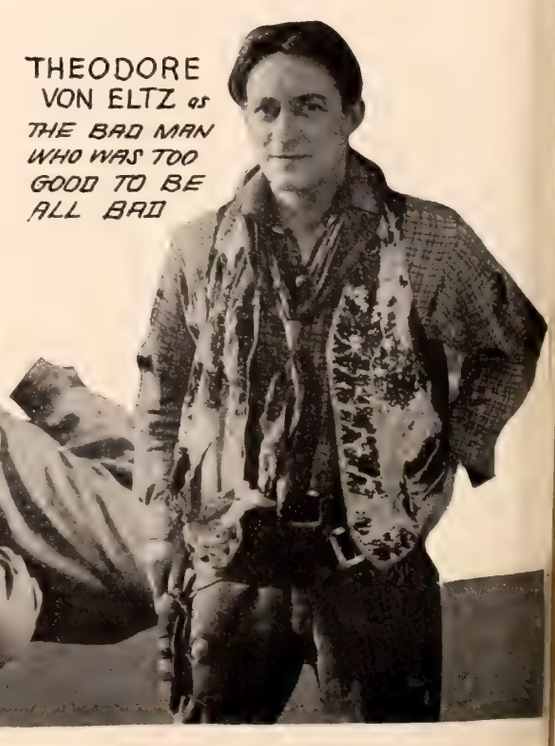
OLIVER HARDY as
THE BAD MAN WHO WAS ALL BAD -



BARBARA KENT
THE GIRL WHO DIDN'T KNOW THAT ALL MEN ARE NOT GOOD MEN



THEODORE VON ELTZ as
THE BAD MAN WHO WAS TOO GOOD TO BE ALL BAD



No Man's Law

with BARBARA KENT

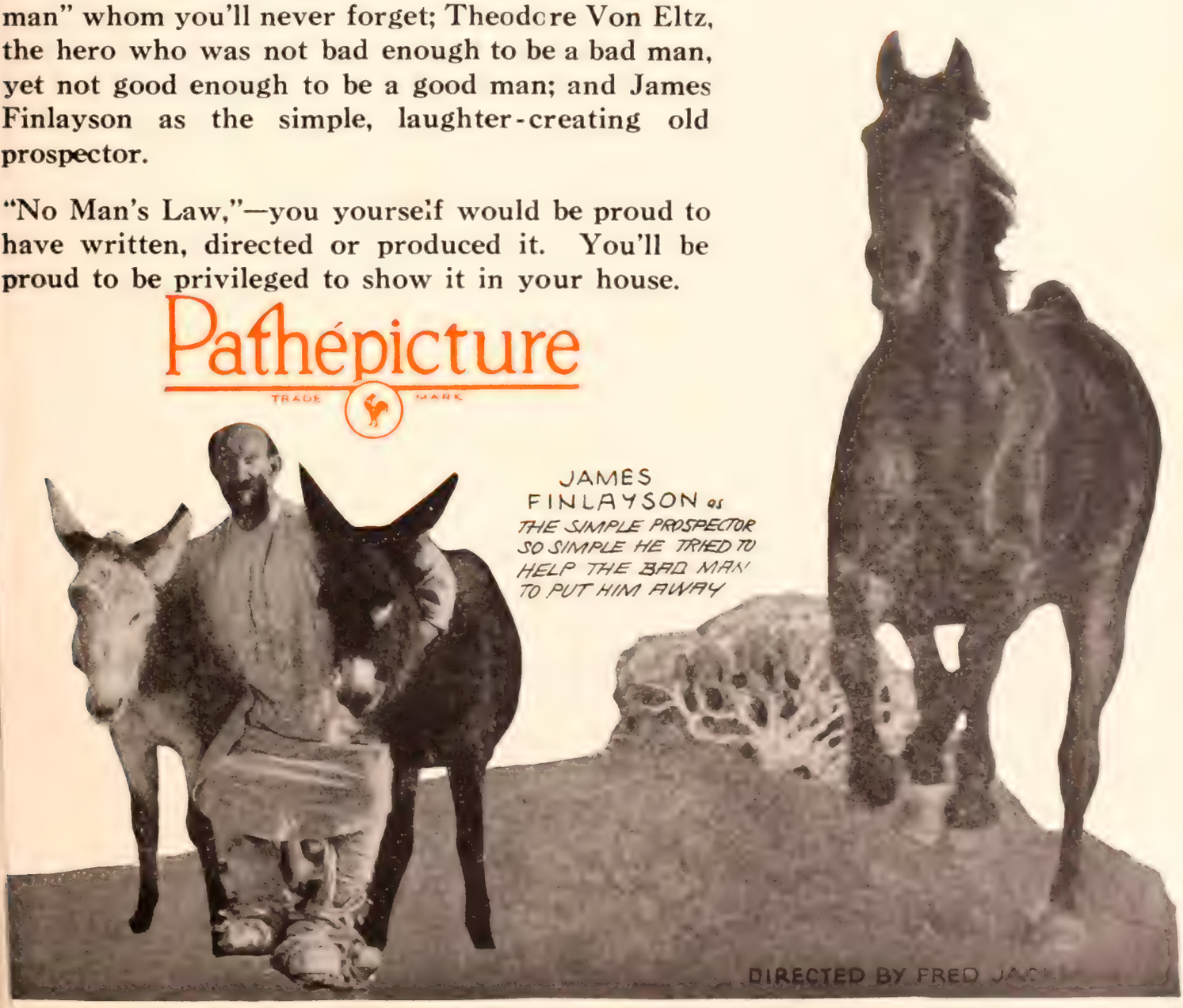
and JAMES FINLAYSON

In it, of course, Rex is Rex,—inimitable. But also the delightful Barbara Kent; Oliver Hardy, a "bad man" whom you'll never forget; Theodore Von Eltz, the hero who was not bad enough to be a bad man, yet not good enough to be a good man; and James Finlayson as the simple, laughter-creating old prospector.

"No Man's Law,"—you yourself would be proud to have written, directed or produced it. You'll be proud to be privileged to show it in your house.

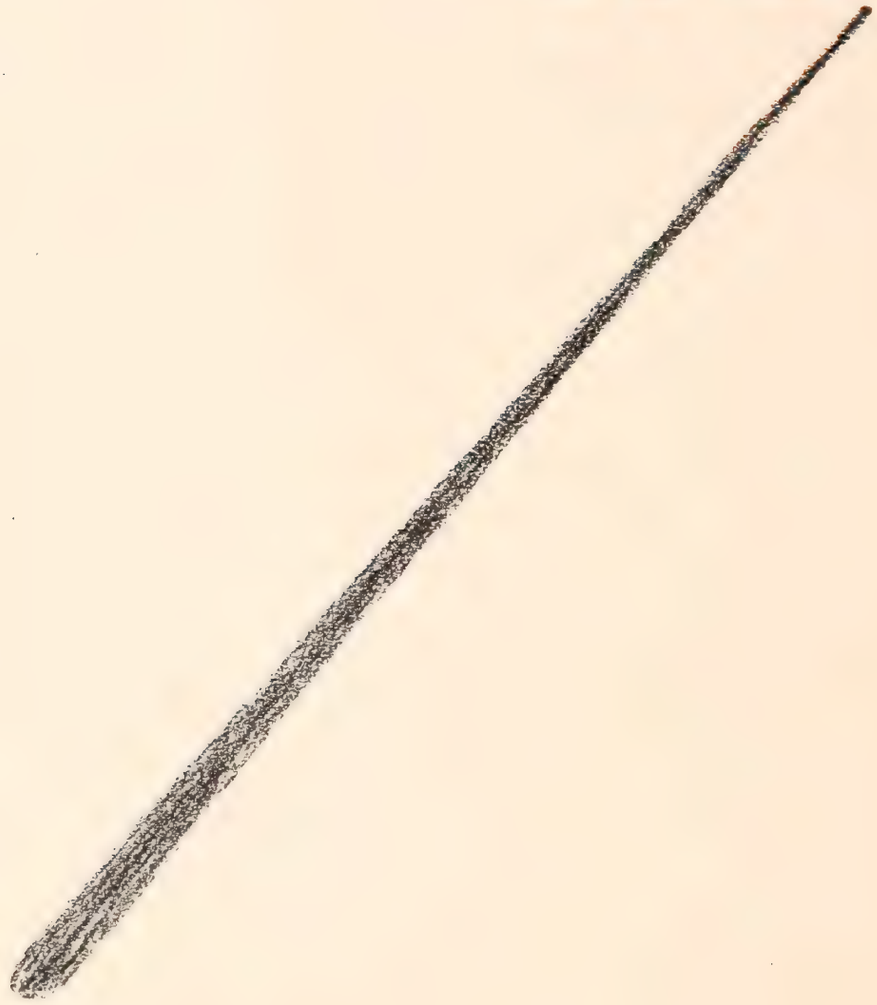
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TRADE MARK



John Adams
presents

Larry Semon
IN
"SPUDS"



Big men, little men; fat women, thin women; boys from three to thirty, and girls from thirty to three; rich and poor, all ages, all kinds, all will enjoy this zippy comedy, and laugh with the muffler off, for every one else will be laughing too.

Pathépicture

THE STAGE IS ALL SET FOR ROOKIES



THE LIMELIGHT OF HISTORY WHICH ONCE BLAZED ON "SHOULDER ARMS," "TILLIE'S PUNCTURED ROMANCE," "CHARLEY'S AUNT" AND OTHER FAMOUS COMEDIES NOW WILL SHINE ON

Metro-Goldwyn-Mayer's

marvel of marvels

ROOKIES

A SAM WOOD *Production*

and the new Comedy Team

KARL DANE AND GEO. K. ARTHUR

M-G-M now adds another achievement to its record—producer of the Greatest Comedy the world has ever known!

Remember that phrase!

YOU'RE NEXT!



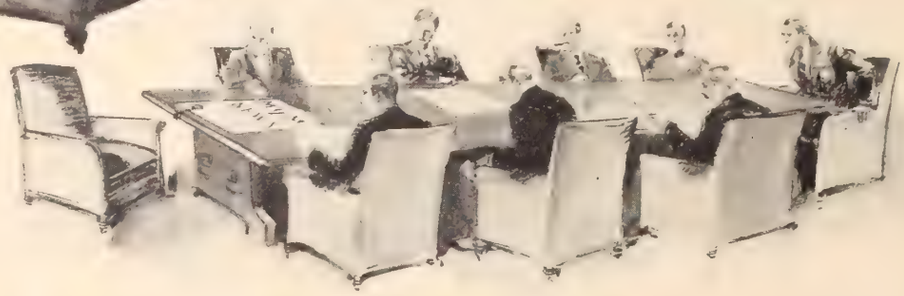
—to occupy this seat

WELCOME!

MR. CALIHAN
of the Eastman Theatre, Rochester

MR. I. HOFFMAN
of the Hoffman Bros. Connecticut Theatres

—and a thousand more progressive exhibitors!



YOU BELONG WITH

Major Bowes of the Capitol—Roxy of the Roxy—John McGuirk of the Stanley Circuit—I. Libson—Kunsky Chambers—and all leading Showmen!

SIT IN AT
THE CONFERENCE
OF THE GREAT!



M-G-M News is literally
SWEEPING America . . . .
THE great organization of
HEARST together with
METRO-Goldwyn-Mayer has
WON showmen everywhere!
ACTIVITIES are well under way
TYPICAL of Young Blood daring!
M-G-M News will fulfill
EVERY expectation . . . and more!
YOU can't afford to be old-fashioned
YOU'LL want the newest and livest!
JOIN America's foremost theatres
AND be up-to-the-minute with

It's full of Young Ideas **— M-G-M NEWS**

A newsreel's reputation is made on performance, not promises!

Year in and year out, week in and week out, the complete visual news of the universe, gathered without regard for distance, hazard or expense, has appeared as regularly as sunrise in

FOX NEWS

until today theatre-goers and theatre owners take for granted the speed and enterprise of this world-wide organization and rely upon the *"Mightiest of All"* to supply them with the latest news of the world — — first!

Exhibitors are buying FOX NEWS *because it delivers the goods!*

BOX OFFICE BLUES

A Prize Fighter
and his
Manager
in
HIGH
Society



GEORGE O'BRIEN
as the Pug



EDMUND LOWE
as the Manager

WILLIAM
FOX
presents

IS Z

FOX
profit
picture

with
GEORGE O'BRIEN - EDMUND LOWE
Based on the stage hit by James Gleason and Richard Taber
Scenario by Philip Klein ~ ALFRED GREEN *Production*

Coming ~ The Greatest Drama

TAKE THE COUNT!

Here are the facts - - - *Read 'em and Reap!*

An absolute knockout on the Broadway stage for 2 years !
A sensation of the London stage !
A whirlwind success on tour !.

The Cast!—

George O'Brien—the screen's foremost athlete . . .
Edmund Lowe—the Sergeant Quirt of "What Price Glory" . . . Douglas Fairbanks Jr., Kathryn Perry and Cyril Chadwick . . . all box office!

get behind the
PUNCH
Act quick - - - NOW!

AT SO?

A Madison Square Garden battle held in a 5th Avenue mansion.



of the Year--7th HEAVEN





-honest! RICH but HONEST won't make you rich



FOX PROFIT PICTURE

WILLIAM FOX Presentation

Worth Millions—In Laughs

with

NANCY NASH
CLIFFORD HOLLAND
J. FARRELL MacDONALD
TED McNAMARA

Story by Arthur Somers Roche
Scenario by Randall H. Faye

ALBERT RAY PRODUCTION

-but it will boost your Box Office Balance!





coming! the greatest drama of the year

7th HEAVEN

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

SHORT TALKS
ON
SHORT FEATURES

---*Proven Value*

You are thinking pretty hard right now about what pictures you are going to buy for next season. It won't be long now till the salesmen are asking you to put your name on the dotted line. And there is one big thought that I believe you will have in mind the same as I have it in mind. When you come to signing on that dotted line you will want to be buying product of *proven value*. No guess work. You want proof!

Among all the big companies that will be selling short subjects for next season. *Educational* is the only true specialist, the only one whose sole interest is in giving you the best in one and two-reel pictures, and in backing them up with service that makes them of the greatest value to your box-office.

For seven years this has been our only aim. Seven years of specialized experience. And every year a bigger number of exhibitors have played *Educational Pictures*. Why? For only one reason. Because they have made money for these showmen. There is no guess work about *Educational Pictures*. They are the product of specialists—a product of *proven value*.



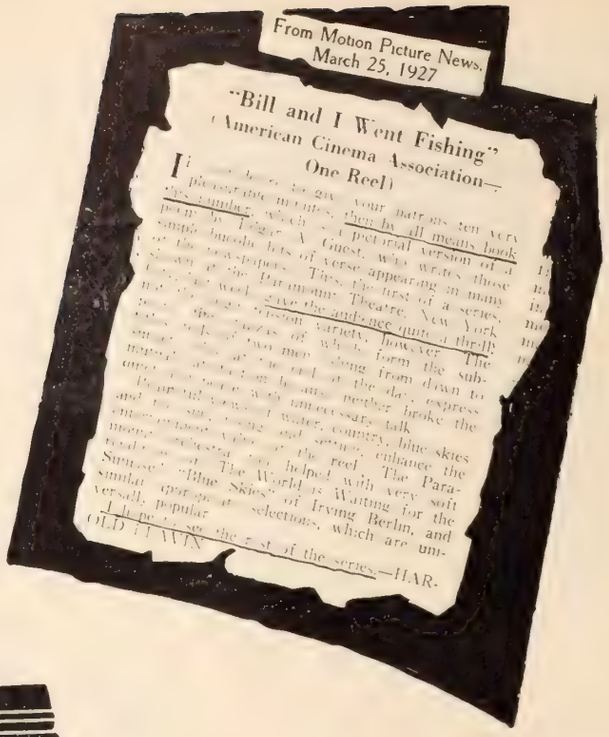
E. W. Hammons

EDUCATIONAL FILM EXCHANGES, INC. *President*

Member, Motion Picture Producers and Distributors of America, Inc. ◆ ◆ ◆ ◆ WILL H. HAYS, President

SOLD

EDGAR A. GUEST POETIC JEWELS


From Motion Picture News, March 25, 1927

"Bill and I Went Fishing"
(American Cinema Association—One Reel)

...pleasant one minutes, that by all means hook ...ves number which ... pictorial version of ... poem by Edgar A. Guest, who writes those simple homely bits of verse appearing in many ... on the newspapers. This, the first of a series, ... at the Paramount Theatre, New York ... the audience quite a thrill ... the scenes of which form the subject ... own men doing from drawn to ... the reel at the day, express ... and the unnecessary talk ... water, country, blue skies ... of the reel. The Para- ... helped with very soft ... The World is Waiting for the Sunrise," "Blue Skies" of Irving Berlin, and ... selections, which are uni- ... the rest of the series.—HAR.

PUBLIX EVERYWHERE
Paramount - New York.
FIRST & SECOND RELEASES ALREADY SHOWN.
Michigan - Detroit.
B. & K., - Chicago.
Eastman - Rochester.
Metropolitan - Houston.
Strand - Omaha.

Loew's - Boston.
Stillman - Cleveland.
Saenger - New Orleans.
Orpheum - Lincoln.
Strand - Milwaukee

KUNSKY WIRES ~
CONGRATULATIONS!
EXHIBITORS
JUBILANT
EVERYWHERE!

DISTRIBUTED BY
ACA PICTURES
30 EXCHANGES

Single reelers that make them come back.
Subtle appeal, pastoral beauty, exquisite tints.

MORE restful than travels.
delightful than cartoons.
entertaining than comedies.

"A THRILL FOR EVERY REEL" - says N.Y. Graphic



Corinne Griffith

"LOVELIER THAN EVER" Says New York American - in

THREE HOURS

Presented by ASHER, SMALL and ROGERS

Adapted from the story by ..... MAY EDGINTON

Continuity by PAUL BERN

Directed by JAMES FLOOD

Produced by E. M. ASHER







-AND IT'S THRILLING THOUSANDS OF THEATRE TREASURERS!

First National Pictures

·WALTON·



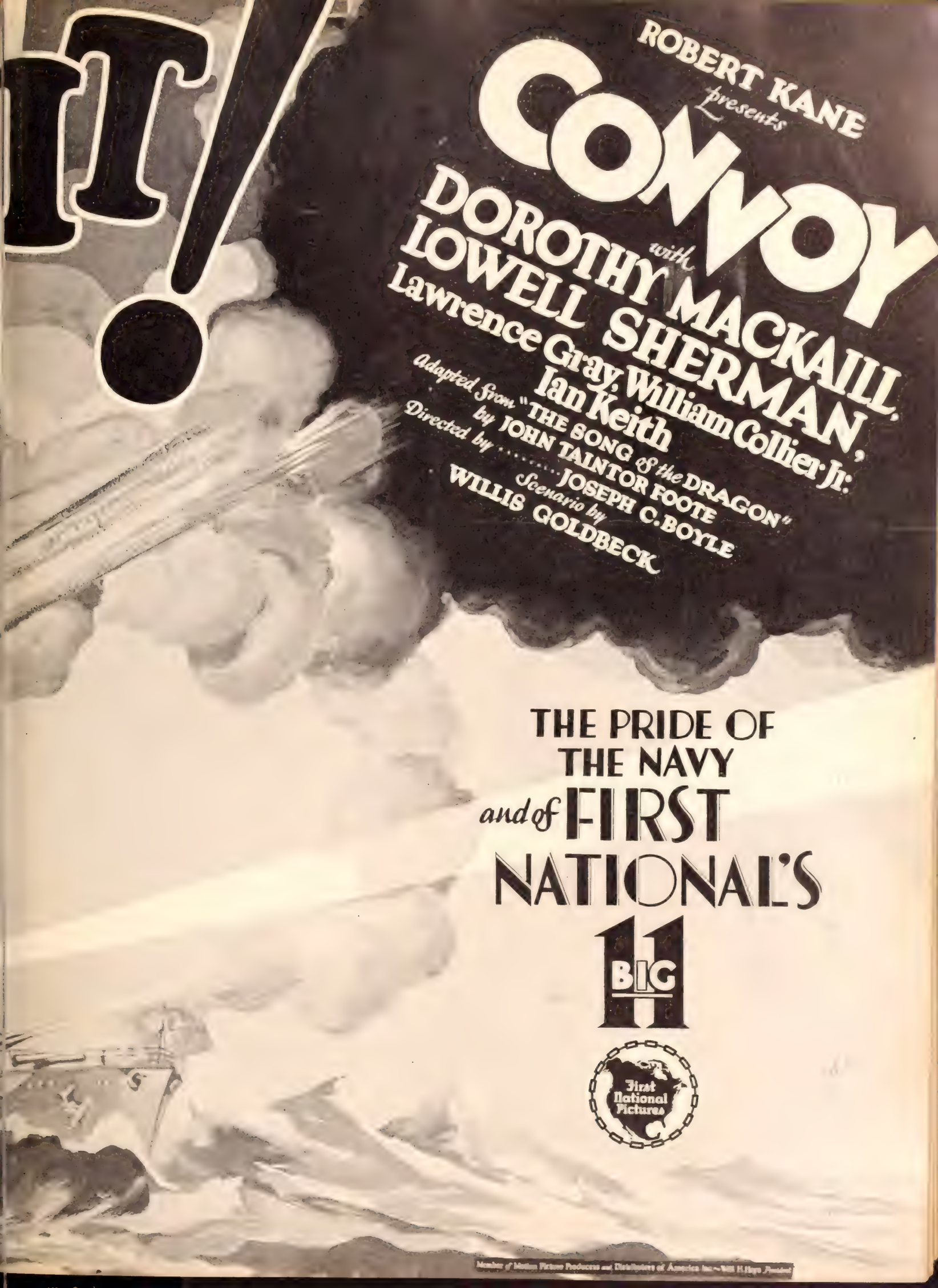
Spreading the fame of FIRST NATIONAL'S BIG 11

A DIRECT H

The Bombardment's on!—Not one record will be left standing ...Better run for cover. Only an ironclad contract can protect you ....If CONVOY ever comes to town as OPPOSITION you'll need the Prince of Wales and Queen Marie in a double bill to beat it!

Glorifying the true-blue American Gob! Actual action pictures of Marine Monsters at death-grips—A Sea Giant in its fatal plunge to the ocean depths—America's battle fleet thundering full-speed to Victory ....The one great drama of our Navy in the War!





Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

Show-me night!

– the New York Strand Opening Night of –

HARRY LANGDON "in Long Pants"

produced by
The HARRY LANGDON *Corporation*

Audience in furor! – Critics rip dictionaries to shreds searching praise-phrases for

LANGDON'S BEST!

"Harry Langdon's best film. Packed with hilarious fun." —*N. Y. American*

"'Long Pants' leads 'em all in laughs!" —*Telegraph*

"Audience rolled around exactly as if they were seated in rocking chairs." —*N. Y. World*



McFADDEN'S FLATS - and now LONG PANTS - prove

FIRST NATIONAL'S

has the only COMEDIES worth playing!

BIG 11

Motion Picture News

Volume XXXV NEW YORK CITY, APRIL 15, 1927 No. 15

New Era at Hollywood

Second of a Series of Articles on the Production Centre

By William A. Johnston

¶ Europe has come to Hollywood.
¶ A new woman director and the passing of the old idea that there were only few megaphone-wielders and they with God-given genius.
¶ As the younger talent comes along, the opportunity for bunkum and bluff decreases.
¶ Some of the actual "shots" from "Wings" show that here's a picture likely to be rated with the greatest.
¶ Hollywood likes Jannings and Jannings likes Hollywood.
¶ Menjou makes an observation on the foreign invasion.
¶ Cecil De Mille as a creator of new talent for the screen.
¶ Many roadshow and long-run pictures in sight foreshadow widening audiences in America.
¶ Types of pictures changing and theatres changing in their turn.

IN my last article I spoke of two important, even revolutionary, changes in the Hollywood studios, destined to have much to do with the future of American pictures.

(1) The very evident leaning toward foreign types, themes, atmosphere,—the actual making of the international picture, in other words.

(2) The passing of the old order of directors, players, production methods and vogues; and the new era, gathering fast increasing strength of new film folks and new production policies of every kind.

* * * *

Let us take a quick trip over the always interesting Paramount lot and see if our suppositions apply here.

These are the former United Studios, but greatly improved. The Administration Building is of the same compact type as the former one on the old Famous-Lasky lot, which is now a realty subdivision. Between the Administration Building and the stages are sightly lawns flanked on one side by a novel departure in the way of dressing rooms—a block long row of several story buildings, each on a different type of city architecture and constantly useful for exterior shots.

A New Woman Director

As I drove up to the Administration Building with B. P. Schulberg, production head, he touched his hat, in business-like fashion, to a young woman leaving the lot. This was Dorothy Arzner, who was recently taken from the cutting room and made a full-fledged director. Her first picture, now well along, is "Fashions for Women." I am to see shots of it in a few days. It is already designated sure-fire box-office. Raymond Hatton is in it and trouping along as merrily as though he had had no bitter breach with his splendid team mate, Wallace Beery. (This breach, I believe, is already healed, and happily so. To separate these two, each feeding the other's business so successfully, would be as senseless as unfortunate.)

So now we have a second woman director, in addition to Lois Weber, who for years has held this lone place in production ranks. And we shall have more, just as fast as more ability steps forth from the various departments of the now highly organized production business.

That is the important thing—that well-grounded experience makes real talent and that such talent is now being recognized.

William A. Johnston's Survey

It is a revealing thing to one who remembers the days when the business only boasted less than half a dozen directors, at the most; and thereafter the years of the producers' helpless dependence upon a slowly increasing number, most of whom were recklessly and foolishly believed to have dropped straight from Heaven with God-given genius.

If our production regime is now a large departmental laboratory, able to graduate workers with minds well trained in picture values and picture construction, we shall have able chiefs come to the top just as they do in the newspaper world and other fields of creative work.

We have been looking for ability a good deal from the top down.

It is significant, I think, that a woman should come forth and fill a directorship, for there are those who do not believe a woman can wield a megaphone. It indicates, at least, a genuine hunt for trained ability and a real opportunity for writers, cameramen, technicians in general.

At any rate, it would seem that those who are leading directors today will have to look sharp if they are to retain their leadership. There is going to be a lot of real competition. There will be less opportunity for bunkum and bluff. Production is moving fast these days. That is apparent enough to one who comes here but once a year.

"Wings" Looks Big

The two next individuals I met on the Paramount lot were William Wellman and Richard Arlen. Wellman is directing "Wings," and Arlen and Charles Rogers play the male leads. Clara Bow and Jobyna Ralston are the other topliners.

Here's a crowd of youngsters—Wellman, an assistant director but a short time ago—and yet, unless the picture suffers mercilessly in its editing, "Wings" will be acclaimed one of the greatest of all pictures.

That which I saw of it, and it was a good deal of film, had mostly to do with Arlen and Rogers and their thrilling airplane battles in the sky. It was marvelous. Such realism as this has never before appeared in motion pictures. "Wings" will be acclaimed more than a picture. It will set new standards of endeavor.

These winged combatants fight to the death above the clouds, twelve thousand feet over the earth. It is breath taking, brutally realistic, incomprehensibly vivid. Aviators get their death wounds; planes are crippled and with a spurt of black smoke and flame go hurtling down to the floor of rolling clouds, and through them, dimly go crashing to the earth.

Here are some of the bits:

A plunge, by Rod Rogers, of six thousand feet with no controls, and the camera taking it all in a close up.

A running fight between a German Gotha with two supporting Fokkers and two American Spads over miles of sky, with close-ups and long shots, correct in manoeuvres, desperate and daring at every point, a veritable reproduction of the world sky battles we have read of and so far only seen with the mind's eye.

Arlen's crash behind the German lines and his thrilling escape in a captured plane only to be shot down by his own "buddy" and his plane sent hurtling through the wall of a church.

Rogers' strafing flight over the enemy lines, —raining his machine gun fire on transport trains, marching troops, an officer's automobile, etc. I could write at length about the details of this remarkable production. The camera pictures are superb. Its scope may be had from the fact that several regiments of artillery and infantry, a fleet of tanks, a machine gun corps—some 6,000 men in all,—took part. There were over 100 aviators, many of them daredevils, and 12 camera planes. Its love story is tense and strong.

A New Hollywood

From the Folies Bergere set in "Wings"—a large and imposing one, in which there were quite as many foreigners as though the production had taken place in a French studio—I went to another stage where Adolphe Menjou was producing.

Lawrence Grant was rehearsing a scene in which he played the part of a Central Euro-

of the Production Situation

pean King, dining incognito. To the rear sat the members of the cast.

"Foreign actors," said Menjou. "Look at them. There's a Swiss, and next a Belgian; there's a Hungarian, a Russian—well, they are all from the other side. And trained actors, too."

"Is this deliberate?" I asked—"This very evident leaning, in the big studios, toward cosmopolitan casts, old world settings and atmosphere? Are the producers acting with excellent foresight—and with the realization that American pictures must expand in appeal?"

"Well," said he, "whether they are or not, there's a foreign invasion here. A new Hollywood has arisen. It is getting more cosmopolitan day by day. There seems no end to it. Every day the trains bring in new people from the theatres and studios of the old world."

Jannings' Work

On another stage I found Emil Jannings in a close-up scene, one of the finishing ones in his first American picture, "The Way of All Flesh," directed by Victor Fleming. It was a real privilege to see this finished actor at work. His make-up had required more than two hours of painstaking effort.

Jannings is evidently a fixture here. The studio finds him a fine, conscientious artist, wholly absorbed in his work, affable, free from all affectation. And Jannings likes Hollywood and his studio facilities. He is pleased with his picture. It could not have come forth, he says, from the Ufa studios. He is enthusiastic about his next picture, a Salvation Army and underworld theme from an original by Von Sternberg.

Just a word here about Victor Fleming,—illustrative of the way directors work these days.

"What do you do after this picture?" I asked.

"Rest," he said. "I haven't had a day off in ten months. And recently I've been working day and night—doing night sequence on 'The Rough Riders' while I was directing 'The Way of All Flesh' by day."

So here's a bird's-eye view of one day on the Paramount lot; and I trust I have given the reader the impression I received; a double one.

The up-and-coming youth of the screen—lot of impetuous and ambitious striving. A lot of hard work.

The widening of picture color and appeal—from Hollywood to foreign shores.

And the double regime is in force everywhere.

Over at the De Mille studios I found the entire organization elated over the discovery of a new personality—a young and beautiful actress from the German vaudeville ranks, who had applied modestly for a place as an "extra"; more elated in fact than over the ready success of "The Yankee Clipper" as a sound and healthy box-office picture. Cecil De Mille, by the way, deserves general thanks for his continued and keen striving to create new talent for the screen.

And over on the Fox lot I found Murnau delighted with his "Sunrise," and happy in this, the first year of his five-year American contract, more than satisfied with the resources and cooperation given him; and, on the other hand, the Fox organization glad to have not only Murnau's ability, but the pace he sets in sincere and effective production work.

And so it goes. Europe has come to Hollywood—whether or not Hollywood reached out for Europe. Europe, and a good deal of the best of Europe, is here today. And so, by design or accident, or more probably some measure of each, the international type of picture is being already made; and, undoubtedly, this same type of picture will continue to be made, still more generally and still more distinctively. For the box-office returns will, I believe, greatly encourage it.

American Audiences Increasing

We must make pictures today not only for the world wide audience, but also for the ever widening audiences of our own United States. The American movie patronage has been vastly increased the past two years by our better pictures. But 1927 will, by all signs, set a new mark in this respect. There will be many roadshow and long-run pictures. And these pictures, by virtue of their themes, treatment and settings, will appeal to a good many millions beyond the regular day by day theatre patronage.

There is, as I have said, a decided breaking away from the former cycle of movie fare—the sexy picture, the flapper vogue, the tried and true types of South Sea Island, horse race, fireman, automobile, north woods, etc., etc., drama.

All of which opens up a new and interesting situation with respect to theatres—the changing type of theatre to house the changing type of picture.

More of this interesting subject later.

The Week in Review

Comment on Passing Affairs

WHEN some future historian pens a sequel to "The Million and One Nights" we doubt if anything which he chronicles concerning the year 1927 will stand above the fact that on that date the motion picture was given official recognition as a business and as an art by the oldest university in America—and we hope that that historian does not fail to give a proper share of credit to Joseph P. Kennedy, president of Film Booking Offices.

Mr. Kennedy, fully aware of the importance to the industry of this recognition, gave up several weeks of his time almost exclusively to working with Harvard, remaining away from his desk. The plan for a series of lectures by leaders in the motion picture industry before the students of the Harvard School of Business Administration originated in a talk between Mr. Kennedy and the dean of the school, and the former volunteered to obtain the speakers.

He found them, as he puts it, "unwillingly willing" —appreciative of the honor accorded them but reluctant to pose as authorities before a class of students. They consented, however, and starting with Will H. Hays, such leaders as Adolph Zukor, William Fox, Marcus Loew, Jesse L. Lasky, Harry M. Warner, Sidney R. Kent, R. H. Cochrane, Sam Katz and Dr. A. H. Giannini gave the students the benefit of their experience and knowledge, with Cecil B. De Mille and Milton Sills still to appear.

The students, more than three hundred and fifty of them, received the lectures with avid interest and enthusiasm. Some thirty of them have already expressed an interest in entering the business side of pictures. They studied motion pictures in exactly the same way they would approach the automobile industry, the textile industry, or any other—a recognition which will have important consequences abroad as well as here.

* * *

OUT of this has come another important result—a plan by which Fogg Museum, of the Department of Fine Arts at Harvard, will select and preserve the most artistic pictures of each year in a special vault. The best pictures of the past 15 years are now being assembled by a committee headed by Prof. Chandler R. Post.

Thus, in one year, is the motion picture industry recognized by an outstanding educational institution as a business and an art worthy of a ranking with trades and arts which are thousands of years old and have a broad background of tradition.

* * *

LAST Saturday night at the Hotel Astor was held the Seventh Annual A. M. P. A. Dinner, which was also the First International Dinner—made so by the presence of 15 ambassadors from South and Central American countries. The affair was crowded to capacity.

Will H. Hays, acting as toastmaster, revealed a strong gift for humor, and read highly amusing telegrams from Will Rogers, Ralph Spence and Ring Lardner. The speakers included Ambassador Pueyrredon of Argentine, Ambassador Tocornal of Chile, Secretary of Commerce Herbert Hoover, Mayor James J. Walker of New York, A. M. Botsford and Walter F. Eberhardt. The annual burlesque newsreel, another by Rose Pelswick and a splendid musical program by members of the Capitol Family, plus a number from Chaplin, made up the bill.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MOTION PICTURE NEWS, published weekly at New York, N.Y., for April 1 1927. State of New York, County of New York, ss. Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 - 7th Ave., N.Y.C., who, having been duly sworn according to law, deposes and says that he is the Vice-President of Motion Picture News, Inc., publishers of Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher: Motion Picture News, Inc., 729 - 7th Ave., New York City; Editor: Wm. A. Johnston, 729 - 7th Ave., New York City; Managing Editors: J. S. Dickerson and Oscar Cooper, 729 - 7th Ave., New York City; Business Manager: Wm. A. Johnston, 729 - 7th Ave., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member must be given.) Percy S. Alden, 729 - 7th Ave., N.Y.C.; Motion Picture News, Inc., 729 - 7th Ave., N.Y.C.; Carll Tucker, 729 - 7th Ave., N.Y.C.; Wm. A. Johnston, 729 - 7th Ave., N.Y.C.; Dorothy Ovens Johnston, 729 7th Ave., N.Y.C.; E. Kendall Gillett, 729 - 7th Ave. N.Y.C.; Isabel G. Gillett, 729 - 7th Ave., N.Y.C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

E. Kendall Gillett, Vice-Pres.

Sworn to and subscribed before me this 28th day of March, 1927. (Seal) H. M. Hunt, Notary Public, Westchester County, New York County Clerk's No. 496, New York County Register No. 3252. (My commission expires March 30, 1928.)

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Short Subject Service Guide

AT the outset, let's get this straight: the Short Subject Service Guide is not a "publicity section." It is a sincere effort to create a department just as distinctive and individual in its way as "The Showman" is in the theatre field.

The editorial material in the following pages, we believe, is constructive and means something to the exhibitor.

We believe, further, that the Short Subject deserves a specialized and dignified form of service which it has not hitherto received.

That's what we are trying to put into concrete form in our Service Guide—it will appear monthly within the covers of the News.

Can anybody, at this late day, doubt the importance of the Short Subject? If so, let him read this expression by Will H. Hays in presenting the Riesenfeld Medal:

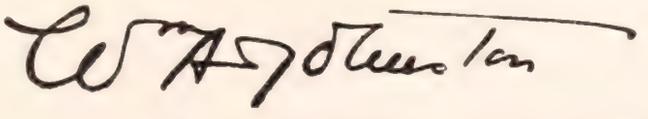
"The motion picture industry started as an industry of short subjects. The first films were one- and two-reelers.

"The short subject has always been an essential part of the motion picture program. Its place was never more assured than it is today. Its future was never more bright.

"The public wants and demands diversity in its amusement. As important as the feature picture is, the exhibitor who overlooks the fullest opportunities and advantages of the short subject on his surrounding program is keeping money out of his pocket. He is overlooking a tremendous asset."

The coming season will see the largest volume of short subjects in the industry's history. Volume and diversity for the diversified program.

Our Short Subject Service Guide is in the interest of the diversified program, for that is the life-blood of the successful theatre today.



Double Feature Evil Growing

Survey of Exchange Centres Shows Practice on Increase in Many Territories Throughout U. S.

Compiled By E. G. Johnston

DECIDED increase in the double feature evil is revealed through a survey just completed by MOTION PICTURE NEWS.

First-hand reports from twenty-six exchange centers show that the double feature is used in seventeen of these territories. In nine it is virtually non-existent. But the striking fact is that in fourteen territories it is rapidly growing.

It is also apparent that where the increased use of the double feature prevails, it does so with a pronounced lack of goodwill on the part of a great many exhibitors, the New England zone being the one exception to the rule. In that territory the double feature has been more or less of a general policy for years.

The seriousness of the situation is shown by the action taken in Minneapolis and St. Paul, where the exhibitor organizations and exchangemen have taken what amounts to joint action to abolish the double bill.

Further analysis indicates that the growing use of added feature attractions has resulted from at least three conditions:

(1) Over-buying, with the result that superfluous bookings must be played off.

(2) Highly competitive situations.

(3) Attempts by neighborhood houses to compete with elaborate presentations offered by the larger theatres.

In common with the prevailing exhibitor opinion, MOTION PICTURE NEWS regards the playing of double features as an evil. In some cases, it has evidently been brought about by a few exhibitors in given sections, with others following, largely against their will, but because competitive situations are brought about.

It is obvious, also, that the playing of double features, in the vast majority of cases, does not make for diversified programs, which are the life of the picture theatres today. And the diversified program means, unquestionably, that short subjects must be taken into the reckoning.

Minneapolis

Construing the practice of the double feature as a great evil, which if allowed to pursue its course, would seriously menace their future business, the Exhibitors' Association of the Twin Cities in cooperation with the Film Board of Trade recently launched a campaign against its use, with the result that every exhibitor, with the exception of one, in these cities, entered into an agreement to refrain from using the double bill, providing, of course, that the various exchanges refuse to serve the necessary attractions.

In this case, the added feature secured its foothold in the ten-cent houses of the Gateway district and through competitive measures was well on its way toward being adopted by the majority of the suburban theatres until the time when the two above-named organizations decided to combat the movement.

As a further result of the outcome of this successful campaign, steps will be taken at the annual convention of the Northwest exhibitor association to be held at St. Paul, May 2, 3 and 4, to abolish the use of double feature programs in the entire Minneapolis territory and the association would further seek to make the ban embrace Minnesota and North and South Dakota.

New York City

Highly competitive conditions in certain neighborhoods, shortage of good, strong feature pictures that can be played alone, and over-buying due to selling methods of some of the branch exchanges are some of the reasons advanced as to why territory embraced by the Metropolitan district and northern New Jersey has shown a pronounced trend toward the use of the double feature program during the past twelve months. This condition of course exists in the numerous neighborhood sections of New York City, Brooklyn and the larger cities of New Jersey and the suburban sections of the latter. That the use of the double bill has grown to considerable proportions is evidenced by interviews with several connected with the local film trade, they claiming that at least seventy-five per cent of the neighborhood theatres use the added feature, with changes from two to three times a week.

As an instance of the strong hold gained by the double-feature program in this zone a condition existing in New Jersey may be cited: Out of a program analysis of eight circuit owned theatres of the better type and ten other houses which may be classed as a miscellaneous group, independently operated, the net result is that eighty-eight per cent of these theatres are using the added feature.

Fifty per cent of the eight circuit-owned houses feature a double bill to the extent of one hundred per cent while the balance of this group inclines toward the added attraction by eighty per cent. The average is ninety per cent.

In the group of the ten houses classed as miscellaneous and independently operated, six of these houses show double bills a full one hundred per cent, three, eighty per cent and one twenty per cent. This average is eighty-six per cent.

Thus, it will be seen that the average for the entire eighteen houses is eighty-eight per cent, as given above.

Quoting a remark made within the last few weeks by a prominent circuit theatre owner in New York City, "I've gotten into this double feature business for the usual reasons, competition and over-buying. It's not sound, but I can't let go. I'd like to."

Chicago

No decrease in the use of the double feature is in sight for Chicago exhibitors at the present time, according to the report from that city. Twenty-five per cent. of the theatres in that zone are said to be using the double bill, with others being added from week to week. Reasons advanced for the adoption of the practice are, keen competition in certain districts, and that exhibitors are over-bought. The latter means that they must provide an outlet for superfluous bookings; hence, the double feature days. A few claim that the double feature helps build up business for the "bad days," but on the whole the practice is looked upon as one that will prove a menace to Chicago's motion picture trade unless eradicated.

Next Month

Julius Stern

tells how comedy producers are putting ready-made national exploitation into their product to aid the exhibitor

Pat Dowling

suggests a novel and valuable use of the comedy as a presentation unit along new lines.

Hal Hodes

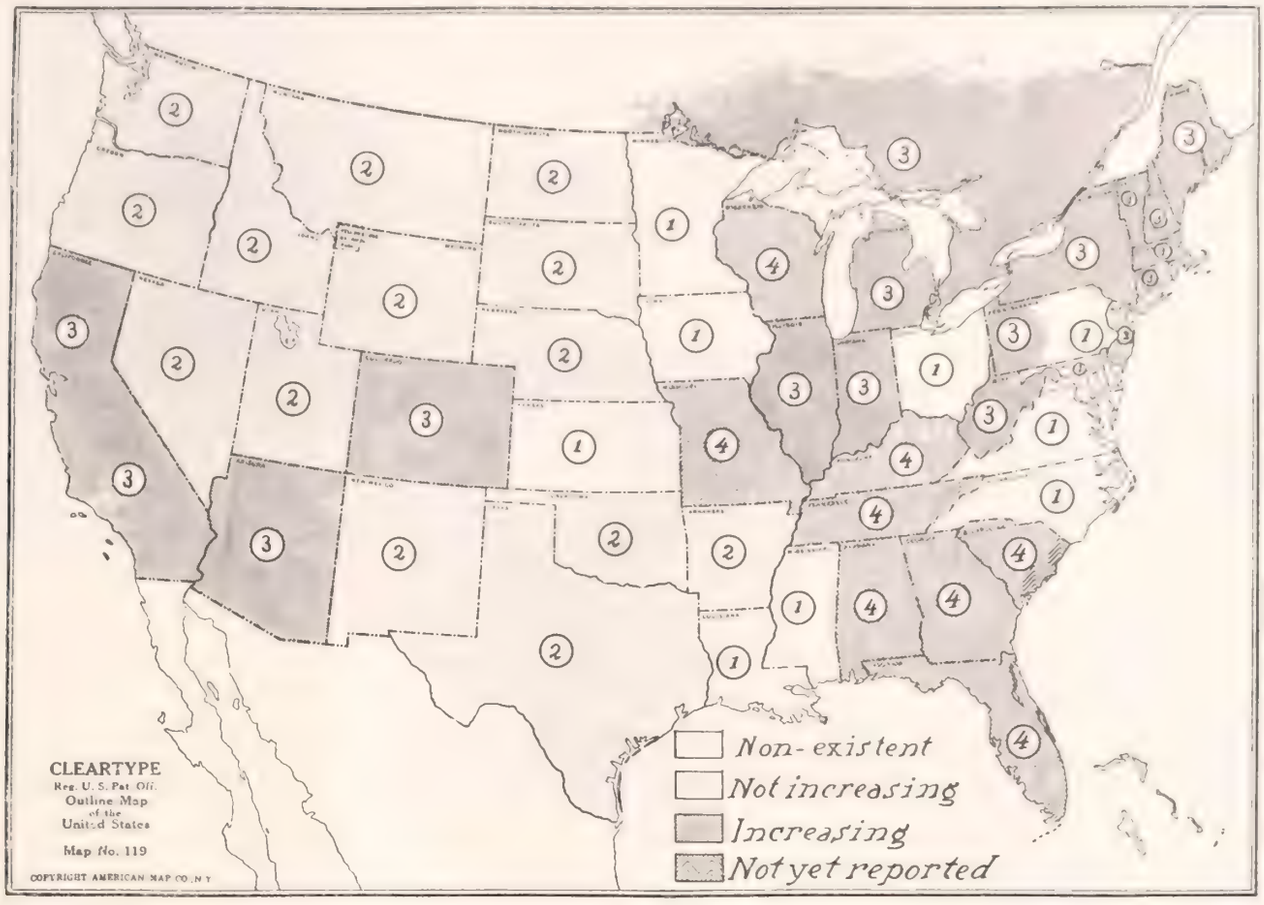
describes changing conditions brought about by the two-reel comedy which is actually of feature calibre.

Charles Bowers

talks of the problems of a producer of novelty comedies.

And Special Advertising and Exploitation Ideas

Shaded Map Showing Double Feature Program Trend



Los Angeles

In Los Angeles, the double bill is also on the increase and the consensus of opinion among exhibitors is that while they are fully aware of its evils, present conditions are such that they will go ahead with the presentation of double feature programs until some remedy suggests itself. In this zone the movement started with one lone theatre showing two features on the same bill. Other houses followed until practically every section in and around this territory has been affected to a marked degree.

Philadelphia

Generally disapproved of by Philadelphia exhibitors, the practice of using an added feature attraction has never gained headway of any concern in that city and surrounding territory and at present is confined to a very few of the small daily change neighborhood theatres in Philadelphia proper. Neither Philadelphia first-run houses or first-run key-city theatres have found it necessary to subscribe to the use of the double bill.

Cleveland

There has been no increase in the use of the double bill in the city of Cleveland owing to the fact that the use of them has been tried in the past and found wanting. In other words, the increase in revenue did not warrant the additional expense incurred by exhibitors to secure the added feature. The report adds that outside of the city of Cleveland, the problem has never been one to contend with.

Pittsburgh

Overbuying and the use of the double bill to clean up old product are the reasons advanced for the increase of the added feature in Pittsburgh territory, the movement having recently extended itself to the secondary key-towns and the smaller communities. The report states that the practice is decidedly on the increase.

Detroit

According to the Detroit Film Board figures for last year, the use of the double bill in that city has increased fully twenty per cent. during that period and is steadily growing. The reasons given for the increase are, overbuying, a general slump in trade and the doubling up on the weaker feature pictures.

Canada

Getting its foothold in the city of Montreal, where it has been more or less isolated until this season, the use of the double feature bill has spread to considerable extent in other sections of the Dominion. In Toronto, for instance, the added feature attraction has been adopted by practically all of the suburban houses.

Charlotte

The report from Charlotte indicates that in only one or two instances is the double feature bill being used, and even then, only at intervals. There is no increase forecasted for the double bill in this zone.

San Francisco

Double feature bills are on the increase in the city of San Francisco and its territory, according to report. Residential theatres and also houses throughout the entire zone are practically all using the added feature attraction, making changes in their programs at least twice weekly. A further statement as to reasons for the increase of the double feature points out that its use enables exhibitors to buy features in block series at much cheaper prices.

Oklahoma

While there has been no increase generally in Oklahoma territory, the movement has recently made headway in the city of Tulsa, although at present that city is said to be the only one practicing its use. In the Tulsa case, the double bill was first started by a second-run theatre and has since that time spread to other second- and third-run houses until practically all of them followed suit.

(Continued on page 1548)

Reels of *Progress*

Short Subjects Bring New Talent, New Faces, New Methods, New Ideas to the Screen

By L. C. Moen

DOES an actor put over a particularly good bit of pantomime, well-timed and clearly registered? He probably learned it on the comedy lots. Does a cameraman offer an especially clever bit of trick photography in a feature? Probably a graduate of the slam-bang comedy school. Is a feminine star particularly beautiful and photogenic (as our French cousins say)? Does a feature contain a thrillingly fine bit of hair-raising melodrama? Trace back its director's professional pedigree, and you are likely to find a serial or two. Does a piece of "comedy construction" in a feature bring roars of laughter that enliven an otherwise dull work? Track down its parentage, and you will probably find that both gag and gag-man came from the short-subject fun factories.



Gloria Swanson

United Artists star, who began in Sennett comedies before De Mille discovered her



James Cruze

Paramount director, when a serial player with Thanhouser



Betty Compson

Universal star, at the time she joined Nestor Comedies



Louise Fazenda

Warner Bros. star, back when she clowned for Mack Sennett

For if there is anything new under the sun-arcs, it is pretty sure to have originated in the short subject field, whether it be a person, a process or an idea.

Consider, if you will, the much vaunted "camera angles" of the past year—the virus with which "Variety" inoculated American cameramen. Did it ever occur to you that years and years ago the lowly news cameramen were shooting down on parades from roofs and windows, shooting up at buildings, shooting from moving trains—doing everything but shooting around the corner?



Harold Lloyd

Paramount star, who began as Lonesome Luke in one-reelers

The same is true of trick photography in general. Nearly all of it had its origin on the comedy lot.

For that reason alone, if no other, short subjects would deserve to be loyally supported by the industry. Even though they were not good business in themselves, it would pay exhibitors to encourage the short subject producers and thereby keep alive the nearest approach to a training school which this business-art-industry boasts.

The Closed Door

PERHAPS no profession in the world maintains such a closed door against new faces, new talent, new ideas—despite loud and incessant cries for these items from executive headquarters. Certainly they want new faces—after someone else has discovered and developed them; they want fresh talent—after someone else has trained it; they must have new ideas, and take them—after someone else has tested them out and proved that they work. And that "someone else" is usually the short-subject producer.



Reginald Denny

Universal star, who was "made" by the "Leather Pushers" series

Feature producers can hire talent away from each other and from the short-subject companies, but the featurette producers must find and train their own. For that reason, their doors are more open to the promising beginner than are those elsewhere. If he or she shows promise, bits, small parts



Johnny Hines

First National star, whose "Torchy" comedies were notable

and leads may follow in more rapid sequence than takes place under the big tops of the feature studios.

A player with genuine latent ability may go from extra work to leads in a year or so on the comedy lot—three or four did this at Christie last year—after which a feature unit which didn't even afford extra work to the budding novice will bid for his or her services in a full-sized role.

The same is true of ideas. If they are so radical that their originator must promote his own production to demonstrate them, he is much more likely to be able to finance a short subject than a feature—and



Raymond Griffith

Paramount star, who was once a Keystone Comedy Cop

his idea issues forth in one- and two-reel form.

Ambitious talent of every description finds its first and best opportunity in the domain of the less-than-feature-length. But let's take a few specific cases, and see for ourselves how this has worked out.



Irving Cummings

Last thrilling, when he was playing in "The Diamond from the Sky"

NOT so much more than a decade ago a Nebraska youth with a quietly-engaging personality was haunting the studios for extra work, and finding it now and then at Universal and Keystone. The chance to create a comedy character came, and Lonesome Luke was the result. Later the trick make-up was discarded, to be replaced by a simple pair of shell-rimmed spectacles. Fifty-two one-reelers for Pathe, then a series of two-reel subjects, a three-reel—and so on, until full-length feature comedies were the order of the day, and the picture-going public the world over paid tribute to one of the most consistently successful screen artists—Harold Lloyd.



Fred Newmeyer

Feature comedy director, who rose to fame with Lloyd

A quiet little Englishman came to America with a vaudeville turn. His style of comedy and his character seemed promising for screen purposes, and for comedy he was signed. There followed a long series of single-reel films, some of which are still playing, and still doing business. The critics began to discover him—the highbrows discovered the movies, and hailed him as its first and only genius—his comedies increased in length—his contracts in size—and today the premiere of a Charles Spencer Chaplin comedy is a national, and even international, event.

A little girl in Chicago tramped around to the studios seeking extra work. Off to the Coast she went, finally, and there followed days as a Mack Sennett bathing beauty in the good old pie-throwing era. Cecil B. DeMille saw in one of her scenes what he felt to be a flash of dramatic genius, and he signed up the little girl who one day was to be known as the Marquise de la Falaise de la Coudray.

From Serials to Super Epics

OVER at the Thanhouser studio in New Rochelle, during the days of "The



Marie Prevost

Metropolitan star, one of Mack Sennett's girls [illegible]

Million Dollar Mystery," was a striking character actor. After his work in this serial, not much was heard of him for a time. Then he bobbed up on the Coast, this time as a director—and one day "The Covered Wagon" came along and the public woke up to the fact that here was a directorial personality to be reckoned with. A few years later, and "Old Ironsides" added further lustre to the megaphone-wielding laurels of James Cruze.

Another early day serial was "The Diamond From the Sky," and in it was another

(*Continued on page* 1350)



Charles Chaplin

United Artists star, whose [illegible] reelers

International News

(Below) Highlights in International Newsreel during the month of March: American Marines parading through the streets of Shanghai to impress rebellious natives. the plane of Col. De Pinedo, Italian flyer, after he arrived in New Orleans; Capt. Ariel Varges, International Newsreel's cameraman in China













Fox News

(Above) The disastrous $1,000,000 pier fire on the water front in Jersey City; Major Segrave in his 1,000 h. p. racing car, setting the new world's speed record, followed by Fox cameramen in airplanes; a view of the impressive night ceremonial for the late Mikado of Japan. All from Fox News issues during the month of March



FRED C. QUIMBY, [illegible] of M-G-M

M-G-M News to Be Made Like a Feature

Says Fred C. Quimby

AN earnest and definite effort to lift quality of news reel production to the highest point possible will be made by Metro-Goldwyn-Mayer under its new Short Subjects Program, according to Fred C. Quimby, recently appointed to handle sales for the M-G-M Short Subject Department.

In a special interview for the NEWS, Mr. Quimby outlined the key policies which Metro-Goldwyn-Mayer plan to carry through in the line of production standards and sales distribution, placing special emphasis on the News Reel which will be issued twice weekly, beginning August 17 of this year.

Asserting that the new M-G-M News Reel would be "The Big Parade" of its class, Mr. Quimby declared:

"Is Metro-Goldwyn-Mayer likely to invest several hundred thousand dollars in a new product and commit itself to years of heavy expense to enter a highly competitive, restricted price market unless it has been assured of merchandise which will properly back up expensive sales effort?"

The immense resources and comprehensive news gathering facilities of the Hearst organization were suggested as an ample guarantee of the quality and service of the News Reel. Twenty-seven newspapers throughout the country, with a combined circulation of more than 10,000,000, are now operated by Mr. Hearst. More exclusive features are printed by these papers than in all their direct competitors. In addition, the number of Hearst-owned magazines greatly exceeds that of any other one publisher. These include such nationally famous publications as the *American Weekly*, which alone has a circulation of more than 6,000,000; *Cosmopolitan*, *Good Housekeeping*, *Harper's Bazar*, *McClure's*, *Motor* and *Motor Boating*, *Smart Set*, *Town & Country* and *The International Studio*.

World-Wide Service

Hearst maintains his own world-wide news gathering service; he is a direct competitor of the Associated Press and the United Press, and his telegraph service is used by several hundred influential newspapers, Mr. Quimby pointed out. The newspaper feature service of this big organization comprises a vast staff of special writers and cameramen in every corner of the globe. Furthermore, Hearst owns the largest news reel laboratory in the world—a plant (completed only last January) which is equipped with every modern device and improvement for producing superior work quickly. News reels are assembled and printed here, and mechanical delay has been reduced to an absolute minimum.

"The institution back of M-G-M News production is a highly organized news specialist," declared Mr. Quimby. "In equipment, personnel, judgment of news values, it is preeminent in its field.

"But make no mistake about the fact that the M-G-M News Reel will be produced *by its own staff*. It will be in just as direct competition with International News as the New York *American* is with the New York *Journal*, or with the *Mirror*, all of which are published by Hearst. We will have our own editors just as the *American* and *Journal* and *Mirror* do; our separate mechanical staffs, just as competing newspapers have; our own cameramen, technicians and cutters—in fact, a completely independent organization, always stepping out to beat competition.

"Mechanically, the M-G-M will receive the same careful laboratory treatment as that of our finest features. Toning and tinting will be employed extensively to enhance the artistic value of our product and fortify its wearing qualities—even the type used in titling has been specially selected to obviate monotony and provide flexibility.

Distinctive Arrangement

"A wholly distinctive arrangement of titles and subjects will give our News Reel a pronounced and pleasing individuality. It will differ as greatly from any other reel as one newspaper from another.

"The editorial policy of the News Reel is very definite," added Mr. Quimby. "It will be as carefully and conscientiously edited as the best newspaper and will contain no objectionable or offensive material. The editorial policy will place first importance on news interest. The News Reel will be exactly what we have termed it—'a newspaper of the screen.' Every attempt will be made to provide material of human interest, amusement interest, and so on, from a unique and novel angle."

Pathe News

(Below) John D. Rockefeller, at Ormond Beach, Fla., making his debut as a cameraman, cranking the Pathe News man's "box" like a professional; the William R. Coe estate outside Cody, Wyoming, and the State Game Lodge in the Black Hills of South Dakota, filmed by Pathe as suggestions for President Coolidge for places to spend his summer vacation—a stunt which attracted wide attention













Kinograms

(Above) Three scenes from issues of Kinograms released in March by Educational; a scene of the disaster wrought by the earthquake in Armenia early this year, obtained from the Turkish government; the Northern army of China under General Chang Tso-Lin; the opening of Dinosaur Hall, the new wing of the Museum of Natural History in New York City



EMANUEL COHEN, head of Paramount short feature production, editor, Paramount News

Paramount Short Subjects to Be Widely Advertised

Says Emanuel Cohen

GOOD product and advertising are the two fundamentals of successful business. So well known is this statement of truth that it should be unnecessary to reiterate it; yet the fact remains that in our own field, ample consideration never has been accorded the short feature product in theatre advertising.

Conditions have improved, and the results have been encouraging. The producers have reciprocated in supplying the exhibitor with a finer short feature product with which he might build a complete program of excellence for his patrons.

Perhaps no industry in the world has developed with such rapid strides as the motion picture, and no industry has had within its ranks such keen showmen. Only within recent years, however, have these showmen given more than superficial consideration to the extremely valuable short feature.

The short feature audience is too important to theatre prosperity to be discounted. I venture to say that almost 25 per cent. of those attending the motion picture theatre are guided to the box office by the short feature—the news reel, the comedy and the novelty.

How many times have you heard men say: "I go to the theatre because my wife wants me to go, but all I get is a kick out of are the news reels and the comedies."

Potential Patrons

THERE must be then hundreds of thousands of potential short feature patrons, and there is but one way of getting the admission price from these people. Advertise! Not superficially with slighting mention in the feature advertising, but by according the news reel and the comedy the showmanship which they merit.

Paramount is to co-operate with the exhibitor in this respect. Our short feature product will be given the consideration it merits in our national advertising. Our news reel and our comedies will become household words, just as Paramount Pictures now are. The name Paramount for years has stood for the best in motion picture entertainment. What it has stood for in feature attractions it will stand for in the short feature.

The exhibitor who will capitalize on this national advertising will find that in the future he will have two box office attractions instead of one. To gain that end, however, he must tie in on the national advertising of short features as he has on the feature length productions.

Some say that advertising and publicity are intangible. Packed houses as a result of showmanship are the best refutation of that statement. Naturally, the value of promotion cannot be measured with a yardstick, but neither can a man's bank account.

Short Subjects Proved Vital

WITHOUT showmanship the motion picture today would still be in its early formative stage. Likewise, the short feature will advance immeasurably and in proportion to the increasing consideration given to this type of motion picture entertainment. That the short feature was able for years to stand upon its own legs without advertising support, is evidence that it is a brand of entertainment that is vital to the theatre program.

Even as a stepchild the short feature developed. Vision what the short feature of the future will be when every exhibitor and every producer realizes that, properly exploited, the short feature, too, will be a coiner of money.

I have in mind a product which for years was known and used in every household. The company making this product virtually stopped advertising under the assumption that the product's popularity precluded promotion. In a comparatively few months other brand names had become widely known and the prestige which years had built for the company which had ceased advertising had been lost. The company, after losing hundreds of thousands of dollars, was forced to resume its advertising to regain that most valuable asset, goodwill.

The wise and enterprising exhibitor will take cognizance of the experiences of others. He will say of the short feature as he has of the long feature: "That is part of my bread and butter. I will advertise it."

More and More Short Subjects Will Be Done in

COLOR

By Larry Davis

COLOR! What would the world around us be if color were taken away from everything? Imagine your home—your office—the street—the countryside—all in black and white and various tones of drab gray. How lifeless and uninteresting it would all be—like going around wearing smoked glasses. Yet that is pretty much what the black and white picture means—and how can we expect to present life on the screen without color, the very essence of realism?

Particularly in the short subject field is color of value, though I personally feel that all subjects should and will eventually be done in color. Since the short subject is the portion of the bill which is chosen to give it variety and novelty and spice, color is ideal, since nothing contrasts more strikingly with the ordinary black-and-white feature than an excellent short subject done in the colors that make up life as we know it.

It is worth noting that for two consecutive years the Riesenfeld Gold Medal for the best short subject of the year has gone to a subject in color, first to "The Voice of the Nightingale," made in France by Starevich and hand colored, and now to "The Vision," done in our own technicolor process. These selections were made, not by art critics nor professors, but by a jury of outstanding successful exhibitors—men who know a real attraction when they see one.

The value of color on an exhibitor's program is many-sided. It adds beauty to his program, variety, novelty—and most of all, realism. The novelty angle, of course, is one that will disappear with the passing years as the use of color grows more nearly universal—but the elements of beauty and realism will increase.

Featured by Showmen

WISE exhibitors today are giving outstanding prominence to color subjects on their program. Color lends itself unusually well to striking advertising and exploitation. Colored lights in the marquee—drawing and coloring contests for children—tie-ups with art departments in the schools—colored lobby displays—a thousand and one ways suggest themselves of capitalizing the presence of color on the bill. The small house which must compete with large theatres and their more elaborate programs will find color subjects excellent, since they require no special equipment or outlay.

An outstanding achievement is the series of Educational Romance Productions made by Eugene H. Roth. Written and directed by Arthur Maude, these were suggested by famous paintings—a particularly appropriate subject for color. The series included "The Vision," which won the Riesenfeld medal, and was based on Sir John Millais' painting, "Speak, Speak;" "The Blue Boy," after the noted and well-nigh priceless Gainsborough canvas of the same title; and "The Mona Lisa," after the Leonardo da Vinci painting with the immortal, enigmatic smile.

The reception given these subjects by the press and the public was amazing. Wherever they were shown they scored strongly—so much so that Mr. Hammons, the president of Educational, has a standing wager with any exhibitor that if he will play "The Vision" without any mention whatever in his advertising and publicity, it will obtain more than half of all the press notice and comment.

Art supervisors in the schools showed a particular interest in these pictures, and many valuable exploitation tie-ups were made possible through that fact.

For instance, a production man and Howard Green, technicolor cameraman, returned two weeks ago from a tour of South America and the West Indies, filming travel scenes in technicolor, and departed almost immediately for the Mediterranean on the *Carinthia,* where they will photograph in color such spots as Gibraltar, Cadiz, Algiers, the Holy Land, Tunis, Constantinople, Athens, Palermo, Naples, Nice and Paris.

(*Continued on page* 1347)



J. Melvin Andrews

Head of eastern photographic division, Technicolor Corp., who says: "In a few years, 75% of all production will be in color"



Filming a Scene

In technicolor, showing the simplicity of the use of color in the studio today

"The Vision"

THE best short subject of 1926 (comedies excluded) in the judgment of a committee of representative nationally known exhibitors, was "The Vision," released on May 2, 1926, by Educational Film Exchanges, Inc. It was a Romance Production, made by Eugene H. Roth in the technicolor process throughout, and written and directed by Arthur Maude.

Voted an exceptional photoplay by the Better Films Committee of the National Board of Review, "The Vision" was greeted with unusually favorable comment from critics and public alike. Its pictorial loveliness, its strongly dramatic story and general production merit made it a genuine "short feature," and as such it dominated many a program. Its selection for the Riesenfeld medal was therefore a most logical move.

Will H. Hays, in presenting this medal at a recent luncheon in New York, spoke highly of "The Vision" and of the part which such high grade subjects play in building prestige for individual theatres and for the industry. This is an important item, and when prestige value can be combined with entertainment and beauty a very desirable subject is the result.

The answer, probably, is the unusually careful preparation by Mr. Roth and Mr. Maude prior to the making of "The Vision" and the other subjects in the Romance series. They were gone about with the same scrupulous care and thought for detail that precedes the making of a feature production, and virtually the only difference in the production method was in the length of the completed film.







The Illustrations

Reading from [illegible]—The [illegible] the Riesenfeld Gold Medal awarded to "The Vision"; Arthur Maude, director, and Eugene H. Roth, producer; [illegible] "The Vision"; Dr. Hugo Riesenfeld, Will H. Hays and E. W. Hammons at the presentation of the medal.





It Pays to Advertise *Short Subjects*, Too

Says W. A. V. Mack



YES, it most certainly pays to exploit Short Subjects. The MOTION PICTURE NEWS knows it or this article would never have been written.

During the writer's sixteen years' service in the sales end of this business he has learned that exhibitors are always willing to lend an attentive ear to any practical suggestion having a direct bearing on net profits. In fact there is an unwritten law in the Pathe Sales Organization which obligates the salesman to "Sell his merchandise in such a manner that it will stay sold." The salesman is made to understand that "No sale is complete until he has demonstrated the means provided for properly advertising and exploiting the product."

This all boils down, in the final analysis, to the question of just how the Exploitation and Publicity Departments function as

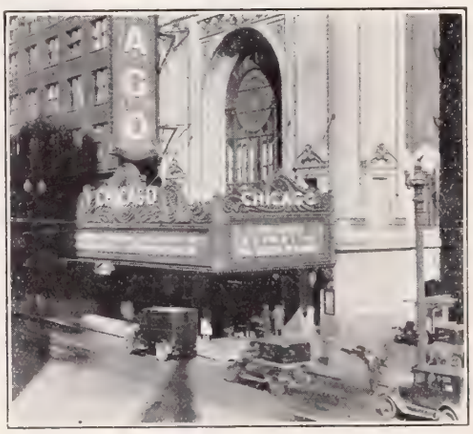


the right arm of the Short Subject sales force. It also provides an opportunity to elaborate on the practical application by exhibitors of Short Subject exploitation ammunition.

Two years ago this summer the advertising representatives of distributors of Short Subjects met and organized the Short Subjects Advertising Association. Joint conferences with trade paper editors followed immediately with the result that a nation-wide campaign was inaugurated in behalf of Exploitation of Short Features.

Laugh Month Contest

The trade papers continued to drive home to the exhibitor the fact that exploitation of Short Subjects was practically a virgin field for the cultivation of greater profits. Special sections devoted to this department soon appeared in the trade magazines and the manner in which theatre owners responded is common knowledge.



The results of the Laugh Month Campaign contest in January clearly indicates the exploitation possibilities in the Pathe idea of the "All Comedy Circus." It is interesting to note that three of the four prize winners in that contest based their entire campaign along All Comedy Circus lines.

Exploiting the News Reel

It is sheer fallacy to assume that a news reel cannot be exploited as a direct box-office attraction. Notable examples of concrete results should convince the exhibitor that exceptional opportunities are frequently offered for capitalizing on unusual news events.

Lem Stewart, now advertising manager of The Publix Theatre Department was, prior to his present connection, manager of the Publix class A house at Asheville, N.C. He says that:

"There were occasions when, by making special announcements in the lobby, or publishing special notifications in the newspapers, with respect to some scene in the current Pathe News reel, we not only *increased receipts,* but enhanced the institutional value of the Pathe News as a distinct service in our theatre."



The Illustrations

Reading down: W. A. V. Mack, exploitation head of Pathe; marquee of the Chicago Theatre, Chicago, showing short subject prominence in marquee signs; a clever display easel by Manager Bob Hutchinson of the Liberty Theatre, Oklahoma City, Oklahoma U. S. army tie-up on "On Guard" in the Des Moines territory.

Peter D. Beckero of the City Theatre at Highland Falls, N.Y., has long shown Pathe News. What exploitation of a news reel has meant to him can be best exemplified by his recent statement to the effect that "at least 50 of his patrons come especially to see Pathe News regularly. Eight officers from West Point are weekly customers, arriving as the News Reel is about to be shown and leaving immediately following its screening."

Oftentimes our men make a direct tie-up on a news reel item which brings in extra dollars at the box-office. Just recently our Philadelphia assistant manager, C. J. Martin, advised the General Manager of the local electric light company of the picturization of a mammoth turbine in the News. After inquiring where the reel could be seen he advised our Mr. Martin that every technical man on the payroll would be given tickets to view the picture that same day. And some theatre profited as a result.

Pathe maintains close contact with headquarters of Playground Associations, the Izaak Walton League, Women's Clubs and other organizations which may be interested in supporting the various types of motion pictures which are included from time to time in our many Short Features.

A countless number of valuable tie-ups have been effected in New York direct with these bodies, resulting in local groups attending showings in large numbers.

Valuable Sportlight Tie-Up

Out in Omaha recently before the Grantland Rice Sportlight "Weather Proof" was shown first run, our manager made a valuable tie-up with all bowling alleys. Mort Lindsley, one of the world's greatest bowlers, appears in the film showing the correct way to bowl. Owners of all alleys were glad to follow through on the suggestion of mailing a notice to every bowler on their list, notifying them of the showing of the reel. Posters were displayed in the alleys and exhibitors reported a direct reaction from this stunt.

Will Rogers' telegraphic squibs appear daily on the front page of every newspaper in the United States using the McNaught Syndicate Service. Arthur Kelley, Publicity Director of the Eastman Theatre, located at Rochester, N.Y., turned this knowledge into cash. In a five-minute interview he sold the Rochester *Democrat & Chronicle* the idea of displaying in a box under the Rogers squib: "See Will Rogers, Our Unofficial Ambassador Abroad, at the Eastman Theatre all this week." In return for that publicity, he prepared for the newspaper, a trailer reading: "Read Will Rogers' Daily Squib in the Rochester *Democrat & Chronicle.*" This trailer was shown on the screen of all of the Eastman theatres the week prior to the engagement and during the run of the picture. The same tie-up will follow with the showing of each Rogers subject.

Eddie Zorn, Manager of the Stratford Theatre, a Publix theatre located at Poughkeepsie, N.Y., sold local merchants a full page of advertising to accompany his ad copy on Rogers. The newspaper offered 25 pairs of tickets to the persons making the most words out of the combined word Will Rogers. Just ask Eddie if the effort was worth while, and incidentally, do you ever recall having seen a similar tie-up on a one-reel subject?

Three-Minute Men

When we released "The Fighting Marine," the U.S. Marine Corps furnished three-minute speakers to talk on the life of Tunney. They also provided wherever available, a squad of marines, guns and other material for lobby display.

With our last serial, "On Guard," we made arrangements with the U.S. Army Headquarters direct at Washington, whereby they bought and posted 20,000 special one-sheets on "A" boards in principal cities throughout the country.

Army equipment such as machine guns, lorries, troops, etc., are available to our customers for the mere asking. As an example of what they have done, we cite the recent campaign in the Des Moines territory when one Fort Commander furnished a complete army band and a squad of soldiers in full field regalia. A parade preceded the opening of episode number one of the serial, also a concert in front of the theatre.

Nearly the whole town turned out. This outfit toured eight nearby towns, assisting our customers to get off with a good start on episode number one.

During the filming of our new serial, "Melting Millions," we posed the star, Allene Ray, in various pictures showing her using nationally advertised products, such as tooth paste, soap, waffle irons, furniture, radio, flour, kitchen cleansers, etc. These photos we sent to the advertising departments of the respective manufacturers, many of whom have already agreed to arrange excellent window displays for local dealers in cooperation with our customers.

Special Timely Releases

Special releases and topical short subjects which measure up to the Pathe standard are acquired for our program from time to time. In nearly every instance such product has several unique exploitation slants none of which are overlooked in our efforts.

It is unfortunate that circumstances will not permit us at this time to incorporate in our article full details of what we believe is the greatest Short Subject exploitation tie-up in the history of the motion picture business. Maybe a brief outline will suffice.

Special Campaign

Within the next two weeks one of the biggest food product concerns in the world will inaugurate a nation-wide billboard advertising and publicity campaign costing close to a million dollars. A Pathe Short Subject will dominate all copy. Billboards will be placed where theatres may derive the greatest benefit. Handsome prizes awarded through theatres cooperating with local dealers is only a small part of the plan.

COLOR

(*Continued from page* 1344)

This has been a good year for color in the short subject field, and there are even more startling developments now on foot of which I am not free to speak at the moment, but which will be revolutionary and far-reaching in their effect.

An important result of all this will be a growing knowledge of how to use color rightly on the screen. It is not enough to make motion pictures which happen to have the added element of color. That color must be used properly and harmoniously—its possibilities must be explored—to obtain the full advantages.

The Color Staff

THE development that is certainly coming, and which will do much to stimulate the employment of color, will be the trained technical and art staff working solely in color. It would be trite to say that the possibilities of color have barely been touched, but it would be very true.

The objection sometimes raised that present methods are only in two colors, and therefore cannot give a full and adequate color rendering, are beside the point. They are much more desirable from a practical point of view, as present methods stand—and two colors are so much better than none that there would seem little room for argument. When we have gone as far as we can go in two-color rendering it will be time enough to worry about the full spectrum.

The improvement in color pictures has been steady and constant. Technicolor maintains an experimental staff, working year in and year out to find ways of bettering the method. This was responsible for the recent new process by which both colors are now placed on the same side of the film, doing away with the old double-coated stock. The means that when the film is scratched there will be no "color flashes" on the screen, as in the old days, because the scratch will remove both colors and not merely one. The cost, too, is being lowered and will be still lower when the use of color is more extensive—a time not far off, from all present indications.

This is but an instance of the progress being made in every branch of the art of motion pictures in color, technically and artistically. The method is there—all that remains is to learn to use it rightly, and short subjects, because of their diversity and compactness, will be a leading factor in teaching us how to use the magic touch that transforms the screen into a mirror of life—color.

Double Feature Evil

(*Continued from page* 1337)

Indianapolis

Poor business tactics on the part of some branch exchange managers and competitive situations which have arisen from time to time are given as reasons for a marked increase in the use of the double feature bill in Indianapolis. The report indicates that subsequent-run houses are not the only ones affected, downtown theatres having also come under the spell of the double bill.

Cincinnati

According to the report from Cincinnati, there is no occasion for any alarm among exhibitors in that city and its surrounding territory, which could be attributed to the use of the double feature program. While the situation exists in a small way, it appears to be confined to few exhibitors, well scattered through the zone. The report further states that the use of the double bill has not shown an increase.

Seattle

Reports from Seattle territory indicate that with the exception of the very small, so-called shooting-galleries where the practice of showing double feature programs has existed for quite a long time, the condition is not one to cause any great alarm among exhibitors of the Northwest. Even in these small houses, it is claimed that the short subject exchanges get a very fair representation. In those sections of the Seattle zone where the double feature bill does exist, it is claimed that the condition has been brought about by over-buying and that the terms of the contract between the exchangeman and exhibitor force the latter to "clean up." There have also been a few instances where a competitive situation has been in evidence; where the matter has come under the control of one exhibitor whose runs in one house have been cut down —or one house closed altogether. Then, of course, it becomes necessary for the exhibitor to double up on his runs for a period so as to terminate the existing contract.

New Orleans

Instances of the double feature bill in New Orleans and its territory are apparently so few and scattered that they are not causing any concern to exchangemen or exhibitors. Even in the few places where they exist, there has been no increase reported.

Albany

Although the practice of using the double bill is frowned upon by exhibitors in the Albany, N.Y., zone, an increase in its use is reported. It has not been a great one, nevertheless in recent months there has been a growth which would apear to be a steady one. The report further goes on to state that exhibitors in this territory are forced into double-featuring in order to play off the weak features which could not possibly stand up alone.

Boston

New England may almost be called "the cradle" of the double feature, this practice having existed in all of these states for a long period and has come to be regarded as a general policy of distribution. There has been no decrease; on the other hand, reports have it that there is a steady increase year by year. Outside of the fact that the condition in this territory may have had its inception at the hands of thrifty New England audiences demanding bargain programs, exhibitors as a rule claim that they can build to better business and larger profits when using double feature and that usually the added feature is much less expensive than other attractions.

New Haven

Conditions in New Haven are apparently similar to those in Boston except that over-buying is given as a contributing reason for the several years' existence of the double feature program. As in other instances, in order to book certain product, exhibitors report that exchanges load them up with pictures they must play off. Connecticut theatre men also report that on account of the public's education to the double bill, a single feature program invariably results in poor business. The percentage of increase recently in the use of the double feature for this territory is given as ten per cent.

Denver

Several years ago in Denver territory, the use of the double feature bill was practically negligible but the movement has been slowly spreading until at present fully twenty per cent. of the houses are consistently exploiting the added picture. Reasons given for the recent increase in its use are, that there is a general tendency on the part of the smaller theatre owners to increase their offering to the public in order to combat opposition of prologues, vaudeville and other attractions added to the programs of the larger houses.

Des Moines

No increase in the use of the double feature program is reported from the Des Moines zone, the movement having apparently never reached a point where it gave exhibitors of this territory any great concern. To the best of our knowledge, there is but one theatre in the entire state of Iowa subscribing to the use of the double bill.

Washington, D.C.

With the exception of a few small theatres in the city of Baltimore, the Washington zone reports no increase in the use of the double bill. Washington proper does not seem to be suffering at all. The few theatres in Baltimore at present showing the added feature picture, according to report have done so for several years.

Buffalo

While the majority of Buffalo exhibitors do not by any means favor the use of the double feature program, reports indicate that the practice has increased to a large extent, the movement getting under way in the neighborhood theatres to check trade being drawn to the elaborate presentation bills offered by the big downtown houses. Once the bargain bills started, the natural course of events followed. Each neighborhood theatre, feeling the effects of competition, followed suit, with the result that most of them are at present running the double feature and other added attractions such as the cheaper grade of novelty acts in order to held their trade. The downtown theatres are apparently not seriously affected in a competitive way but the neighborhood situation is evidently considerable cause for alarm among the owners of those houses.

Dallas

Reports from Dallas, the exchange centre of the Southwest, apparently class its territory as one of the most peaceful zones, with one exception. In Dallas proper and its environs there has been no increase in the use of the double bill, but at Fort Worth the practice has grown to the point where opinion describes it as a menace to the motion picture trade of that city. The report does not state whether the movement received its impetus from exhibitor competition or over-buying. Judging from a consensus of reports, it is undoubtedly one or the other.

Kansas City

Outside of the fact that a few suburban houses resort to the use of the double bill, reports from Kansas City show that this practice has not been of any great concern to exhibitors of this territory for the past three or four years, it being evident that the double bill had been given a fair trial at that time and found wanting for the reason usually advanced—i. e. over-buying and keen competition in certain sections where circuits were at war with each other.

In the case of the neighborhood houses in the Kansas City zone where the use of the double bill still exists, it seems to be confined to a few theatre owners who use the extra feature in order to boost Saturday trade.

Comedy *and* Short Subject Releases

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Bird of Flight, A (Hodge Podge)		April 17	1 reel	
Brainstorms	Beauchamp-Davis	April 3	2 reels	
Cash and Carry	Neal Burns	Mar. 27	2 reels	
Circus Capers	"Poodles" Hanneford			
Climbing Into Cloudland (Hodge Podge)		Mar. 13	1 reel	
Curiosities—The Movie Side Show Series			1 reel	
Draw-Back, The	J. Arthur-K. McGuire	April 10	2 reels	
Dumb Belles	Billy Dooley	April 24	2 reels	
Felix the Cat in Barnyards	"Sullivan Cartoon"	Mar. 20	1 reel	
Felix the Cat in Germania	"Sullivan Cartoon"	April 3	1 reel	
Felix the Cat in Sax Appeal	"Sullivan Cartoon"	April 17	1 reel	
Felix the Cat Sees 'Em in Season	"Sullivan Cartoon"	Mar. 6	1 reel	Mar. 18
First Prize	Phil Dunham	Mar. 27	1 reel	
Grandpa's Boy	"Big Boy"	Mar. 6	2 reels	Mar. 11
Here Comes Precious	Jimmie Adams	Mar. 13	2 reels	
Hold That Bear	Phil Dunham	April 24	1 reel	
Hot Lightning	Davis-Beauchamp-Davis	Mar. 6	2 reels	Mar. 18
Hot Soup	George Davis	April 10	1 reel	
Jail Birdies	Bobby Vernon	April 10	2 reels	
Jungle Heat	Al St. John	April 24	2 reels	
Local Talent	"Life Cartoon"	Mar. 13	1 reel	
Naughty Boy	Lupino Lane	April 17	2 reels	
Odd Jobs (Curiosities)		April 3	1 reel	
Perfect Day, A	Davis-Dunham	Mar 13	1 reel	Mar. 18
Prince of Whales, The	"Life Cartoon"	April 10	1 reel	
Racing Fever	"Life Cartoon"	April 24	1 reel	
Roped In	Al St. John	Mar. 20	2 reels	
Ruling the Rooster	"Life Cartoon"	Mar. 27	1 reel	
Somebody's Fault	Lloyd Hamilton	Mar. 13	2 reels	Mar. 18

F. B. O.

Title	Star	Rel. Date	Length	Reviewed
Alice in the Alps	"Alice Cartoon"	Mar. 21	1 reel	
Alice's Auto Race	"Alice Cartoon"	April 4	1 reel	
Alice's Circus Daze	"Alice Cartoon"	April 18	1 reel	
Alice's Knaughty Knight	"Alice Cartoon"	May 2	1 reel	
Alice's Three Bad Eggs	"Alice Cartoon"	May 16	1 reel	
Alice the Collegiate	"Alice Cartoon"	Mar. 7	1 reel	
Burnt Up	"Krazy Kat Cartoon"	May 9	1 reel	
Campus Romereos	"Fat Men"	July 25	2 reels	
Cry and Get It	Eason-O'Shea-Hill	Mar. 27	2 reels	
Don Go On	"Krazy Kat Cartoon"	April 25	1 reel	
Heavy Hikers	"Fat Men"	May 2	2 reels	
He Couldn't Help It	Charles Bowers		2 reels	Mar. 4
Hire a Hall	"Krazy Kat Cartoon"	April 11	1 reel	
How High Is Up?	"Fat Men"	June 27	2 reels	
Night Owl, The	"Krazy Kat Cartoon"	May 23	1 reel	
Non-Skid Banana, The	Charley Bowers			
Nothing Doing	Charley Bowers	July 11	2 reels	
Not So Big (Wisecracker)	Eason-Hill-Cooke-Guard	May 8	2 reels	
Oily Bird	O'Hara-Eason-Hill	Mar. 13	2 reels	
Old Tin Sides	"Fat Men"	Mar	2 reels	
On the Trail	"Krazy Kat Cartoon"	June 6	1 reel	
Passing the Hat	"Krazy Kat Cartoon"	June 20	1 reel	
Pickled Romance	Charles Bowers	June 13	2 reels	
Rug Field, The	"Krazy Kat Cartoon"	Mar. 28	1 reel	
Soosh!	Charley Bowers	Mar. 21	2 reels	
Stomach Trouble	"Krazy Kat Cartoon"	Mar. 14	1 reel	
Vanishing Villain	Charles Bowers	May 16	2 reels	
What Price Douga?	"Fat Men"	May 30	2 reels	
Why Squirrels Leave Home	Charles Bowers	Mar. 21	2 reels	
Wise Rockers (Series—12)	Eason-O'Shea-Hill	Jan. 30	2 reels	Feb. 4
You're Next	"Fat Men"	April 4	2 reels	
You Tell One	Charles Bowers		2 reels	Nov. 27

FOX

Title	Star	Rel. Date	Length	Reviewed
America To-day (Variety)			1 reel	
Birthday Greetings	Harris-Kitchen	May 9	2 reels	Feb. 25
Below the Equator (Variety)		April 3	1 reel	
Caliph, Cupid and the Clock	"O. Henry"		2 reels	
Car Shy	"Van Bibber"	April 10	2 reels	Mar. 18
Diamond of Kali	"O. Henry"		2 reels	
Extra Extra	Madden-Lewis		2 reels	
Frontier Post, A (Variety)		Feb. 6	1 reel	
Man About Town	"O. Henry"	Mar. 27	2 reels	
Mother-in-Law	"Helen and Warren"		2 reels	
Not the Type	"Van Bibbers"		2 reels	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Suite Homes	"O. Henry"	May 1	2 reels	
Under Colorado Skies (Variety)			1 reel	
Van Bibbers (Richard Harding Davis Series)	Earle Foxe		2 reels	
Westerner, The	Reata Hoyt		2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Cheating Mothers (Ufa short)				
Cozy Beds for Oysters (Ufa short)				
Falcon, The (Ufa short)				Dec. 11
Fight for Life, A (Ufa short)				
Fishes in Love (Ufa short)				
Heavenly Bodies (Ufa short)				
Hidden Death Traps (Ufa short)				Dec. 11
Jewels of Venus (Ufa short)				
Jungle Round-Up, A (Ufa short)				Oct. 9
Life in the Twilight (Ufa short)				
Love's Witchcraft (Ufa short)				
Monarch of the Glen, The (Ufa short)			1 reel	Jan. 21
Parasol Ant, The (Ufa short)				
Peculiar Households (Ufa short				
Royal Nursery, A (Ufa short)				
Rustic Romance (Ufa short)				
Silver Swimmer, The (Ufa short)				
Treacherous Waters (Ufa short)				
Wandering Hills (Ufa short)				
Wings of Death (Ufa short)				
Wonders of the Blue Grotto (Mexico) (Ufa short)				

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Dad's Choice	E. E. Horton			

PATHE

Title	Star	Rel. Date	Length	Reviewed
Agile Age, The (Sportlight)		April 17	1 reel	
All for a Bride	"Aesop Fables"	Mar. 13	1 reel	Mar. 11
Anti-Fat	"Aesop Fables"	April 17	1 reel	
Broke in China	Ben Turpin	April 24	2 reels	
Chronicles of America (Series of 18)			3 reels	
College Kiddo, The	Hurlock-Quillan		2 reels	
Comrades in Work	Mabel Normand		2 reels	
Crazy to Act				
Crimson Flash, The (Serial—C. Landis-E. Gilbert)			10 episodes	
Cured in the Excitement		April 17	2 reels	
Dinner Jest, The				
Dozen Socks, A	Alice Day	Mar. 13	2 reels	Mar. 11
Duck Soup	Hurlock-Laurel	Mar. 20	2 reels	
Fair Exchange, A	"Aesop Fables"	May 1	1 reel	
Forgotten Sweeties	Charley Chase	April 10	2 reels	
Frost Line, The (Sportlight)		Mar. 20	1 reel	
Hiking Through Holland with Will Rogers (Travelesque)		April 3	1 reel	
Honorable Mr. Buggs	Roach Stars	April 24	2 reels	
Honor Man, The	"Aesop Fables"	April 10	1 reel	
Jolly Jilter, The	Ben Turpin	Mar. 13	2 reels	
Keep Off the Grass	"Aesop Fables"	Mar. 27	1 reel	Mar. 25
Love My Dog	"Our Gang"	April 17	2 reels	
Love's Languid Lure	Ben Turpin		2 reels	
Magician, The	"Aesop Fables"	Mar. 20	1 reel	Mar. 18
Medicine Man, The	"Aesop Fables"	April 3	1 reel	
Melting Millions (Serial—A. Ray-W. Miller)		April 10	10 episodes	
One-Mamma Man, A	Charley Chase	Mar. 6	2 reels	
Pie-Eyed Piper, The	"Aesop Fables"	April 24	1 reel	
Pilgrimages to Palestine (Series)			1 reel	
Rival Sex, The (Sportlight)		Mar. 6	1 reel	Mar. 4
Sketch Book (Series)			1 reel	
Slipping Wives	Priscilla Dean	April 3	2 reels	
Small Town Princess, A	Sennett Stars	Mar. 20	2 reels	Mar. 18
Smith's Candy Shop	Hiatt-McKee		2 reels	
Smith's Cook	Hiatt-McKee		2 reels	
Smith's Kindergarten	Hiatt-McKee	May 1	2 reels	
Smith's New Home	Hiatt-McKee	Mar. 6	2 reels	Mar. 4
Taking the Air	"Aesop Fables"	Mar. 6	1 reel	Mar. 4
Ten Years Old	"Our Gang"	Mar. 13	2 reels	Mar. 25
Water Sprites (Sportlight)		April 3	1 reel	
Will Rogers, Our Unofficial Ambassador Abroad (Series)		Mar. 6	1 reel	
With Will Rogers in Dublin (Travelesque)		Mar. 6	1 reel	Mar. 4
With Will Rogers in Paris (Travelesque)		May 1	1 reel	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Ain't We Got Fun?	Wise-McKay	Artclass	May 25	2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
Annie Laurie (Song Parody)		Artclass	April 13	1 reel	
At 3.25		Red Seal	Mar.	2 reels	
Bill and I Went Fishing (Guest Jewel)		Am. Cin	Feb. 1	1 reel	Mar. 25
Boys in Blue, The (G. A. Durkin-J. McLean)		Centennial Pict		2 reels	
Call of the Woods (Guest Jewel)		Am. Cinema		1 reel	
Creepy Things (Nature Special)		Bray Prod	Mar. 21	1 reel	
Dizzy Days	Bobby Ray	Rayart		2 reels	
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Carrie of the Chorus (Series)	Tarbell-Finch-Shaw	Red Seal		2 reels	
Cat's Meow, The		C. & C		2 reels	Sept. 18
Collegiate (Series)	G.O'Neil-L.Graydon	Hi-Mark		2 reels	
Edgar A. Guest Jewels (Series of 13)		Am. Cin	Feb. 1	1 reel	
Fighting Barber, The	Bobby Ray	Rayart	Mar.		
Film Facts (Series)		Red Seal		1 reel	
Fistical Culture (Series)	Louis Sargent	Bray		2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
Fortune Hunters, The (Series of 10)	K. McDonald-C. Horton	Sun Pict.	Feb. 1		
Guess Who (Series)		Artclass		1 reel	
Guess Who, No. 4		Artclass	May 4	1 reel	
Hair Cartoons, No. 26		Red Seal	Mar. 1	1 reel	
Impromptu Come Back, The	Sargent-Wiley	Bray		2 reels	
In the Good Old Summertime (Song Car-Tune)		Red Seal	Mar. 1	1 reel	
Jingle Bells (Song Car-Tune)		Red Seal	April 1	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	
Jungle Secrets		Sava Films			
Keeping 'Em Guessing (Series)		Red Seal		1 reel	
Keeping 'Em Guessing, Issue E		Red Seal	Mar. 20	1 reel	
Keeping 'Em Guessing, Issue F		Red Seal	April 20	1 reel	
Ko-Ko Hot After It	"Cartoon"	Red Seal		1 reel	
Ko-Ko in 1999	"Cartoon"	Red Seal	Mar. 10	1 reel	
Ko-Ko the Kavalier	"Cartoon"	Red Seal	April 10	1 reel	
Liberty Boys of '76, The (Historical Series)		Centennial Pict		2 reels	
Literary Digest (Series)		C. & C		1 reel	
London Bridge (Song Car-Tune)		Red Seal	May 1	1 reel	
Lunch Hound	"Cartoon"	Bray	Mar. 1	1 reel	
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Marvels of Motion (Series)		Red Seal		1 reel	
McDougal Alley (Series)		Bray Prod			
Modern Venus, The		C. & C			
Morning Judge	Tarbell-Finch-Shaw	Red Seal	Sept.	2 reels	Sept. 11
Never Again	Al Alt	Rayart	Mar.		

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Oh You Beautiful Doll (Song Car-Tune)		Red Seal	Mar. 15	1 reel	
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
On the Jump	Al Alt	Rayart		2 reels	
Out of the Inkwell (Series)		Red Seal		1 reel	
Payroll Holdup, The (Scandals of America)		Artclass	April 27	1 reel	
Pete's Pow Wow	"Cartoon"	Bray	Mar. 11	1 reel	
Polo Bear	Sargent-Wiley	Bray	Mar. 20	2 reels	Mar. 4
Popular Song Parodies (Series)		Artclass		1 reel	
Radio Personalities (Series)		Artclass		1 reel	
Reelviews (Series)		Red Seal		1 reel	
Ridge, The (Donoghue Racing Drama)		Hi-Mark Prod		2 reels	
Robert E. Lee (Song Car-Tune)		Red Seal	April 15	1 reel	
Roman Scandal, A	"Mutt & Jeff"	Short Film	Nov. 1	1 reel	
Sailing Along	Al Alt	Rayart		2 reels	
Screen Star Sports (Series)		Artclass		1 reel	
Searchlights (Series)		Red Seal		1 reel	
Short Shots (Series)		Castle Films		1 reel	
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Sorority Mix-Up, A	"Mr. X" (Monkey)	Bray	Mar. 10	2 reels	Mar. 4
Sports on Lake Ontario (Novelty)		Bray Prod	Mar. 7	1 reel	
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Wild Wild Cat, The	"Cartoon"	Bray	Feb. 18	1 reel	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ali Gazam	Neely Edwards	Mar. 21	1 reel	
All for An Uncle	King-Dorety		2 reels	
Backward George	Sid Saylor	Mar. 30	2 reels	
Be My Wife	Charles King	Mar. 23	2 reels	Mar. 4
Bluebirds (Series of 26)			1 reel	
Breaking Records	George Lewis	Mar. 14	2 reels	
Buster Don't Forget	Trimble and Dog	May 2	2 reels	
Buster's Dark Secret	Trimble and Dog	Mar. 7	2 reels	Feb. 25
Buster's Frame-Up	Trimble and Dog	June 6	2 reels	
Buster's Initiation	Trimble and Dog	July 4	2 reels	
Circus Daze	"The Gumps"	Mar. 21	2 reels	
Collegians, The (Series of 10)	Gulliver-Lewis		2 reels	
Dancing Fools	King-Dorety		2 reels	
Dangerous Game, A (Mustang)			2 reels	
Dates for Two	King-Dorety		2 reels	
Drug Store Cowboy, The (Series of 13)	Arthur Lake			
Exciting Day, An (Mustang-Ed. Cobb)		April 30	2 reels	
Excuse Maker, The (Series of 13)	Charlie King		2 reels	
Fighting With Buffalo Bill (Serial)		Aug. 29	10 episodes	Oct. 16
Fire Fighters, The (Serial—Daugherty-Ferguson)		Jan. 17	10 episodes	
Fishing Snookums	Snookums-Clair-Dooley	April 6	2 reels	
Galloping Justice (Mustang-Edmund Cobb)		April 9	2 reels	
George Leaves Home	Sid Saylor	April 27	2 reels	
George's Many Loves	Sid Saylor	June 15	2 reels	
Gumps, The (Series of 12)	Murphy-Tincher		2 reels	
Harold High-Brow (Series of 13)	Churchill Ross			
Haunted Homestead, The (Mustang-F. Gilman)		April 16	2 reels	
Hearts for Rent	Arthur Lake		1 reel	
Hokus Pokus	Neely Edwards		1 reel	Mar. 11
Horns and Orange Blossoms	Charles Puffy			
Hot Air	Charles Puffy	April 18	1 reel	
I'm the Sheriff	"The Gumps"	Mar. 7	2 reels	Mar. 4
In Again Out Again	Arthur Lake	April 25	1 reel	
Jailhouse Blues	Arthur Lake	Mar. 28	1 reel	
Jane Missed Out	Thelma Daniels	May 18	2 reels	
Jane's Honeymoon	Thelma Daniels	Mar. 18	2 reels	
Jane's Hubby	Thelma Daniels	April 20	2 reels	
Jane's Sleuth	Thelma Daniels	June 22	2 reels	
Keeping His Word	Charles King	May 11	1 reel	
Keeping Up With the Jonses (Series)			2 reels	
Keith of Scotland Yard (Serial)			10 episodes	
Kid George	Sid Saylor	May 25	2 reels	
Let George Do It (Series of 13)	Sid Saylor	2 reels		
Look Out Buster!	Trimble and Dog	April 4	2 reels	
Mike and Ike (Series)	King-Dorety		2 reels	
Mixed Brides	Wanda Wiley		2 reels	
Newlyweds and Their Baby, The (Series of 12)	Snookums-Clair-Dooley		2 reels	
Newlyweds' Shopping Tour, The	Snookums-Clair-Dooley	May 4	2 reels	
Northwest Mounted Police Dramas (Series)			2 reels	
One Man Show, A	Neely Edwards	April 11	1 reel	
Party Man, The	Charles Puffy	Mar. 14	1 reel	
Peace Deputy, The (Mustang—Fred Gilman)		Mar. 26	2 reels	Mar. 11
Pride of Piperock, The (Mustang-Holmes & Corbett)		April 23	2 reels	
Ranger's Romance, A (Mustang-Fred Gilman)		Mar. 12	2 reels	Feb. 12
Return of the Riddle Rider, The (Serial—Wm. Desmond)		Mar. 28	10 episodes	Mar. 18
Scarlet Rider, The (Serial—tentative)			2 reels	
Shady Rest	"The Gumps"		2 reels	
She's My Cousin	Charles King	April 13	2 reels	May 15
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Snappy Comedies (Series of 26 Cartoons)				
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	
Snookums Disappears	Snookums-Clair-Dooley	Mar. 2	2 reels	Feb. 11
Some More Excuses	Charles King	Mar. 9	2 reels	Feb. 25
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	
Strange Inheritance, A (Corbett & Holmes)		Mar. 5	2 reels	Feb. 11
Texas Ranger Dramas (Series of 13)			2 reels	
That's My Baby	Charles Puffy		1 reel	
That's No Excuse	Charles King	June 8	2 reels	
There's a Will	King-Dorety		2 reels	
Trail of the Tiger, The (Serial)			2 reels	
Vanishing Rider, The (Serial)			2 reels	
Westward Whoa	Roach-Olmstead	April 4	1 reel	
What an Excuse	Charles King	July 13	2 reels	
What Happened to Jane (Series of 13)	T. Daniels-C. King		2 reels	
When Oscar Went Wild (Mustang-Holmes & Corbett)		April 2	2 reels	
Whispering Smith Rides (Serial)			10 episodes	
Why Mules Leave Home	Summerville-Fanny (Mule)	Mar. 7	2 reels	Feb. 18
Winning Punch, The	George Lewis		2 reels	

Reels of Progress

(*Continued from page* 1339)

serial actor destined to become a shining light of the directorial profession—Irving Cummings.

With Harold Lloyd for years was a black-haired young beauty for whom brilliant things were predicted. Her chance in feature pictures came with DeMille—eventually she found her real forte in light comedy—and today the name of Bebe Daniels is an outstanding one on the Paramount program.

Also with Lloyd was a young ex-baseball player, who became actor, scenario writer and director in turn and later left for feature fields—Fred Newmeyer. Another who rose with Lloyd has found success elsewhere—Sam Taylor.

The list might be expanded and continued indefinitely: Mal St. Clair, who rose from comedy directing at Sennett to his present position; Johnny Hines, who started in the "Torchy" comedies and climbed to his present comedy feature eminence; Wallace Beery, who went from comedy roles and heavies, and is now finding fame and fortune in heavies with a comedy angle; Marie Prevost, another bathing beauty, who made the grade in dramatic roles; Fred Jackman, for years the head cameraman at Sennett's and more recently a feature director; Chester Conklin, one of the original Keystone Cops, who now lends relief to features which frequently need it; Louise Fazenda, whose work in features constantly demonstrates the soundness of comedy training; Betty Compson, who faced the camera in comedies and serials before the feature producers discovered her and "The Miracle Man" made her famous; Agnes Ayres, who started as the feminine lead in the O. Henry two-reelers and climbed to feature eminence; Dale Fuller, a strong character type who built her foundation in comedy; Vera Reynolds, Phyllis Haver, Dorothy Devore, Mae Busch, Harry Myers and Kate Price, to mention just a few more; Lloyd Bacon, Clarence Badger, William Beaudine and John Francis Dillon, to name some of the directors; Bert Glennon, to name but one of the multitude of cameramen who have found their training in the difficult school of comedy photography; Anthony Coldewey and Paul Sloane among those who have travelled the scenario route, the latter now a director as well; and Katharine Hilliker and John W. Krafft among the title writers.

Where Ideas Come From

THERE are other angles to the matter as well. Not alone talent but ideas come to the feature fold from the realm of featurettes.

Take, for instance, the lowly "gag." Originally the sole property of the comedy companies, someone discovered that a feature whose interest lagged at points might have it bolstered by the injection of such business, and things began to look up for the gag-smiths of Hollywood. "Gag-man" was too vulgar a term for the more effete feature units, however, so the "comedy constructor" came into being. This melancholy gentleman sits on the set during the filming of a feature and from time to time suggests comedy bits to be inserted.

Closely related to this is the comedy subtitle—another favorite device for putting entertainment into the feature which has gone sour somewhere in the filming.

The part which the serial has played in developing the technique of melodrama is important, too. Many indeed are the players who found their training in the "continued in our next" shops, and more than one director owes his mastery of melodrama to the serial.

Novelties of every description—the animated prehistoric monsters later seen in "The Lost World," color processes, talking pictures, undersea films—nearly all such devices find their first and most enthusiastic reception in the short-subject field.

If it is true, as appears almost obvious, that 1927 is going to be a year of strenuous short subject competition, then it is fairly certain that it will be a year of great general advancement in the art and technique of motion picture making, for we must look for most of our advancement in production to the makers of short subjects—the Reels of Progress.

PICTURES & PEOPLE

Canada Turns 'Em Out

CANADIAN picture men have been pointing to the number of exchange officials of Canada, who have assumed important executive posts in the United States and Europe, this discussion having arisen through the recent promotion of two Toronto men to outstanding places in film distribution in Great Britain and Central Europe. These were William Bach, of First National, who was made general manager for First National in Great Britain with headquarters in London, and Phil. Kaufman, former



Something new in camera angles, introducing the inclined railway. In the filming of Universal's "Beware of Widows," Laura La Plante runs up and down the stairs in a rage while camera and cameraman follow her on the trolley.

general manager of Regal Films, Limited, who has gone to Berlin as sales manager for First National.

These are only two of the trade graduations from Canada, and it is not unlikely that the Dominion has supplied more big men to the industry in the United States and other countries than any other regional territory.

Walter J. Hutchinson, who is now general manager for Fox in Great Britain, learned film salesmanship in Toronto under the direction of Leo J. Devaney, who directed Fox activities in Canada for a number of years. Mr. Devaney is now in charge of the Cleveland, Ohio, office of Universal, which is considered one of the largest and most important. Leo Devaney is known by all exhibitors from coast to coast in Canada.

For many years Canadian general manager for Vitagraph, W. F. Barrett, formerly of Toronto, is now with the Lee-Bradford Company in the United States.

George Weeks, of New York, was Canadian general manager of Famous-Lasky Film Service, Limited, Toronto, before he became sales manager of Famous in the States.

Earl Kramer, sales director for Universal in the United States, was manager of the Select Pictures Corporation office at Montreal.

Vincent McCabe, formerly of Toronto, was Canadian general manager for First National before occupying several important posts with film companies in the States.

Myer Fisher, also formerly of Toronto, now has a number



Leroy W. Alexander, Universal sales chief in Chicago, visits the Stern Brothers Comedy studio; left to right, Gus Meins, director; Mr. Alexander and Mrs. Alexander, Mr. and Mrs. Mitchell, brother-in-law and sister of the "U" executive; lower row, Doreen Turner (Mary Jane), Pete, the dog comedian (Tige), and Arthur Trimble (Buster), of the Buster Brown Comedies

of exchanges in Pennsylvania and Ohio.

Frank Stewart, formerly of London, Ontario, is now in the South-Western States as division manager for Producers' Distributing Corp.

Films Aid Rio Situation

ONCE more the motion picture film has smoothed relations abroad for Uncle Sam. The Casino Theatre, Rio de Janeiro, recently built and now operated by a Brazilian subsidiary of Metro-Goldwyn-Mayer, was about to be opened as Brazil's most impressive first-run motion picture theatre. Running day and date with news of this opening—to use motion picture parlance—were stories of estranged relations between the United States and Mexico.

To relieve anti-American feeling in Rio de Janeiro, Louis Brock, general South American executive for Metro-Goldwyn-Mayer, invited the Mexican Ambassador to give a series of moving picture performances consisting of subjects especially favorable to Mexico. The offer was accepted, and in no small sense assured the people of the city that troops were not crossing the Mexican border.



Ralph Ince signs a contract giving his exclusive services to F.B.O. for a period of five years, flanked by Edwin C. King, a vice-president of F.B.O., and E. B. Derr, treasurer of the organization. Ince's latest is "Moulders of Men"



Principal players and director of "The Bachelor's Baby," a recent Columbia release now being shown throughout the country. Reading across, they are: Harry Myers, who has the principal male role; Gustaf, the lilliputian member of the cast; Edith Yorke, who plays an important part in the action; Helene Chadwick, who has the leading feminine role, and Frank Strayer, the director

"The general value of the motion picture as an agent of international good-will and a medium to create a better understanding of America by foreign people long has been recognized," declared Arthur Loew, head of the Metro-Goldwyn-Mayer foreign department, commenting on this episode. "Since the war, foreign governments continue or fall in proportion to the confidence displayed in them by their citizens. The motion picture has an important bearing on this situation in that it is the one universal form of entertainment, and speaks a universal language."

Sam Hardy Vacationing

SAM HARDY is spending this week with his parents in New Haven, Conn., after completing work in "Broadway Nights," in which he is co-starred with Lois Wilson.

Vitaphone Complexities

INTERESTING as it may be to watch motion pictures in the making, we doubt if it can have quite the fascination of seeing and hearing Vitaphone subjects filmed and recorded. The other afternoon, through the courtesy of Herman Heller, the Vitaphone maestro, we were led through a maze of passageways and doors backstage at the old Manhattan Opera House to watch Marion Talley and Gigli, of the Metropolitan, do a scene from "Lucia di Lammermoor."

The technical problems of the combined recording are enormous. When we arrived the orchestra was being "balanced," so that it would record properly. The violins were moved further away from the microphone, the brasses were told to play more softly, notes were filled in in certain chords, passages were gone through again and again until they were judged right for recording. Then Mr. Heller repaired to the recording room upstairs, where he listened to it over the wire, telephoning instructions and corrections down every few moments.

Meanwhile, at intervals, the electricians were lighting the set, the cameramen were making their set-up and the set dressers changing things here and there on the woodland scene.

Then Miss Talley and Gigli appeared, and the balancing was gone through again, this time with the voices, first near the orchestra, then on the set. More telephoning. More changes.



This famous group, Douglas Fairbanks, Kathleen Norris and Mary Pickford, are shown in consultation regarding Miss Pickford's next photoplay, which Mrs. Norris is now preparing



Buster Keaton in a frozen-faced tableau depicting the famous slogan, "Hear no evil, see no evil, speak no evil." His latest comedy is "The General," now being released by United Artists

It was intricate and involved beyond words, and we marveled at the patience necessary for one short Vitaphone subject.

A Fitting Dedication

PARAMOUNT'S epic of the air, "Wings," is to be dedicated to those fliers who lost their lives in the World War, according to an announcement from Jesse L. Lasky.

"We have put every human effort forth to make 'Wings' the one real, vital story of the American ace and his exploits in France during the War," said Mr. Lasky, "and we hope it will live forever as a tribute to those heroes of the air who never are to fly again."

John Monk Saunders, the author of the story, has written the simple but sincere dedication: "To the young warriors of the sky—whose wings are folded about them forever, this picture is reverently dedicated."

From Ad Men to Playwrights

EDGAR M. SCHOENBERG and Milton Silver, both of the Universal home office advertising department, are the co-authors of the latest mystery melodrama on the boards of Broadway. It is "The Mystery Ship," a three act play launched this week at the Garrick Theatre. Late reports of its first week's run indicate that it is being well received by New York playgoers and that it is due for a run.

This is the first play by these two young men to attain Broadway production. Silver is assistant advertising manager for Universal under Robert E. Welsh. The play was produced by Gustav Blum.



Whoa, there! Steady, old girl! Carl Laemmle, Jr., youthful screen impressario, helps Marian Nixon, Universal star, to subdue Electra, the fierce and untamed mechanical mare of Universal City

Captain Keaton

BUSTER KEATON, who was a private in 1917 in France and ultimately "The General" in his latest film, became an actual captain of the Oregon National Guard recently, according to advices received from Los Angeles by United Artists' New York office. Keaton was formally commissioned a Captain on the authorization of Governor Patterson of Oregon, as a gesture of gratitude on the part of the State for the enlistments in the Oregon National Guard which resulted from the engagement of five hundred guardsmen as extras in "The General," made near Cottage Grove, Ore.

Captain Keaton did not crack a smile.



Marion Davies, star of "Tillie, the Toiler," a Cosmopolitan production for Metro-Goldwyn-Mayer, has prepared a special dish for Hobart Henley, the director, and George K. Arthur, who is playing "Mr. Whipple," and now they're both jealous because the other is in on it.



R. H. Cochrane, vice-president of Universal, and Charles Mintz, president of Winkler Productions, sign a contract by which Universal will release twenty-six "Oswald the Rabbit" one-reel cartoon comedies next season, while Oswald, in person, directs the operation

New British Camera Effect

ACCORDING to announcement in Kinematograph Weekly of London, W. C. Jeapes, of British Screen Classics, has developed a small camera attachment by which it is possible to change the focal length of the lens without the loss of a frame and with stopping the action. Reduced to less technical terms, this means that the cameraman may switch from a long-shot to a close-up and back to the long shot during the progress of a scene, without interrupting the action. The value to the news weekly man is apparent.



Syd Chaplin takes the count in an unfortunate boxing match with Alka, the educated chimpanzee, during the filming of "The Missing Link" for Warner Bros. Charles F. Reisner is acting as referee

To Again Represent Doug and Mary

ARTHUR ZELLNER, who is handling the New York engagement of Norma Talmadge's "Camille," at the Globe Theatre, will resume his work as Eastern representative of Mary Pickford and Douglas Fairbanks after the "Camille" showing.

Bound for Morocco

HARLEY KNOLES, the English director who spent a number of years here and is now engaged in production for Wardour Films in London, will shortly take a troupe to Morocco to film scenes for "King's Mate."



If you've ever wondered what a Scenario Department looks like, here you are. This sextette of creative spirits at the F.B.O. studios, Hollywood, includes, above: John Twist, reader; Ewart Adamson, scenarist; below: F. A. E. Pine, scenarist; Jean Dupont, chief reader; Maude Fulton, scenarist and title writer; Captain Outerson, reader

Back to His First Studio

DOUGLAS MacLEAN has completed a cycle, incidentally reproducing in real life the story, often told in celluloid, of the youthful employe who climbs to the presidency of the company by hard work and merit.

In transferring his production headquarters a few days ago to the Fine Arts Studio, MacLean returned as head of his own organization to the studio where he made his Los Angeles screen debut as a very young and comparatively unknown actor a decade ago.

Ten years ago Douglas MacLean was the leading man of the Morosco Theatre Stock Company in Los Angeles. D. W. Griffith, then producing at the old Triangle studio, offered MacLean his first chance before a Hollywood camera in Griffith's production, "The Hun Within."



S. L. Rothafel signs a contract for Vitaphone equipment in the new Roxy Theatre. Left to right: Albert Warner, Roxy, Sam L. Warner and Walter J. Rich, of the Vitaphone corporation

Menjou Going Abroad

ADOLPHE MENJOU has been granted a two months' leave of absence from Paramount studios for a trip to Europe, it was announced this week. Menjou's leave will start as soon as he completes his present picture, as yet untitled. The picture will be finished in a few weeks and Menjou is to be back at the studio in time to start another picture by May 23.

More Film than Money

ACCORDING to experts at the M-G-M laboratories, more silver is now used in making film than goes into coins at the U.S. mints. Film is a vital stabilizing factor for both the silver and cotton markets, owing to the steady consumption of both in raw film manufacture.



Sam Sax, president of Gotham Productions, and James P. Hogan, director of "The Final Extra," celebrate their natal day together and split a birthday cake between themselves

Realart Studio As "Lab"

THE old Realart studio in Hollywood, where a host of stars including Bebe Daniels, Mary Miles Minter, Constance Binney and May McAvoy first applied makeup, reopened this week under the supervision of Lorenzo Del Riccio, the young cinematographer, whose invention, the magnascope, or enlarged screen, is now being used at the Rivoli Theatre presentation of "Old Ironsides" in New York City.

Del Riccio is working not with stars, but with light. He is under contract to Paramount and is perfecting other inventions of his own which are said to be even more revolutionary than the magnascope. The public is promised the first view of the devices and effects at the world premiere of "Wings," Paramount's spectacular production of the American aviators in France during the World War.



A little Sunday afternoon group of celebrities on Emil Jannings' doorstep at the new home recently bought by the Paramount star; left to right: Mauritz Stiller, George O'Brien, Jannings and F. W. Murnau.

Talking Film Pool Nears Agreement

William Fox Predicts a Materialization of Device in Five Years

THE five companies comprising the pool which is negotiating jointly for talking pictures is making very satisfactory progress with General Electric and the Radio Corporation of America, who control Photophone, the device expected to be used, it is understood. The ideal is close to final consummation, it is rumored, and strength is added to the advanced state of negotiations by the statement accredited to Adolph Zukor, who, before leaving for Europe, stated deliberations should be concluded in the near future. First National, Paramount, Universal, P.D.C. and M-G-M are the companies interested.

According to William Fox in five years no producer will think of making anything but talking pictures; he confidently forecasts revolutionary changes brought about through talking devices. In connection with Movietone, he states in a Times interview: "It will take five years to permit us to perfect the sound and screen devices, to achieve the required results in recording the sound without any flaws. We want this time just as we took time to get where we are today.

"Many of the present players who may still be popular then will have to take courses in elocution, and we will then be able to look at and listen to a motion picture without a subtitle or a spoken tile. The news reels will undergo a drastic change, for instead of seeing a statesman opening and shutting his mouth and a brief caption explaining what he is saying, news reels of the future will show the distinguished person and his speech as he made it, and his voice will be recognizable. The showing of a present day news reel in five years' time will seem just as absurd as would the screening of stereopticon slides in this day."

Railroad Rates Set for M.P.T.O.A. Meeting

THE fare and one-half fare concession to all attending the Eighth Annual Convention of the Motion Picture Theatre Owners of America in Columbus, O., June 7th, 8th and 9th, has been confirmed by the Passenger Department of the Trunk Association in a letter to Business Manager M. J. O'Toole.

This fits in very well with the Summer Excursion rates granted to tourists from the Pacific Coast.

Arrangements for the Convention in Columbus are being pressed forward with considerable vigor by General Chairman J. J. Harwood, assisted by Business Manager P. J. Wood of the Motion Picture Theatre Owners of Ohio. Special moves are being made to provide for the entertainment of those attending the Convention.

From all sections of the country the names of delegates are being sent in to National Headquarters.

Stanley and Fox Circuits in Battle Over Freihofer Philadelphia Houses

THERE seems to be considerable controversy in the Stanley Company anent the acquisition of the Freihofer Circuit of theatres, owned by William Freihofer, head of the Freihofer Baking Company, whose holdings in this enterprise are valued at $15,000,000. Prior to the trip of John J. McGuirk, president of the Stanley Company, to the West Coast, it was understood that Mr. Freihofer had closed a deal whereby the Freihofer interests were to be taken over by the Stanley Company on an appraised basis of $2,000,000, but this deal is now declared off and Mr. Freihofer is himself leaving for the West Coast.

The competition and feeling between the Stanley and Freihofer interests has been very keen and the Sixty-ninth Street section was a very active battle ground, inasmuch as both companies started building theatres on opposite corners of the same street.

A new angle to the situation has developed through the report that William Fox has opened negotiations for the acquisition of the Freihofer houses in order to strengthen his position in Philadelphia. Fox now has the house which he built some three years ago, at Sixteenth and Market streets, and recently took over a ten-year lease on the Fox Locust Theatre, where "What Price Glory" is now playing.

Schenck Now President of United Artists

Elected at Stockholders' Meeting; Lichtman Made a Vice-President, Others Returned to Office



Joseph M. Schenck

BY unanimous vote of the stockholders, Joseph M. Schenck was elected president of United Artists Corporation on Tuesday of this week at the regular annual meeting. Mr. Schenck was also re-elected chairman of the board of directors.

Following the annual meeting of the stockholders of United Artists Corporation (who are Mary Pickford, Gloria Swanson, Charles Chaplin, Douglas Fairbanks, D. W. Griffith and Joseph M. Schenck—Mr. Chaplin and Mr. Schenck were present personally), the Board of Directors, consisting of Mr. Schenck, chairman, and Harry D. Buckley, Dennis F. O'Brien, Albert H. T. Banzhaf, Thomas Moore and Nathan Burkan, elected the officers of the corporation.

Alexander Lichtman, general manager of distribution in the United States and Canada, was elected a vice-president. Harry D. Buckley and Arthur W. Kelly, the other members of the executive committee of three, are also vice-presidents, as is Dennis F. O'Brien, the attorney. Albert H. T. Banzhaf was elected secretary, and Arthur W. Kelly re-elected treasurer.

Miss Mary Rusk, who was executive assistant to Hiram Abrams during the seven years of his presidency, was elected assistant treasurer, an advancement which Mr. Schenck declared just and fit recognition of Miss Rusk's services to United Artists Corporation since its inception. F. A. Beach was elected assistant secretary.

After the election of officers, Mr. Schenck outlined production and distribution plans for the fiscal year 1927. Then the new President of United Artists Corporation, who is also Chairman of the Board of Directors of United Artists Theatre Circuit, Inc., discussed the progress of the Circuit to date.

"Quota Puts Cart Before the Horse"

English Writer, In Slashing Attack, Declares Only Open Matter Showmanship Competition

(Editor' Note.—*Following is an article by John Grierson, well-known English writer, who contributed a notable series to* The News *last winter. Mr. Grierson, now in England, writes a severe condemnation of the proposed British quota as "putting the cart before the horse." His remarks do not necessarily represent the views of the Editor of* Motion Picture News.)

By John Grierson

THE discussion on the Quota or Compulsory Films Bill in England grows "Furiouser and furiouser," and all the usual arguments are being presented against it. These will be familiar to every one in the business. It is represented as harming the exhibitor and taking away from him his chief asset in business: free choice of screen material. It is represented as taking away from the public its right to the best there is, whatever the country of origin. It is represented as giving a small body of English producers a virtual monopoly of a certain portion of English screen time; and it is duly explained that a 7½ per cent quota with its compulsory showing of sixty films is out with the normal capacity of English production at the present time and encourages anyhow production. Some of the wiser people see how the quota may be used to foist bad English films on the American market.

The Times sums up its attitude in these words: "The quota system is full of drawbacks—commercial drawbacks because it takes no account of, and may even engender hostility in the foreign market, and at home is unjust to exhibitors; artistic drawbacks because, by treating all films as so many feet of material, it has a tendency to encourage what is bad and to submerge what is good; social drawbacks because, instead of regarding the films as an influence upon the public which, in so far as it is a dangerous influence, should be reformed, it approaches the production of moving pictures as if nothing more vital to the national well-being were involved in it than the profits of manufacturers."

What About Showmanship?

But in the general melee one argument is forgotten entirely. The forgotten point is that *it is only competition in the open that makes for progressive cinema showmanship.* I sat through the debate in the House of Commons and it seemed to be assumed that the cinema business was like any other entertainment business. No one seemed to realize that it is a deeper and wider thing altogether in its effects, and that the main problem is not to protect producers, but to build up a sense of international showmanship in them so that the product will speak for itself.

That cannot be done by starting things off to an over-patriotic tune, or by harnessing production to national propoganda. It cannot be done without sending the producers to a grim study of the public and the wants of the public. The only thing too that will force the producers to make this study is competition and a flopping box office. The 2½ per cent margin between renter and exhibitor allows for a certain amount of competition as between one English producer and another, but, of course, the only standard of competition is the American standard and this the new pictures are not asked to face.

I am not talking as one with a belief in the divine origin of American showmanship. The spirit of American production wasn't a gift from the gods but the result of a cut-throat struggle for popular favor around the box-office machines. When Lasky discovered that the mere entertainment or popular picture "was gone forever" and that big pictures "should have basic themes," he wasn't being sentimental nor was he speaking for the highbrows. *The deeper reaches of showmanship in which the greater producers in America have begun to manoeuver were got to by experience!* Lasky was saying that by all the laws of showmanship and box office, big time stuff pays better than small time stuff, and epic stuff that grips people better than chit-chat hokum that dosen't get under the skin. *But behind that advance in understanding lay all the box-office agonies since "The Covered Wagon."*

The English producers haven't arrived at that point and I fear they won't so long as they are shut up in the hot-house of protection. They will improve their organization without a doubt and learn to produce fast, but I suspect they will not develop anything like that continuous feeling for the public pulse which exists in the center of an organization like Famous Players, and which is the secret of all success and progress in the cinema business.

Christmas Tree Audiences

I have talked to some of the men in the industry here and told them of the complex records that are kept of audience reactions and of the very marvelous sense of cinema's relation to the publics which must result from the American producers' constant study of them. But I feel that cinema showmanship as something to study and lose sleep over, doesn't enter their calculations. Why should it, when audiences are being handed down to the producers from the governmental Christmas tree?

I remember sitting once with one of the Paramount scenario men. We were discussing possibilities for a picture of New York. Right at the start—naturally, as though it were an axiom—the scenario man put himself at the point of view of the millions. What are they most interested in? What are they presently interested in? What theme will get under their sidewalk masks and touch them most intimately? These were the presuppositions on which his tale began to take form. That attitude has become so engrained in American production that thinking popularly is likely to become one of the greatest of the arts with it.

Here in England it would be highly unorthodox and in all critical circles would be discountenanced as plainly vulgar. The difficulty of production in England is evident in nothing so much as in the fact that talk is all away from the public. There is much about propaganding British industry, much about propaganding the Empire, and about educating and uplifting people to the English point of view: but nothing about giving the public their heart's desire. They put their cart before the horse, and the horse that pulls everything is showmanship, inspired showmanship, the spirit in production which begins with the public and thinks of what it wants most.

There is a present case which demonstrates how the difference works, and how it is going to work for England in dollars and cents. "Hindle Wakes" is proclaimed as a great English picture, and not an anti-American newspaper but says it's better than any of the Americans. But the box offices will not say so and, though the picture is good cinematically, there's a reason for it. "Hindle Wakes" is English proletarian stuff with the proletarian element never rising to any heights of ambition. The picture never quite rises out of the atmosphere of dismal inevitable inferiority, and who wants that? It doesn't make the public feel any good, and if cinema has a destiny at all, it is to give people encouragement. This cinema business is an encouragement business in its upper regions, and that's why the happy ending means something, and the psychological nit-hunting of German inadequates means nothing. An ounce of getting somewhere in a tenth rate American picture is worth a ton of drabness and failure in a European masterpiece.

This secret of showmanship, which has so much to do with a feeling for the function of cinema, has up till now only been revealed to American production. It was arrived at partly because America feels that way to begin with, but more because the laws of box office forced the showman to understand it. England, I believe, is starting wrong by isolating itself from the source of wisdom, and as an Englishman who wants to see England give something in return, I feel pessimistic. Right at a time when showmanship is so necessary, we have the House of Lords talking contemptuously of C. B. Cochran as "only a showman." It doesn't sound as if the oracles were working right.

Pacific N.W. House Using W.C.T. Monogram

RELATIVE to the rumored combine of the West Coast, North American and Pacific Northwest theatres, as announced recently, here is an interesting fact: The Fifth Avenue Theatre, Seattle, key house of the Pacific Northwest chain, for the last two weeks has been using a screen trailer on its coming shows that is headed by a very lifelike and noticeable monogram with the initials "W.C.T." The significance of this West Coast monogram on a trailer in a Seattle theatre is being widely commented upon in local film and theatre circles.

Lieber May Head First National Board

Chairmanship Urged Pending Resignation as Company President

IF, and when, Robert Lieber resigns as president of First National Pictures, which is a possibility at the annual meeting at Atlantic City, April fifteenth, he will be urged to accept the chairmanship of the board of directors. This statement was given out at Hollywood by Richard A. Rowland, general manager of the company, on the report that John J. McGuirk, president of the Stanley Company, is to succeed Mr. Lieber as head of First National.

"It is quite possible that Mr. Lieber may resign as president of First National," Rowland said, "and if he does he will probably do so at the organization's annual convention at Atlantic City on the 15th inst.

"It is widely known that now that he has brought the organization from a co-operative concern to its present position as a result of the merger which changed its entire make-up, he feels he has done his duty by it, and he has expressed a wish to be relieved from the activities that the office of chief executive carries with it.

"The other executives are extremely anxious for him to continue as president, but if he does decide to resign it is very probable that Mr. McGuirk will be offered the post."

Albany Film Board of Trade Elects Officers

As the result of considerable political maneuvering during the past week, Howard Morgan, local representative for Educational, was elected on Monday of this week as president of the Albany Film Board of Trade, Albany, N.Y. Harry Weinberg, local representative for F.B.O., was chosen vice-president, and John Bulwinkel, manager of the First National for Albany, was named as treasurer. The board of directors elected consists of H. O. Worden, Albany manager for Metro-Goldwyn; Jack Krause, manager of the Tiffany exchange, and Edward Hayes, manager of the Pathe exchange.

Film Exports for January Reach High Total

JANUARY exports of motion picture films, totaling 27,434,397 feet, valued at $882,434, reached the highest total for any month since September, 1926, it is shown by figures just compiled by the Department of Commerce, Washington, D.C.

Exports by classes during the month were: Raw stock, 3,371,864 feet, worth $98,540; negatives, 952,645 feet, valued at $153,564; positives, 21,412,477 feet, with a value of $603,816, and shipments to non-contiguous territories, 1,697,411 feet, valued at $26,514.

The United Kingdom took a large part of the negative exports and nearly a million feet of positives; our total trade with that country for the month being valued at $176,534; Argentine was second with positive imports valued at $65,485, and Australia third with imports of $74,187.

M-G-M Officials Forced to Close Culver City Studios to Visitors

OWING to the fact that artists find they cannot work when onlookers are standing about and the resultant loss of thousands of dollars weekly, Metro-Goldwyn-Mayer officials have closed the studios in Culver City to all visitors, it was announced this week. During the past season M.-G.-M. executives have attempted to allow out-of-towners to view the inside of the studio, but a survey of the costs concerned as a result, has compelled the withdrawal of this courtesy.

When visitors appear on a "set," few artists can give the best there is in them, with the result that they "go through the motions" until the visitors leave, it is said. Then the scene is taken as it should be done. This involves holding up an entire company, and in the instance of one player alone, it was estimated that more than $2,500 was lost in one day.

Fred Thomson Now With Famous Players-Lasky

Long-Term Contract for Productions With Historic Background; "Jesse James" First Story



Fred Thomson

FRED THOMSON has signed a long term contract with Famous Players-Lasky to release his future productions through Paramount, it was announced this week by S. R. Kent. For the past several years Thomson has starred in pictures released through Film Booking Offices, latterly with his own producing company, the members of which go over to Famous with him.

Thomson will make a series of productions of a special type with an historic background. His first will be "Jesse James," the true story of the colorful figure of the past century. Frank Emmett Clifton, who has written and scenarized Thomson's past pictures, is now preparing the "Jesse James" story, and Lloyd Ingraham, director of Thomson's past screen efforts, will continue in that capacity on the newest production which is scheduled to begin about July first with the film complete by October first according to contract.

Thomson is a native of California. He attended Occidental College and made a name for himself as an all-round athlete. Leaving Occidental he went to Princeton where he became "all-round athlete of the world." He served with the A.E.F. during the War and participated in the Inter-Allied games in Paris in 1918, again winning new laurels.

Thomson began his motion picture career by playing opposite Mary Pickford in "The Love Light." His next venture was as a serial star, and in this episodic production, he realized that his desires and his forte were for roles of the Western new type.

Thomson planned his rise in Westerns deliberately. He felt that he must have a horse capable of sharing honors with him. After months of searching he discovered Silver King—on which he was to ride to stardom—in a New York riding academy. He trained the magnificent grey horse and brought him West, ready at last to start his Western career. The two have been together in every Fred Thomson picture since.

Thomson's first Western's were made for a small independent company, but a year later he was signed by F.B.O. Two years ago he organized his own unit and with its formation came the crystallization of Thomson's policy, faithfully maintained, of portraying only such vigorous types of American manhood as any American boy could idolize.

Le Baron Appointed Vice-President of F. B. O. in Charge of Production



William Le Baron

WILLIAM Le BARON, for the past three years production manager and associate producer at the Long Island studios of Famous Players-Lasky, was this week appointed vice-president of Film Booking Offices in charge of production. The announcement was made by Joseph P. Kennedy, president of F.B.O., who stated that Mr. Le Baron's headquarters will be in Hollywood. The new production head leaves for the West Coast the end of April, with Edwin C. King, vice-president in charge of the studio, with whom he was associated at Famous.

Before his entry into the picture business Mr. Le Baron was editor of "Colliers Magazine" for three years, also the author of a number of plays. His affiliation with the picture industry started when he was identified with Cosmopolitan Productions as production manager and director general for four years. He then joined Famous Players.

Thirty-Three And Third Years, Theatre Life

Tax Appeal Board Ruling in B. & K. Case; Three Percent a Year Wear and Tear Allowance

Washington, D.C.—A modern motion picture theatre in a large city has an expectancy of 33 1/3 years of useful life, it is estimated by the United States Board of Tax Appeals in a decision rendered last week on the appeals of the Balaban & Katz Corporation and the Tivoli Theatre Company of Chicago.

The decision of the board disagrees with the findings of the Commissioner of Internal Revenue, who declared the theatres had an expectancy of 40 years, but finds that the owners' estimate of 25 years is too short. The theatres involved are the Chicago and the Tivoli, both of which were built in 1921.

At the time the houses were built they were the largest and most modern in Chicago, but since that time there have been developments which affect them both as to seating capacity and facilities. New houses are now being constructed which contain improvements which cannot be installed in these theatres.

Because of the great importance of this decision, which provides for an allowance of three per cent per year for the exhaustion, wear and tear, and obsolescence of a modern moving picture theatre in Chicago —and which would be applicable to any other similar theatre in any large city—the opinion of the Board of Tax Appeals is quoted in full:

"The determination of a reasonable allowance of obsolescence to be included within the depreciation deduction necessarily involves an attempt to prophesy the future. This precludes any certainty, and the degree of soundness or accuracy with which the prophecy can be made depends upon whether the property and the business in which it is used has had sufficient past experience to form the basis of an estimate for the future. In the present case the problem is applied to two modern theatre buildings for the display of moving pictures. They were constructed in 1921 and are still generally regarded as up to date and attractive to the public as modern places of amusement. The petitioners, however, have introduced evidence substantial both in quantity and quality for the purpose of showing that, by reason of rapid and material changes in the construction of such theatres brought about by new mechanical devices and new demands of the public for comforts and conveniences, a look into the future can be made with reasonable assurance that these theatre buildings will be obsolete in 25 years at the latest. The respondent has measured the period at 40 years. The evidence leaves no doubt that the period of physical exhaustion and wear and tear is substantially longer than either of these periods, and therefore the sole question involved is the period of obsolescence.

"The difficulty in this problem is to steer a safe course between a period which sensible people would regard as unreasonably long, on the one hand, and on the other a period which represents a pessimistic guess. In the present instance it may fairly be said that the period estimated by each party can find some support in the evidence. The burden is upon the petitioners, and we are of opinion from the evidence that the period of 25 years for which they contend is shorter than is justified. After careful consideration we have concluded that a fair estimate of the probable life of these buildings before they become obsolete is 33 1/3 years from their construction, and that three per cent is an ample allowance annually to achieve the complete recovery of their capital cost."

Gortatowsky Brothers' Ritz Valdosta, Georgia, Opened

With an audience that filled the house, the Gortatowsky Brothers' new Ritz Theatre, in Valdosta, Ga., was auspiciously opened last Monday evening. Addresses were delivered by Robert Dasher, president of the Valdosta Chamber of Commerce, and R. P. Copland, prominent Valdosta attorney. The Rev. Loy Warwick, pastor of First Methodist Church, pronounced the benediction. Frank Sands, at one time manager of the Grand in Atlanta, is managing the Ritz. The opening programme featured "Tell It to the Marines." The Ritz, owned by William West and Claude Taylor, Valdosta business men, was constructed at a cost of $215,000, it is claimed. The structure housing the theatre is two stories in height. The main auditorium seats 1,101.

Close Deal for Junior Orpheum Milwaukee House

The deal for the theatre-store-office building on the corner of West Water and Wisconsin, Milwaukee, was closed this week. The building will include the new 3,500-seat Junior Orpheum Circuit house. The rest of the building will be devoted to stores and offices. The theatre part of the building will be six stories high.

The lease at the Majestic will run out in several months, and it is believed the new theatre will be ready by the time the Majestic is vacated. The Majestic, it is generally believed, will continue as a motion picture theatre and vaudeville house.

Miners' Strike May Hurt Theatres in Coal Belts

The coal strike of bituminous miners which went into effect at midnight, last Thursday, is expected to hit the box offices of theatres located in the fields embraced by the general walkout. Past observations of coal strikes show that the theatres in the territory covered by the strike do business for the first few weeks and then slump heavily as the strike lags on. Patronage in Illinois, Indiana, Ohio and Pennsylvania theatres will probably decrease as there are about 200,000 miners in those states.

U. S. Aid in Merger Sought by British

WITH the formation of the Gaumont British Company, a $12,500,000 concern of which Colonel A. C. Bromhead is chairman, the initial step to line up the British motion picture industry with the American in a combination of production, exhibition and distribution has been attempted. The new company is a combination of three important renting firms, including the W. and F. Film Service. C. and M. Films, Ltd., and Ideal Films, Ltd., with the Gaumont Company, the latter one of the leaders in the British motion picture industry.

The new unit has already taken over four large theatres in London. A chain of fifty theatres is planned. Eighteen suburban houses have been acquired as well as the Davis group and Shepherd's Bush Pavillion.

Publix Takes 25 percent Interest in Saxe

Protective Measure in Theatre War Now Raging in Wisconsin

ONLY formalities to be ironed out now remain in the long discussed Saxe-Publix deal which, according to report, was settled this week, Publix securing a twenty-five percent interest in the Saxe circuit approximating forty-five theatres in and around Milwaukee. This move is seen as a preparation for the theatre competition looming in the Wisconsin territory.

By the terms of the transaction operation of the Milwaukee Saxe houses is provided for, and Saxe continues to manage its out-of-town theatres. Mr. Saxe being a leader of First National, it was expected that his company would cast its lot with the Stanley-West Coast group, strength being lent to this belief when Saxe was negotiating with Finklestein and Ruben for a pooling of interests.

An unique situation presents itself at present in the Wisconsin territory with interest centered principally on three large circuits, the Universal chain, known here as the Milwaukee Theatre Circuit, Inc., the Saxe Enterprises, and the Fischer Theatre Circuit. In addition to these there are minor circuits springing up and individual exhibitors increasing the number of their houses until they become of appreciable power. Competition grows more and more pronounced throughout the state, the announcement by one chain of a new house bringing forth, like an echo, the announcement of another new house by the competing circuit.

Belsize, Famous Canadian House in Toronto, Opened

With the opening of the Belsize Theatre on Mount Pleasant Road, Toronto, Famous Players Canadian Corp., Toronto, now has no less than fifteen substantial neighborhood houses in the City of Toronto. The company also operates the Uptown, Tivoli, Regent and other large central theatres. The Belsize cost $160,000 and seats 1,200 persons.

6,878 Complaints Handled During 1926

THE Motion Picture Theatre Owners' Chamber of Commerce of New York, handled 6,878 complaints involving $786,829 during 1926. Sol Raives, trade vice-president of the American Arbitration Association, who released the information, announced that 1,748 claims involving $126 430 were settled in anticipation of arbitration before the date of hearing. The cases were between members of the Chamber on one side and motion picture producers and distributors on the other.

The Board considered 3,103 claims involving $405,477, and 1 670 awards were made involving $217 535. Other claims were withdrawn, dismissed or are pending. Only one claim was taken to a court after it had been submitted to the Board. In only two cases out of 3 103 considered was a seventh arbitrator necessary.

Paramount's "Chang" for Rivoli, New York, April 29; Story of Jungle

MERIAN COOPER and Ernest Schoedsack, the two adventurers who filmed "Grass" several years ago, are now in New York with a new production, "Chang," a picture revealing the hazardous life of the jungle; a year and nine months were spent in the remote interior of Siam making the production, sponsored by Famous Players-Lasky. The picture will be presented at the Rivoli Theatre, New York City, Friday, April 29.

"Chang" is said to be different than any other photoplay ever made in that jungle animals are the principal actors; the picture contains a basic plot, with the conventional forms of comedy, tragedy, etc., furnished by a white gibbon. As the protagonists of man in his eternal fight to wrest a living from the wild, Cooper and Schoedsack chose a heroic Siamese family, a man and his wife, and their three children, with their household pets, and Bimbo, the white gibbon.

Fox Erecting Theatres in Washington, New York

New Five Thousand-Seat House in Bronx; Capital Structure Under Management of Roxy

FOX THEATRES CORPORATION this week announced plans for the creation of a 5,000-seat house and business building covering the entire block bounded by Tremont, Webster, Carter and 176th Street, Bronx, N. Y. City. The new project will involve an expenditure of about $4,000,000 and C. Howard Crane, the architect, will plan a structure of six stories. Construction will start within the next few months.

A statement issued by both the Roxy offices in the Roxy Theatre, New York, and the Fox headquarters declares that the new Fox Theatre now being built in the National Press Club, Washington, D.C., will be placed under the supervision of Roxy. This is the first of the new theatres being built by William Fox, which has been placed under the management of Roxy as a result of the recent affiliation of Fox with the Roxy Theatre interest.

The name of the Washington house will be the Fox-Roxy Theatre.

Kodak's Big Wage Dividend

Payment of Three Million and Issuance of Fifty-One Hundred Stock Shares Awaits Board's Approval

AT the annual meetings of the stockholders of the Eastman Kodak Company at Jersey City, N.J., this week, approval was applied for the payment of $3,000,000 in wage dividends on July 1, 1927, and the issuance of 5,100 shares of stock sold to employees at ten dollars a share. This represents the largest wage dividend ever paid by the company and is the 17 consecutive annual payment. Including this dividend total payments since the inauguration of this policy are $20,696,118.

If the stockholders authorize the issuance of the additional stock, this will make the total 175,078 shares, including 80,248 shares originally donated by Eastman, owned or have been subscribed for by a total of 16,452 employees. At present market prices the stock distributed to employees since July 1, 1919, is valued at approximately $24,500,000.

In issuing the above statement, F. W. Lovejoy, vice-president and general manager, states that the year 1926 was not only the most successful from the standpoint of manufacturing and world-wide distribution of the company's products, but it recorded many significant developments in the progress of photography. Two important developments affect the industry. First, the improved quality of pictures on the screen due to the extensive use of panchromatic film, which is sensitive to red, yellow and green, as well as to violet and blue. A large part of all pictures released during 1926 were made on this film. Secondly, the development of a new duplicating film as an insurance against possible permanent loss of valuable negatives and for the shipment of duplicate negatives abroad.

Paramount Will Present Premiere of "Wings" at San Antonio, Texas

"WINGS," Paramount's roadshow of the airmen, will have its world premiere at San Antonio, Texas, instead of New York City, as originally announced. Its date of showing has not been decided upon as yet, however.

The reason for the change is due to Paramount's desire to assist in the raising of the subscription fund of $100,000 for the erection of a memorial monument to the famous Second Division in Washington. It has been deemed proper to present the production for the first time in San Antonio, as that is virtually the stamping ground of the Second Division, and because most of the picture's exteriors were made at that place.

One performance, to be held in May and which will take on the aspect of a benefit, is scheduled. All the receipts are to be turned over to the memorial subscription fund.

Woodhull Praises Co-operation

Points to Defeat of Adverse Measures in Two States As An Illustration

THAT centralized, efficient service can be made of substantial value to Theatre Owners is evidenced in the defeat of measures directed against the Motion Picture industry in Wisconsin and Missouri recently, said President R. F. Woodhull of the Motion Picture Theatre Owners of America.

"When tax, censorship and other adversely drawn bills were presented to the Legislative bodies of these states our National office at once got on the job, joining forces with the very efficient State organizations, and other friendly agencies within the industry. From our very extensive files we compiled arguments to be made before the Legislative Committees and articles for the press and made these as definite and convincing as the situation warranted. We laid special stress on the fact that the Motion Picture Theatre Screen was a medium of expression and entitled to the same official consideration as the newspapers.

"Another point we made very clear to the Legislators through the Theatre Owner representatives at the capitals in question, was that millions of dollars worth of real service is now being given the States and Communities through the Screen and that this is growing so as to comprehend many pressing public needs. By showing the mutual relationship between the Theatre and the State many misunderstandings were wiped away and the defeat of the adverse measures rendered easier.

"In this relation, we must give due credit to our sterling Legislative associates, Senator Joseph P. Mogler of St. Louis, and Assemblyman Henry A. Staab of Milwaukee, together with President E. W. Van Norman of the Motion Picture Theatre Owners of Wisconsin, National Director Fred Seegert, President Wehrenberg of the Missouri organization, National Director I. W. Rodgers, and other leaders who are ever on the job to carry on for Exhibitors. We also acknowledge the helpful action of those interested in other divisions of the industry. It shows what can be done when the forces co-operate and how real service depends more on its being given at the critical moment than on any other element."

Laemmle Issues Defi on Reissue Threats

CARL LAEMMLE, President of Universal, in a statement issued this week defied persons who, he said, were threatening to reissue old versions of "Uncle Tom's Cabin" unless he bought them up.

Declaring that he had seen some of these pictures, the Universal head declared that they would be a disgrace even to the lowest and cheapest theatre in the world. He predicted that exhibitors would refuse to play the old versions if they are re-issued.

Sanitorium Will Observe Mastbaum Day May 1

Eagleville Sanitorium, near Norristown, Pa., one of the charities fostered by the two deceased Mastbaum brothers, Stanley V. and Jules E., will observe Mastbaum Day on May 1. An elaborate entertainment is to be given at the Sanitorium for the benefit of the tubercular inmates and the friends and relatives of the Mastbaum Brothers and the public generally. Guests of honor will be Mrs. Fannie E. Mastbaum, mother of Jules and Stanley Mastbaum, and Mrs. Jules E. Mastbaum. The details for the observance of the day are in the hands of a committee of which John J. McGuirk, president of the Stanley Company of America, is chairman. Irving D. Rossheim is treasurer, and the secretary is Abe L. Einstein.

De Mille Signs Ramon Romeo as Scenarist

Cecil B. De Mille has placed under contract Ramon Romeo, youthful contributor to various motion picture publications. He will write scenarios and original screen stories for De Mille.

Daylight Saving Up Before St. Louis, November, 1928

Daylight Saving for St. Louis, Mo., is not in prospect for another two summers, as proponents of the plan have decided not to submit the question to the voters of the city until the general elections of November, 1928.

A bill had been drawn up for submission to the Board of Aldermen on April 19 to turn back the clock this year on the first Sunday of June and on the last Sunday of April, in future years.

Former Mayor Henry W. Kiel, opposed to the plan, said that the Aldermen could not possibly decide on the bill in time to put it into effect this summer. He suggested that it be submitted to a direct vote by the people, and the first available election would be in November of next year. Twice before in 1921 and 1923 the plan was defeated.

Gotham Will Complete Many Productions This Month

Gotham's busiest month of the year will be April and all during that period the Gotham West Coast Studio will be the scene of much production activity as work on the series of twelve Gothams is scheduled to be completed by May 1. Included in the finishing up processes are "The Mountains of Manhattan," now ready for early April release; "Sinews of Steel," to be ready for release by the end of the present month; "The Woman Who Did Not Care," actual shooting on which will start on April 4; "The Silent Avenger," final editing and titling now under way. Also in work is "Catch As Catch Can," which will be followed by "The Down Grade" and "When Danger Calls."

Wife of Tom D. Cochrane of Paramount, Dead

Friday, April 1, saw the death of Mrs. Tom D. Cochrane, of Kobe, Japan, wife of the general manager of the Paramount organization in Japan. Mrs. Cochrane was a well-known contributor to American magazines and had many friends in New York and California.

Niblo Returns to M.-G.-M. to Direct "The Enemy"

After an absence of several months Fred Niblo will return to the Metro-Goldwyn-Mayer studio to direct "The Enemy," which is planned as a Lillian Gish vehicle to follow the completion of that star's present picture, "The Wind." June Mathis has prepared the adaptation of "The Enemy."

First "Dynamite" Universal Feature "Fangs of Destiny"

Dynamite, Universal's new German police dog for whom is planned a series of canine pictures to be produced for Universal by Stuart Paton, has started working in "Fangs of Destiny." Edmund Cobb has the leading male role in the picture. Basil Dickey is writing the series especially for Dynamite. Each picture will be five reels in length.



James R. Grainger

Fox Meet at Atlantic City, May 11, Says Grainger

Returning this week from his third trans-Continental trip since last April, during which time he has spent forty-six weeks on the road, James R. Grainger, Fox Films' sales manager, announced that plans have been completed for the staging of the annual Fox Films convention of salesmen at the Ambassador Hotel, Atlantic City, beginning May 11. A series of regional conventions throughout the country will follow the Atlantic City meet, Mr. Grainger said.

While returning from California, the Fox sales head conferred with his staff and exhibitors in Atlanta, New Orleans, and Dallas.

Appells Acquire Half-Interest in York House

Nathan and Louis Appell, theatre owners in York, Pennsylvania, announced on March 28 their acquisition of one-half interest in the new Lion Theatre, opened a few weeks ago in Red Lion, York County. The interest was purchased from Walter J. Rothensies, who retains half ownership in the Lion. "The Red Lion Theatre Company" will be organized by Rothensies and the Appells and they will control and operate the theatre. The Appells recently purchased the motion picture house at Dallastown, York County, owned by the Wagman Bros. Mr. Rothensies will have a half-interest in this theatre, also.

Masters General Manager U. A. Canadian Exchanges

Haskell M. Masters has been appointed general manager of United Artists Exchanges in Canada, succeeding Jacob W. Berman, who has been appointed sales manager of the United Artists branch at Toronto. Saul Resnick has been made successor to Mr. Masters as sales manager at New Haven, Connecticut.

Depinet Gen. Sales Mgr. First National; Smith, Jr., Hatch, Callaway Associates

THE executive personnel of the First National distribution department is now definitely established, with Ned Depinet filling the office of general manager of sales. Samuel Spring, First National's secretary-treasurer, is responsible for the above statement. The new general sales manager's immediate associates are A. W. Smith, Jr., sales manager of the Eastern Division; Stanley W. Hatch, in charge of the Western Division, and W. E. Callaway, whose territory is the Southern Division.

Mr. Spring states that the appointments are the result of fine records achieved in the distribution of First National pictures.

Vitaphone Installations

About One Hundred and Fifty Theatres Now Use Device, Company States; Large, Small Houses

NEW contracts signed for Vitaphone service by large and small theatres, in large and small towns throughout the country swells the number of installations of the device to about one hundred and fifty theatres, states the Vitaphone Company. Twelve more houses signed for the service this week, among which are some of the country's largest theatres, it is said.

Among those recently signed are: The Stillman Theatre, Cleveland; six houses in Pennsylvania, including the Harris, in Butler; Harris, State, Washington; State, Altoona; Liberty, New Kensington; Colonial, Harrisburg, and the State, Altoona. Two Virginia theatres are the Wells Theatre in Norfolk and the Colonial in Richmond.

The Rivoli Theatre in La Crosse, Wis., has been contracted with in place of the Majestic Theatre in that city. In Spokane, Wash., the Liberty Theatre, a large and prominent picture palace, will use the Vitaphone attractions, while the Criterion Theatre in Bridgeton, N.J., will be the theatre in that town to use the device.

Fox 1926 Earnings High

Profit of Over Three Million, Current Assets $15,791,013; *Shares Earn Over Six Dollars*

THE Fox financial report for the year 1926 shows profits of $3,030,926 for the parent and all subsidiary companies after deducting the Federal income tax. Surplus is $12,946,108, with cash on hand totaling $1,716,277. The current assets are $15,791,013, compared with current liabilities of $6,667,793. This gives a net working capital of $9,123,220.

Capital stock consists of 400,000 shares of Class A, no par value, and 100,000 shares of Class B, no par value. The 1926 net was equal to $6.06 a share on the Class A and Class B stock. Subsidiary companies listed in the statement total 34.

Fox Contract Signed by Madge Bellamy

MADGE BELLAMY has signed a new long-term contract with Fox Films whereby she will appear exclusively in productions bearing the Fox Films trade-mark, it was announced Monday, April 4, by Winfield R. Sheehan, vice-president in charge of production. After the star has worked as a free lance for a few months, she will resume work at the Fox studio in the title role of "Colleen," a new feature comedy.



Madge Bellamy

Six Firms Secure N. Y. Incorporation Charters

Companies incorporating in the motion picture business at Albany, New York, during the past week, included the following: Papas Theatres Corporation, $10,000, Theo. Papas, Alexander Soultanis, L. E. Dresser, New York City; Jamestown Amusement Company, Inc., capitalization not stated, Edward C. Raftery, Cecil Keller, Mae M. Lipp, New York City; Ambassador Films, Inc., $200,000, Albert J. Lubin, Thomas and Raymond J. Riley, New York City; Mary Daniel Players, Inc., $10,000, Mary E. Daniel, Helen L. Chester, Edward A. Vesseler, New York City; Krellberg Pictures Corporation, capitalization not stated; Sherman S. Krellberg, Norma O'Connor, Meyer Bodenstein, New York City; Moving Picture Theatre Managers Institute, Inc., $10,000, David M. Baltimore, Harry Lowy, Scheuer, Gus J. Krulish, New York City.

Chicago's Ball and Movie Frolic at Hotel Stevens

The general committee in charge of the Grand Ball and Movie Frolic, to take place May 4th at the Stevens Hotel, Chicago, is greatly enthused over the prospects of the affair and the co-operation that they have been given by Universal, Fox Films, Warner Bros., First National, Christie, Cecil B. De Mille, and other film companies, all of whom have promised to supply two or more stars for the success of the event. Paul Ash and his gang will head the list of orchestras that will furnish the music for the Ball. The committee includes Ludwig Siegel, chairman; Jack Miller, Fred Gilfrod, Aaron Saperstein, Joe Koppel, Joe Pastor, Charlie Kamp and Joe Baley. Tickets for the ball were put on sale this week.

Mary Astor Leading Lady in "Two Arabian Knights"

The leading feminine role in "Two Arabian Knights," the first Caddo production for United Artists' release, was assigned this week to Mary Astor, who takes over the role originally announced for Alma Rubens. The "Two Arabian Knights" are Louis Wolheim and William Boyd, former stage actors. They are working under Lewis Milestone's direction.

Cortez Male Lead in "Anna Karenina"

The leading role in Metro-Goldwyn-Mayer's screen translation of "Anna Karenina" has been entrusted to the hands of Ricardo Cortez, who will play opposite Greta Garbo, the featured player in the Tolstoy story. Director Dimitri Buchowetszki plans to begin work on the picture shortly.

Universal Places Mona Ray Under Contract

Mona Ray, the Topsy of Universal's "Uncle Tom's Cabin," has been placed under a long-term contract by Universal. A child production is being planned for her and a search for suitable material is now in progress.

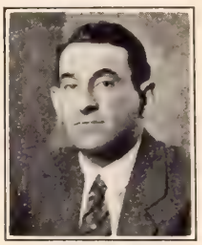
N. Y. Governor Against New M. P. Bureau

STATING his disapproval of a bill passed by the New York State Legislature which called for the creation of a new bureau in the New York State Motion Picture Commission, a bureau of the State Department of Education, Governor Alfred E. Smith vetoed the measure last Saturday. The passing of the bill by the legislature had not resulted in much publicity. It called for an item of $6,000 to meet the annual salary of a deputy director of the bureau, which position was to have been created.

In killing the proposed ordinance the Governor said: "There is no need for additional employes in this division of the Department of Education, in view of the fact that other employes, trained in the service, were discharged, apparently through lack of work."

E. M. Asher Producer for First National Pictures

E. M. ASHER, of the firm of Asher, Small and Rogers, has been retained as one of the associate producers for First National Pictures. His company has produced a number of successful films for First National. His first production will be a Charlie Murray-George Sidney feature comedy which will be started within a month. No title has been announced for it, nor has the director been selected, to date.



E. M. Asher

During his many years' connection with the motion picture industry, Asher has accumulated a vast experience, especially in the field of comedy production. He was associated with the Mack Sennett producing organization for many years. Through his practical experience in the exploitation and showman activities, Asher has become an expert in those respective fields.

Theatre Bandit Active in Detroit Last Week

There seems to be an epidemic of theatre robberies in Detroit, O., as no less than five theatres were robbed of box-office receipts in one week. Last Wednesday a bandit robbed the Strand cashier in Pontiac of $300; he was pursued by a policeman and shot through the head, later dying in a hospital. On Thursday the Woodward-Grand cashier was surprised while entering the office and was compelled to part with the previous day's receipts. Three theatres were robbed on Friday, the first being the Iris on Grand Boulevard. The thieves got $226 from this house; the cashier of the Roosevelt was robbed of $60, while the wife of the owner of the Palace, who was acting as cashier for her husband, was held up by two youths who escaped with $75.

Bing Bill Shelved by Ohio Judiciary, Is Report

It is reported authoritatively that the Bing Bill, opposing block booking and abolishing arbitration, has been shelved by the Judiciary Committee of the Ohio State Senate. The bill was introduced by Representative Bing of Sandusky, Ohio. Fred Desberg, General Manager of Loew's Ohio Theatres, spoke against it when the bill was up for a hearing last week in Columbus.

N'west M.P.T.O. to Discuss Double Programs

When the Northwest M. P. T. O. meets at its annual convention in St. Paul in May it will have to consider, as one of the important matters of business, the question of double programs. For some time the executive board has been endeavoring to prevent the spread of this practice in the Twin Cities and recently asked the Film Board of Trade for its help. The Film Board is willing to help, but wants the movement to include the entire Northwest.

Effinger Pools Interests With Stanley Company

Herbert Effinger, operating the Strand, Sixty-ninth Street, Glenside and Embassy theatres, Jenkintown, Pa., has pooled his interests with the Stanley Company of America in the houses that are being built at Bala and Lansdowne, suburbs of Philadelphia. In the former community, P. J. Lawlor is erecting a 1,500-seat house, while Philip Harrison is constructing the theatre at Lansdowne, also a 1,500-seat house. The leases were originally acquired by Mr. Effinger and the theatres will now be operated jointly under the same agreement as other theatres in which the Stanley Company is interested.

F. B. O. Lists Seven Releases for May

Film Booking Offices has seven releases scheduled for May. May 1 is the date for the issuing of three productions: "The City of Shadows," "The Fighting Hombre," and "Yours To Command." May 22 sees the release of "The Outlaw Dog." Three releases are also programmed for May 29. They are "Silver Comes Through," "Splitting the Breeze" and "Follow Your Hunch."

Bela Sekely Supervisor at Universal City

Bela Sekely, Continental writer and critic who joined Universal several months ago as literary advisor, has been appointed supervisor for the production unit which will make "The Man Who Laughs," the Victor Hugo story which Universal plans as a super picture. Production will be started at an early date, it is asserted, with Conrad Veidt and Mary Philbin co-featured. J. Grubb Alexander is now working on the script.

Pathe's Langdon Feature Scheduled for May 7

"His First Flame," the Harry Langdon feature-length comedy which has lain on the Pathe shelves for some time, will be released by Pathe on May 7. This was the first feature comedy in which Langdon appeared and in it he executes the role of a fireman who is called to fight his first fire and meet his first sweetheart in doing so.

Defer "Marie Odile" For "The Passionate Island"

AS the result of a seven-hour conference between Gilda Gray, her husband, Gil Boag, and Arthur Hornblow, Jr., production assistant to Samuel Goldwyn, "Marie Odile," in which Miss Gray was to have made her first appearance under the Samuel Goldwyn banner, will be postponed until the actress has made "The Passionate Island," another story. Boag has renewed his option on "Marie Odile" for another year.

Hornblow is also arranging with playwrights and novelists for the next Banky-Colman vehicle which is to follow "The Magic Flame."

Columbia Lists "Perfect Thirty"

Production Schedule Enlarged for 1927-28 Season; Joe Brandt Tells of New Pictures

JOE BRANDT, President of Columbia Pictures, this week announced that his company will release a total of thirty productions for the 1927-28 season instead of twenty-four, as previously stated. No expense will be spared to have the quality and entertainment value of "The Perfect Thirty," as these productions will be known, of a high standard.

Harry Cohn, vice-president, in charge of production, has options and closed contracts on popular novels and plays, stated Mr. Brandt. Among them are "The Blood Ship," from the novel by Norman Springer, which will be directed by George Seitz, with Hobart Bosworth featured; another is "Alias the Lone Wolf," a Louis Joseph Vance novel; "A Woman's Way," by Thomas Buchanan; "San Francisco," which will be a story of society in conflict with the forces of the underworld; "The Tigress," adapted from another Alfred Henry Lewis story; "After the Storm," a surging drama, which will be given an elaborate production; "Say It with Sables," by Dorothy Howell; "So This Is Love," from the story by Gertrude Atherton; "Bridge," a story of the humor, tragedy, vices and virtues of the game that has taken the classes and the masses by storm; "Golf Widows," by Henry Clayton Cooper; "The Opening Night," from a story by Owen Davis; "My Wife's Relations," a comedy of marital complications, with an all-star cast; "The Adventuress," by Frances Marion; "Forgotten Women," by Louella Parsons; "The Siren," a story of the witcheries of a girl who never knew a real emotion until she met a man who despised her. "Modern Mothers," adapted from "Perils of Divorce," by Rachel Crothers, and "The Warning," adapted from a story by Edgar Rice Burroughs.

The remainder of "The Perfect Thirty" includes: "The College Hero," adapted from a story by Willard Mack; "By Whose Hand?", a powerful drama, by Channing Pollock; "Stage Kisses," a comedy, adapted from a story by George Bronson Howard; "Sally In Our Alley," a romantic comedy; "The Sporting Age," from a story by Charles K. Tennant.

Also "Beware of Blondes," an adaptation of Pierre Dumond's story, "Nothing To Wear," a story of crying women who keep their husbands busy buying clothes and yet have nothing to wear; "Lady Raffles," a drama of diplomatic intrigue and adventure, from a story by Alfred Henry Lewis; "The Way of the Strong," written by Octavus Roy Cohen; "That Certain Thing," a sex-appeal story, with a well-known star; "Virgin Lips," by Jack Lait; "Come Back To Aaron," and "Broadway Daddies," a surprisingly different story of present-day Cinderellas and fairy "godfathers," by Grace Atkinson.

Rudulph Leaves Fox; Editor M.P. Magazine

GERALD K. RUDULPH, former Buffalo newspaper editor and for the last five years identified with the Fox Film Corporation, has resigned his position with that company as manager of publicity to assume the editorship of "Motion Picture Magazine," a publication of Motion Picture Publications, Inc., publishers of Motion Picture Classic. His resignation becomes effective April 15.



Gerald K. Rudulph

Mr. Rudulph had ten years' experience as managing editor of one of Buffalo's leading newspapers. While with the Fox Films he served as salesman and branch manager in the Buffalo territory. When he came to New York two years ago he was attached for a time to the office of General Manager Winfield R. Sheehan. Then followed his appointment as publicity manager. Mr. Rudulph's wife and their son and daughter, who have been making their home in Buffalo, will shortly join him in New York, where they will make their future home.

F. P. Corporate Name Now Paramount Famous Lasky

A certificate has been filed in the office of the Secretary of State of New York changing the corporate name of Famous Players-Lasky Corporation to Paramount Famous Lasky Corporation.

Filing of the certificate followed ratification of the change in name by the stockholders, at the annual meeting on March 29, 1927.

Tiffany Sets Forth 1927-28 Plans

Organization Adds Three New Branches to Exchange System; Hoffman Announces Titles of New Product

IN announcing the fact that his company has added three new exchanges to its national distribution organization, M. H. Hoffman, vice-president of Tiffany Productions, Inc., points out that Tiffany now possesses an organization of world-wide proportions. In the key cities of the United States are no less than 26 exchanges; in addition to these Tiffany has four branch offices in Canada, seven in the United Kingdom and Berlin, France and Havana. Mr. Hoffman claims that every distributing centre is represented by a Tiffany exchange. The Tiffany vice-president is now in California where he is planning for the production and distributing of the Tiffany schedule for the new season. The titles of twenty Tiffany Gems have been announced and are as follows: "The Grain of Dust," Bachelor Apartments," "Grass Widows," "Their Hour," "Ladies of the Night Club," "Dixie," "Confessions of a Model," "Shanghai," "Beautiful But Dumb," "Pleasure," "Sex Appeal," "The Albany Night Boat," "The Scarlet Dove," "Lingerie," "Tia Juana Rose," "Night Life," "Women's Wares," "Scandal," "The Girl From Gay Paree" and "The Adventuress." In addition to the general releases Tiffany plans from three to six special productions for extended run showings in the larger cities of the United States and Europe. The production and scenario staffs are now busily engaged in Hollywood preparing the scripts for the forthcoming films.

Mr. Hoffman further states that Tiffany standard of production will be maintained for the coming year; the quality of the releases will be raised to a higher notch, it is said. No expense will be spared on the production of the Tiffany pictures in which will appear, it is promised, well known and capable screen personalities who will be directed by qualified men.

Within a short time the leading papers of the trade press and national magazines and newspapers will carry a national advertising and exploitation campaign, the announcement reads.

Capitol Theatre, Newton, Ia., Premiere, March 30

The Capitol Theatre, at Newton, Ia., one of the Blank-Publix chain, had its premiere March 30, following an all day gala parade and jubilee in which all of the city's merchants co-operated. The theatre's opening was heralded by an effective exploitation campaign made up of aeroplane stunts, street shows, show window displays, free attractions with prizes and a Y. M. C. A. roller skating contest.

The theatre at Newton is located in the new Hotel Maytag building. Henry Raeder is the architect for the structure, and he has identified with the Capitol many points obtained from theatres here and abroad.

Baum Now With Excellent

Becomes First Vice-President of Company; Zierler Lists Eighteen Features for New Season

LOUIS BAUM this week became first vice-president of Excellent Pictures, announces Samuel Zierler, president of the company, coincident with the statement that Excellent will produce eighteen features during the coming season. Mr. Zierler expressed his satisfaction at having secured the services of Mr. Baum and the latter declared his gratification at again becoming associated with Mr. Zierler.

Mr. Baum stated that while he has arranged to give his complete energy to his new executive duties with Excellent Pictures Corporation, there will be no interruption to any of the contracts now in force between Ellbee Pictures, of which he is the head, and other parties. These contracts will go forward, he stated.

Excellent now has in preparation a year book of detailed description on its entire product. It will be issued shortly, it was stated. The eighteen pictures are as follows:

"Confessions of a Wife," from the A. H. Woods' production by Owen Davis; "Satan and the Woman"; "Your Wife and Mine," comedy-drama with Phyllis Haver, Stuart Holmes, Wallace MacDonald and Barbara Tennant; "You're In The Army Now," rollocking tale of soldier-life; "Broadway Madness"; "The Speed Classic"; "Power of the Press"; "A Bit of Heaven"; "Life's Crossroads," Edgar Lewis' story with Mahlon Hamilton and William Conklin; "The Nest," from the stage success by Paul Geraldy. Directed by Will Nigh. With cast including Holmes Herbert, Jean Acker, Reginald Sheffield, Ruth Dwyer, Thomas Holding, Wilfred Lucas; "Women Who Dare," by Langdon McCormick; "Back to Liberty," by Arthur Hoerl. With George Walsh, Dorothy Hall, Edmund Breese, Gene del Val, De Sasia Moores; "Bowery Rose"; "The Stronger Will"; "The Dream Melody"; "Making the Varsity"; "Manhattan Knights," and "Inspiration."

Changes and Promotions in Kinogram Staffs

THE home office of Kinograms has had several important changes, promotions and additions. They were announced this week and are effective immediately. Fred Fordham, cameraman, James Lyons and Frank Dalrymple, operators, are the new faces at the home office. George Doran, veteran Kinogram operator, is promoted to head cameraman, Charles Sanwald has been named camera technician because of his photographic experiments and lighting designs. On the Pacific Coast, J. L. Herrman, operator, is placed in charge of the San Francisco territory. H. A. Butterfield, film editor in the editorial department, has been promoted to the assistant news desk now presided over by H. E. Hancock. Forrest Izard remains in his position of managing editor.

P.D.C. Releases are Rushed

De Mille and Metropolitan Studio Hurry Filming to Complete Current Schedule

WITH the rapid approach of the launching of the Producers' Distributing Corporation programme for the new season of 1927-28, the De Mille and Metropolitan studios, whose productions are distributed by Producers Distributing Corporation, are now engaged in the producing of the final pictures on the current D.D.C. line-up of releases. Actual work on the screen version of May Robson's stage success, "The Rejuvenation of Aunt Mary," has started at the Metropolitan studio under Erle Kenton's direction. Miss Robson is enacting before the cameras the same role she starred in on the stage. Kenton is directing from a script by Raymond Cannon. Surrounding the featured player are Harrison Ford, Phyllis Haver, Robert Edeson and Franklyn Pangborn.

Rupert Julian, directing "The Country Doctor" at the De Mille studio, has sent his assistant, Leigh Smith, and a technical staff to film blizzard scenes at White River Junction, Vt.—the same vicinity that D. W. Griffith used in filming "Way Down East." Rudolph Schildkraut interprets the title role in the screen transcription of the novel and play. Beulah Marie Dix prepared the screen adaptation from the play by Mann Page and Izola Forrester.

"Turkish Delight," Paul Sloane's directorial effort, has been completed and is now in the cutting room. Irvin S. Cobb wrote this—his first original screen story—and Julia Faye and Rudolph Schildkraut are the featured performer. Other De Mille productions in the hands of the cutters are "The Little Adventuress," directed by William De Mille and starring Vera Reynolds, and "Vanity," a Leatrice Joy vehicle which Donald Crisp directed.

M-G-M Salesmen to Convene at Los Angeles

A DEFINITE date has been set for the convention of M-G-M salesmen who this year will convene at the Hotel Biltmore in Los Angeles from May 19 to 24. The product and policy for the coming year will be outlined, and announcements relative to the new short subject department and news reel will be made at the get-together of the salesmen and executives. Some of the latter who will address the convention will be Marcus Loew, Nicholas M. Schenck, Louis B. Mayer and Felix Feist.

George Hill Begins Work on "Callahans and Murphys"

The child players in the screen version of Kathleen Norris' novel, "The Callahans and the Murphys," which George Hill will direct for Metro-Goldwyn-Mayer, will be Turner Savage, Monte O'Grady, Dawn O'Day and Jackie Coombs. Their canine companion will be "Rags."

Ira Morgan is chief cameraman on the new production, with which are connected Arthur Cohn as assistant director, Sidney Algier as production manager, Blanche Sewell as film editor, Harold Wilson as script secretary and Jack Miller in charge of properties.

United Color Ready to Operate New Plant

The United Color Pictures, Inc., with studios, offices and laboratories at Irvington-on-the-Hudson, N.Y., have completed their final arrangements and plans for the operation of their plant for the production of color motion pictures. Joseph Shaw, president of United Color and inventor of the United Color process, states that his company is now in readiness for the assumption of business and is prepared to submit plans and propositions to producers and distributors. Clarence Schottenfels is manager of sales for United Color Pictures.

Ben Piermont Theatrical Booker for Vitaphone

For many years associated with vaudeville and vaudeville booking offices, Ben Piermont is theatrical booker for the Vitaphone Corporation. He directly handles all bookings of theatres presenting the synchronization device, and aids the exhibitor in presenting his programmes. Co-operating with Mr. Piermont is Ralph Levy of the Theatrical Book Department, who in close contact with the Vitaphone installation forces works with the sales department on opening dates.

F. B. O. to Handle Series of One-Reel "Newslaffs"

A series of twenty-six one-reel "Newslaffs," travesties on news events of the day by Bill Nolan, has been added to the F. B. O. array of short subjects for the coming season. Nolan will produce the "Newslaffs" by a new cartoon photographic process on which he has been working for the past year, and which has now been perfected, it is said. A patent for the process has been applied for.

"Synthetic Sin" Purchased for Colleen Moore

"Synthetic Sin," Frederic and Fanny Hatton's comedy drama which was recently given its world premiere at Los Angeles, has been purchased by First National as a Colleen Moore story on the 1927-28 series of First National stellar releases.

"Body and Soul" Title of New Barker Picture

Reginald Barker's latest film for Metro-Goldwyn-Mayer, tentatively called "The Branding Iron," has been given the definite title of "Body and Soul."

Sam Sax's Exchange Policy for '27-28

UPON his return from the West Coast last week, Sam Sax made public the distribution policy to be pursued by his company during the ensuing season. Franchises for Gotham and other Lumas releases according to Mr. Sax, will be made without restriction clauses relating to any other pictures that the individual distributor may wish to handle. Any exchange handling Lumas releases is at liberty to handle the product of any other company. The only restriction that Mr. Sax mentions is that his product should stand on its own meri s and that no exhibitor account shall be compelled to purchase other than Sax product in order to secure Gotham productions, or that Lumas release shall be forced in on the exhibitor who desires to buy something else.

Rex Ingram Unit Sails for African Location

Director Rex Ingram and 29 persons comprised "The Garden of Allah" production unit that sailed last week from Marseilles for Algiers, where they will go to Biskra, the oasis on the border of the Sahara Desert, where exterior scenes will be shot. Ingram and others made a trip last December. They returned to the Nice studio to take interiors and now go back to Algiers to finish the picture. They expect to be gone several weeks. Photographers have been down there for some time getting local color and atmospheric shots. It is expected that the film will be cut and edited by the middle of May.

"Dearie," Next Irene Rich Vehicle for Warner Bros.

Irene Rich's next picture for Warner Bros. after "The Climbers" will be "Dearie," for which Anthony Coldeway is now writing the scenario. Archie Mayo, a new acquisition to the Warner directorial ranks, is scheduled to direct this one. Monte Blue's unit, "The Black Diamond Express," has departed from the Warner studio for an extended location trip in a remote part of Mexico. Dolores Costello's new picture is now in its third week of production. It bears no definite title as yet.

"Modern Madness" Title for Rork Production

"Modern Madness" supplants "His Son" as the title of the new Sam E. Rork production for First National release. In the cast are Lewis Stone, Ann Rork, Lilyan Tashman, Andre Beranger, E. J. Ratcliffe, Priscilla Bonner, Cleve Moore and Lincoln Stedman.

First National Buys Fanny Kilbourne's "Red Hair"

The world motion picture rights to Fanny Kilbourne's magazine story, "Red Hair," have been acquired by First National. When released the picture will bear the title of "Brick Top."

Fox Production Forces Busy

Half Dozen Features in Work at Fox Hills Plant; Dates Set for Spring and Summer Releases

THE West Coast studio of Fox Film is literally humming with activity. Approximately six directors are wielding the megaphones over as many production units engaged in the making of pictures intended for spring and early summer consumption.

In "Colleen," an early summer attraction which Frank O'Connor will direct, the title role will be portrayed by Madge Bellamy, whose choice for the part is a recent announcement. Miss Bellamy's cast will include Charles Morton, J. Farrell MacDonald, Sammy Cohen, Ted McNamara, Marjorie Beebe and Tom MacGuire.

Director Frank Brozage is nearing completion on "Seventh Heaven," a Fox Films special which is scheduled for release in the late summer. It will be given an extended run at the Carthay Circle in Los Angeles. "Is Zat So?", another stage play, will soon be finished by Alfred Green, who is directing George O'Brien, Kathryn Perry and Edmund Lowe in the leading roles. April 24th will see its release. An early summer release is "The Cradle Snatchers" which has already been finished by Howard Hawks. Featured are Louise Fazenda, J. Farrell MacDonald, Dorothy Phillips, and others. Having completed "Outlaws of Red River," Tom Mix has turned his attention to "The Circus Ace." The former picture is cheduled for May and the latter is also an early summer release.

Director Albert Ray has "Rich But Honest," a May release, in its fifth week of production. Nancy Nash and Clifford Holland are the featured players. "Slaves of Beauty," another May release, is being directed by J. G. Blystone, who is directing a cast in which appear Olive Tell, Holmes Herbert, Margaret Livingston, and others. "The Holy Terror" is another production finished and ready for release on May 1st. The picture has Buck Jones in the title role and he is now engaged in the filming of "Good As Gold" under the direction of Scott Dunlap.

Fox Films feature releases for April are mostly comedies. Outstanding among the product for the month are "Married Alive," April 17th, with the trio of principals portrayed by Matt Moore, Margaret Livingston and Lou Tellegan; "Madame Wants No Children," a foreign-made picture which presents Maria Corda.

Vitaphone Signs Additional Entertainers

NEW names appearing on the Vitaphone list of artists are the Happiness Boys, Billy Jones and Ernest Hare, Senator Ford, monologuist, California Collegians, entertainers, Irving and Jack Kaufman, composers and songsters, Aunt Jemima, black-face comedienne, the Hearst Radio Kiddies, Joe Brown, musical comedy comedian, Maxine and Virginia—the Loomis Twins, and Vivienne Segal, who sings a number from "Maytime" with John Charles Thomas.

Famous Puts Six Into Work

Equal Number Expected to Get Under Way Within Two Weeks; Ten Films Now in Simultaneous Production

FOLLOWING the lull in activities at the Paramount Hollywood studio last week, when only four pictures were in production due to the necessary adjustment of the Western studio, which now takes over the task of turning out over 70 productions yearly, now that the Eastern studio at Astoria, L.I., has been closed, six new pictures were placed into work this week, which added to four already under way put ten new pictures in actual work. Filming on six more features is scheduled to begin within the next two weeks. The immediate schedule of the Hollywood plant will keep it going at virtual capacity until well into the summer.

The four pictures in work, "Wings," "The Way of All Flesh," "The Woman on Trial" and Adolphe Menjou's new picture, was augmented with the addition of a sextet composed of "Underworld," Ben Hecht's story of gangsters; "The World at Her Feet," a Florence Vidor vehicle; "Time to Love," Raymond Griffith's new starring comedy; "The Drums of the Desert," a Zane Grey story with Warner Baxter and Marietta Millner in the leading parts; "Rolled Stockings," the Paramount Junior Stars' picture, and "Who's Your Friend," starring Richard Dix.

Work is scheduled to begin in two weeks' time on "Grounds for Marriage," Betty Bronson's next picture which Arthur Rosson is to make; "Fireman Save My Child," in which Raymond Hatton and Wallace Beery are to work under the direction of Edward Sutherland; "Ten Modern Commandments," to star Esther Ralston, who will work under the guidance of Dorothy Arzner, and "The Last Outlaw," a Paramount Western vehicle which will feature Gary Cooper.

Universal to Build Theatre Circuit in Indiana

WHERE Universal has had no theatre representation in Indiana, the establishment of a circuit of theatres in that State is now a probability. Universal but recently announced plans for a house at Marion. Now the company plans the erection of a theatre in Fountain Square, Indianapolis. The two houses have been announced as the beginning of Universal's projects in Indiana and it is said that negotiations are now in progress for additional theatres in other cities of the State.

Resume of Current News Weeklies

PATHE NEWS, NO. 29: Japan—Stricken area where 3,500 were killed and 7,000 injured in vast disaster; Los Angeles, Cal.—Count on Elks to keep home peaceful and happy; Detroit, Mich.—Henry Ford, world's richest man, in hospital from injuries received when his car was knocked off road; New Orleans, La.—Francesco De Pinedo, noted Italian flier, is welcomed to America after 700-mile hop from Cuba; Berlin, Germany—Clairenore Stinnes, daughter of the late Hugo Stinnes, tests automobile which she plans to drive around world; Pinehurst, N.C.—Miss Glenna Collett, winner of many golf titles, adds another when she captures North and South championship for fourth time; Berlin, Germany—Sedate German capital gets Wild West thrill as red skins parade in war paint; Daytona Beach, Fla.—Major Segrave sets new average of 203.79 miles an hour; With China's Armies—Shock troops of Pekin government rushed to Shanghai in last desperate effort to stop victorious Cantonese; Arizona—Spirit of '49 sweeps through Southwest when one of richest strikes in recent history is made; Norwich, Kan.—Fleet-footed jack rabbits rounded up on prairies; New Orleans, La.—Students of Gulf Park College of Mississippi leave on voyage to Caribbean; Buffalo, N.Y.—Air line freight service started between Buffalo and Detroit; Philadelphia—Additional units are ordered to Far East to look after Uncle Sam's interests; Ehrenfeld, Pa.—Five men lose lives and 350 narrowly escape death when most terrific explosion in history of state mining occurs in No. 3 mine; Philadelphia, Pa.—What price clothes when Temple University Sophomores and Freshmen engage in flour fight; New York City—Joseph A. Warren, close friend of Mayor Walker, is appointed Police Commissioner to succeed C. V. McLaughlin.

PATHE NEWS, NO. 30: Rome, Italy—Mussolini attends impressive conscription ceremonies when boys of 18 enter Black Shirt ranks; New York City—Sir Thomas Lipton arrives for six-week tour and announces he is planning for fifth try at America's cup; Camp Meade, Md.—Army chow chefs get good advice about artistic cooking; New York City—Bicycle stars vie for honors as season opens at metropolitan velodrome; Paris, France—Revelers fill boulevards as floats and masqueraders parade in honor of ancient mid-lent festival; Paris, France—Minister of War Paul Painleve makes dedication address; Miami, Fla.—Gar Wood sets new world record; Aintree, England—Sprig vanquishes 36 rivals from best English stables; Lawton, Okla.—National champion high school girls' basketball team get rousing welcome home; Bowie, Md.—Thousands assemble at Bowie track as Eastern turf season opens; Philadelphia, Pa.—Director Public Safety Elliott and police machine gun squad test new bulletproof glass; Nashville, Tenn.—State Legislature authorizes expenditure of $145,000 for A. C. York Mountain School; Chicago, Ill.—Colonel Theodore Roosevelt greeted by Director Davies on visit to Field Museum of Natural History; Cambridge, Mass.—Students at Massachusetts Institute of Technology hold snappy Circus Day celebration.

KINOGRAMS NO. 5279: Philadelphia, Pa.—Historic "Old Sixth" regiment of marines leaves for Shanghai, China; Quantico, Va.—Other contingents of the famous Sixth also leave camp for the Orient; Los Angeles, Cal.—Collector claims to have discovered Da Vinci's original "Head of Christ" and insures painting for $1,000,000; Oakland, Cal.—Polo players use scooters instead of ponies in novel contest; Ichiba, Japan—First pictures of earthquake that killed thousands and laid waste miles of land; Richmond, Va.—Visiting strong man pulls a patrol wagon loaded with policemen with his hair; Philadelphia, Pa.—Temple University students stage their annual battle with flour bags; New York City—Champion tumbler stages special exhibition of marathon somersaulting; Madras, India—Hindoo fakir gives remarkable exhibition of leaping through hoop apparently smaller than his body.

KINOGRAMS, NO. 5280: Bowie, Md.—Aucilla captures Inaugural Handicap as Eastern racing season opens; New York City—Giant *Leviathan* completes her fiftieth trip to the United States and brings over 1,000 passengers; Paris, France—Queen of Paris is elected at annual Mi Careme festival; New York City—Spencer, American champion, beats Piani in first championship bicycle races of the year; Bethesda, Md.—Walter Johnson, star pitcher for Senators, is home with broken ankle as season starts; Waltham, Mass.—Two students invent speedy one-cylinder motorcycle that can be carried in an automobile; Bridgeport, Conn.—Big circus breaks up winter quarters and elephants give exhibition; Rome, Italy—80,000 new Fascisti hail Mussolini on eighth anniversary of Fascist regime; Aintree, England—Thirty-seven start but only 7 finish in Grand National Steeplechase, which is attended by royalty.

INTERNATIONAL NEWSREEL, NO. 28: Shanghai, China—Marines' fixed bayonets awe Shanghai crowds; Philadelphia, Pa.—Shower of kisses sends more re-enforcements off to Eastern battle front; Quantico, Va.—More re-enforcements off to Eastern battle front; New Orleans, La.—Marquis de Pinedo arrives in U. S. from South America after flight across Atlantic from Italy; Daytona Beach, Fla.—Major H. O. D. Segrave and "mystery car" shatter world's records; Evanston, Ill.—New training stunts in spring football practice; New York City—Moving mansion contests right of way with autos; Cambridge, Mass.—Harvard gridiron squad has first spring practice; Frankfort, Mich.—a day with chief executive of Michigan; Collinsville, Ill.—Coal operators rush work to meet threatened strike; Los Angeles, Cal.—"Trojans" defeat "Bears" in annual track meet; Venice, Italy—Venice unfolds gorgeous panorama of spring to Italy's crack flyers; Kyoto District, Japan—Japan again devastated by earthquake disaster; International News Special—Tenth anniversary of America's entry into the World War. (Compiled from Official War Records.)

INTERNATIONAL NEWS REEL, NO. 29: New York City—Bike speedsters in first of spring racing meets; Bowie, Md.—Rain and mud mar opening of Eastern racing season; Cambridge, Mass.—Harvard boat crew gets first spring practice; Philadelphia, Pa.—Athletics beat Phillies in opening game; Muskogee, Okla.—Marines on way to China get Oklahoma welcome; New York City—Maidens now don silk hose protectors; Grant Park, Ill.—Blazing oil weapon in U.S. war on insect foe; Philadelphia, Pa.—Quaker city cops try out new machine guns; Waltham, Mass.—Vest-pocket motorcycles for unlucky motorists; Washington, D.C.—Capital opens campaign to save childrens' teeth; Rome, Italy—"Black Shirt" recruits hail chieftain; New York City—Sir Thomas Lipton arrives on *Leviathan;* Peking, China—Chinese armies form spear corps; Paris, France—Riotous crowds welcome Paris "Queen of Queens"; Aintree, England—Grand National Chase, England's greatest race, sets new thrill record!

FOX NEWS, VOL. 8, NO. 53: Philadelphia—All available marines are rushed to China; Washington, D.C.—Roy A. Haynes named by Secretary Mellon as new acting prohibition commissioner of U.S.; New Orleans—Dixie skies smile upon great throng as season's racing comes to close in Louisiana Derby; Chicago, Ill.—Rare specimens of dogs exhibited as nation's finest breeds compete in city's 26th annual show; Providence, R.I.—Sammy Perkins rides into air, supported by twelve kites, strung in tandem formation. St. Louis, Mo.—Mayor Miller sends in alarm which brings out city's last horse-drawn fire engine for final run; New Orleans, L.I.—Gulf Park College girls start 30-day cruise on which study classes will be combined with travel; San Antonio, Tex.—Baron Von Maltzan, German envoy, reviews 2nd Division at Foch Field; New York City—Latest device for fighting fire is extinguisher that freezes flames with stream of liquid air; Daytona, Fla.—Major Seagrave drives his "mystery car" at 166.51 miles an hour on beach; New Jersey—Boys' Canoe Club can't wait until snow melts to try out their craft in hazardous 35-mile race.

FOX NEWS, VOL. 12, NO. 54: Shanghai—Entry of Northern Army, rushed to defense of native city and later routed by Cantonese; In News of Day—Youths in Oakland, Cal., invent new and thrilling game called scooter polo; Cambridge, Mass.—Harvard University football squad turns out in force to get early start for Fall season; Austin, Texas—Crack athletes from universities of West and South compete in hard-fought track meet; South Fort, Pa.—Three hundred men miraculously escape death when explosion sweeps Ehronfeld coal mines; De Pinedo reaches U. S., fourth continent touched on trip; Central Japan—Recent catastrophe in Nippon; London—Tiny Princess Elizabeth makes her movie debut; Naples—Mt. Vesuvius, becoming more active, attracts throng to crater rim to see awe-inspiring sight.

Five Stern Bros. Comedies for April Release

FIVE two-reel comedies, produced by the Stern Bros. and released by Universal, will be released during April. The first, "Lookout Buster," will reach the screen on April 4. "Fishing Snookums" comes next on April 6. The April 13 release is "She's My Cousin." "Jane's Hubby" is due on April 20. The final Stern release for the month is "George Leaves Home," scheduled for April 27.

Ten Shorts From Pathe During April 17 Week

Ten short subjects comprise the Pathe releasing list for the week of April 17. Included in the decade is a Sennett comedy, another from the Hal Roach studio, the second chapter of the serial, "Melting Millions"; "Anti-Fat," an Aesop Film Fable; "The Agile Age," a Grantland Rice Sportlight; Pathe Review No. 16, and Pathe News, Nos. 34 and 35.

"Love My Dog" is an "Our Gang" comedy which Robert McGowan directed for Hal Roach. The Mack Sennett offering is "Cured in the Excitement" and it co-features Billy Bevan and Madeline Hurlock, who worked under the direction of J. A. Waldron. The second chapter of "Melting Millions" is called "Perilous Waters" and it stars the serial team of Allene Ray and Walter Miller. The current issue of the Pathe Review series presents "Dells of Wisconsin," "Where Ladies Ride for Exercise," "Trapping Wild Game in Africa."

Pathe Buys Rights to Kelland's "Still Face"

"Still Face," Clarence Buddington Kelland's story which ran serially in the "Saturday Evening Post," has been purchased by Pathe and will be the next serial to follow "Crimson Flash," now in production.

Key City Reports

Brief Reviews of Box Office Conditions at Leading Theatres About the Country

New York City

BUSINESS was good but not spectacular last week along Broadway, with the Roxy opposition, Lent and uncertain weather to worry the managers.

The Roxy did very well on its first week in which Fox has a hand. "Wolf's Clothing" was somewhat discounted by the wise ones as an attraction for this house, but came through with a strong gross—and most of the other houses felt it. The picture held over.

The Paramount, with Sousa's band as an added attraction to "Fashions for Women," had a good week but broke no records. The Capitol did average business on "The Fire Brigade." The Strand was in good shape on "Long Pants," although it did not make the grade for a second week. The Rialto is holding up well with "Metropolis," and the run looks better than was predicted for this somewhat unusual picture.

None of the two-dollar attractions is breaking records at the moment. The Rivoli will drop this scale with the end of the run of "Old Ironsides."

Los Angeles

PROBABLY in no city in the United States are the people so picture wise as in Los Angeles. Being close to the heart of the industry, the lowdown on what's good and not so good soon becomes public property even before the picture reaches the screen. Pictures here are a general topic of conversation, so word of mouth advertising plays an important part in the theatre man's scheme of things.

Los Angelians shop for pictures—distance means nothing if the picture is a good one. The Carthay Circle Theatre **proves** it—in an out of the way location and hard to reach, yet doing **excellent business over the past twenty weeks with "What Price Glory".** The girl at the box office tells you over the 'Phone it's safer to order your tickets in advance than to take a chance at the box office.

The Forum is another one of those theatres that pull business on picture merit—difficult to reach from any section of the city—however, **"Flesh and the Devil"** carried **heavy box-office receipts for eight** weeks. Rupert Julian's production, **"The Yankee Clipper,"** opened at this theatre about ten days ago. The management reports **good business and building steadily** at the box office. An interesting thing about "The Yankee Clipper" is the fact that it is drawing a high class type of patrons.

"White Gold" closed at the Figueroa Theatre after a two weeks' run. Business **was reported as being satisfactory for the first week** and fair for the second. "White Gold" did more in its second week than "Don Juan" did in its second week at this theatre.

John Barrymore in **"The Beloved Rogue" at the Criterion, is playing to normal business** with a slight falling off **about the middle** of its second week's run. Whether it will play for four weeks is questionable. Ronald Colman is very popular and pulls at the box office.

"Old Ironsides" at Grauman's Egyptian is now in its ninth week and doing **well.** Business is not reported as startling.

"Sorrows of Satan" has just opened at the Million Dollar following a five-week run of "Tell It to the Marines." Receipts on the marine picture are reported as above normal. "Sorrows of Satan" opened with a **regular** amount of business.

Eddie Peabody is back at the Metropolitan with his banjo and everything. He was away for five months playing at the Granada in San Francisco. His return engagement started with the opening of "Getting Gertie's Garter." **All house records were broken** on the opening day. The management credits the record breaking to Peabody, although they say at the same time that the picture is being heartily received. Marie Prevost, the star, is popular.

"The Taxi Dancer" at Loew's State played to normal business, enhanced through personal appearances of Joan Crawford, who danced the Black Bottom.

Chicago

THEATRE business throughout the city of Chicago was slightly below par last week, owing to the most strenuous mayoralty campaign waged in many years being in full blast.

However, many of the de luxe houses both in the loop and in residential neighborhoods, reported good business. This was the case at the Chicago Theatre, where **"The Demi Bride,"** with a stage show which was considered slightly below the usual standard of this house, **did a good business.**

The Roosevelt inaugurated its return to a long-run policy with the showing of **"Casey At The Bat," which opened big.** On the other hand, McVickers with **"Sorrows of Satan"** in its last week, **made a poor showing.** At the Oriental, **Paul Ash continued to pull them in** with a good stage show, **"The Telephone Girl" being the feature.**

On the northside, **"Orchids and Ermine," plus** a typical good Bennie Kreuger **stage show,** resulted in **Better than average business** for the Uptown, while **"The General"** at the Granada did a **fair** business. Lubliner & Trinz Senate and Harding theatres both had **"Tell It to the Marines"** as their feature attraction, and both houses turned in **big box-office reports.** At the Sheridan Theatre, **"What Every Girl Should Know"** on the screen, and the singing comedian, Grace La Rue on the stage, **proved good business** getters and receipts were up to normal.

Southside theatres reporting good business include the Tivoli where **"Tell It to the Marines" proved a strong drawing card,** and The Piccadilly, which was showing **"Love's Greatest Mistake,"** where business was about average. The **Capitol did its normal business with "The General," Vitaphone** and an elaborate stage show.

"Old Ironsides" on Tuesday, succeeded "Beau Geste" as the attraction at the Auditorium and did a very **satisfactory** business.

Boston

PLANS for the closing of two of the downtown Boston picture theatres for the purpose of redecorating, which were expected to go into effect during the Lenten season, have been postponed until midsummer.

Numerous outside attractions have served only to stimulate and maintain good houses throughout the week. Business is reported as far above average and well in excess of the same week a year ago.

Keith-Albee's Boston Theatre, which submitted, for the first time last week, a feature film, met with such success that it took similar action again this week and this will be the policy for the present. This week's offering **"For Wives Only"** and a Spring and Summer Fashion Show under the direction of Madame Jeffries drew capacity houses.

"What Price Glory" is well past the middle of its third month and going strong.

"Cabaret" at the Metropolitan Theatre proved a big attraction and played to the usual capacity houses which have marked this house since its opening. "Egypt," the stage number, was particularly beautiful and received much favorable press mention.

"The Night of Love" at Loew's State maintained good houses during the week, although slightly below the special program houses during anniversary week. The Commanders is the musical offering, consisting of an orchestra well above the average.

"Don't Tell the Wife" at the twin houses, the Modern and Beacon; "Paradise for Two" at the Fenway, "Flesh and the Devil" at the Bowdoin Square, and "Easy Pickings" at the Olympia played to better than average.

So much success attended the simultaneous presentation of the same feature at five theatres two weeks ago that next week the same stunt will be tried again, with the Fenway, Olympia, Capitol, Scollay Square Olympia and Central Square theatres presenting "Children of Divorce."

St. Louis

DESPITE several very rainy days and other adverse weather conditions, not to mention the advanced Lenten Season, the first run theatres of St. Louis enjoyed very good business under the circumstances the week ended on April 1. And at that Al Jolson, popular stage entertainer, playing at the Shubert-Rialto Theatre, is said to have grossed $48,000 or thereabouts for his week's run at a $4.40 top.

At the Ambassador Theatre, Seventh and Locust Street, **Milton Sills in "The Sea Tiger"** was the principal screen attraction, but frankly Gertrude Ederle was the big drawing card. The theatre had a good week 'tis said.

Loew's State also did very nicely with John Barrymore's "The Beloved Rogue."

At the Grand Central Theatre, Gene Rodemich, for about eight years the chief musical attraction at the house, was making his farewell appearance, as he goes to Boston under the Publix banner, so it is very hard to judge the drawing power of the film offerings **"The Gorilla Hunt" and "Hills of Kentucky."** The house played to **good business** throughout the week.

The Missouri had a fair week, everything considered. There Constance Talmadge in **"Venus of Venice"** was on the screen.

The St. Louis Theatre playing **"Fighting Love"** on the screen and five acts of vaudeville on the stage **had a good** week.

Atlanta

LOCAL box offices were undeniably affected this week by the exceedingly variable weather. **The Metropolitan recorded an excellent week with "Forever After"** and a sextette of girls on the stage as an added attraction. **"New York" drew favorable comments** at the Howard, where average good business obtained. "Johnnie Get Your Hair Cut," at Loew's Grand, had the children wild with delight. Keith's Georgia recorded another winning week with "Blind Alleys," voted good, and a pleasing vaudeville bill. **"Nobody's Widow"** sent **very good crowds away from the Rialto in a satisfied mood.** The smaller downtown houses fared varyingly. The New Alamo came out nicely on a repertoire program of re-issued favorites. "Rustling For Cupid" and "Stolen Ranch" did fair at the Tudor, while the Cameo struck a fair average on its two-day second runs for the week.

San Francisco

THE past week was another successful one for the motion pictures houses, partly due to the pictures and partly to acts. **The Granada did exceptionally well with "Evening Clothes,"** although a great deal of the success is due to Jack Partington's presentation act. **"The Red Kimona" did not draw at advanced prices** at the Capitol Theatre, as was expected, and there was not enough advertising. **"Casey At The Bat" proved as popular the second week** at the St. Francis as the first, and for that reason is being held over a third week. No special acts are shown with this picture.

"The Flesh and The Devil" attracted, and Loew's Warfield is holding it for a second week, the first time this theatre has done that. Some claim Fanchon & Marco's presentation act, "In Dutch" was what really attracted the people. **Thos. Meighan drew a crowd to the California in "Blind Alleys."** The Golden Gate Theatre reported good business and interest in "Rubber Tires," although the vaudeville did the most attracting in this case. The Cameo Theatre reported good business with Tiffany's "The First Night," and the Union Square did a good business by showing the "Block Signal."

The residential theatres did well also, among them being the Levin Theatre, managed by Nat Holt, at the "Wigwam" and the L. R. Greenfield, with the "New Mission." At the Coliseum was "Faust," which for four days packed the theatre in the afternoons and evenings. "Private Izzy Murphy," for four days in the afternoons and evenings, packed Nat Holt's house, although part of the crowd came to see Jack Russell and his comic men.

Minneapolis

THE earliest spring that Minneapolis has had in years is serving to counteract the influence of Lent to some extent, and as a result, business at the motion picture theatres continues up to the average. The current week saw some keen competition from the legitimate houses, but the leading movie theatres recorded good audiences through the week. At the Garrick, Marion Davies in **"The Red Mill" assured a patronage which was better than it has been** at that house for some time. Lon Chaney held over for a second week at the Strand Theatre in **"Tell It To The Marines," drew an excellent business,** although it was not thought advisable to hold the picture over for a third week. **"Venus of Venice" recorded only average business** at the State, while **"The Sea Tiger" was shown to good-sized audiences.** The Grand, a second-run theatre in the Loop, offered Clara Bow in "It," and the film duplicated its recent success at the State. Counter-attractions for the week included Chrystal Herne in "Craig's Wife," at the Metropolitan, with the original New York cast, and Edith Taliaferro, playing with the Bainbridge stock company in "The Patsy," at the Shubert.

Kansas City

DESPITE a deluge of rain the entire week-end the attendance at most first-run houses was up to the average this week, there being an unusually strong line-up of pictures.

At the Royal "Casey At The Bat," held over a second week, continued to do a big business, while the same was true of Norma Shearer in "The Demi-Bride" at the Newman Theatre. At the Liberty, Conway Tearle in **"My Official Wife" played to better than normal** attendance. Lon Chaney in **"Flesh and Blood" also attracted more than an average** attendance at the Pantages, while **"McFadden's Flats" at the Mainstreet, played to average crowds,** as did "Hills of Kentucky," at the Globe.

No unusual effort at exploitation was made at any of the theatres, with the exception of the Royal.

Seattle

OPENING at a straight 50-and-75-cents admission policy, with five de luxe shows daily, **Vitaphone and "Don Juan" established the greatest box office success of the past several seasons** in the Pacific Northwest, and reached a mark that has hardly ever been surpassed by any motion picture house in this city. Although official figures have not been announced, it is estimated that the house did a gross business of between $15,000 and $20,000 the first week, topping by several thousand the largest gross of any other house in many seasons. The Blue Mouse, formerly a 25-cent-house, has a seating capacity of only 1,000. The present bill bids fair to run at least four weeks.

Second in box-office success was the Fifth Avenue Theatre with "The Demi-Bride" and a Fanchon-Marco stage revue. **"McFadden's Flats" also did a good business,** despite the fact that it opened its engagement "cold" when a previous attraction flopped. "Love's Greatest Mistake," at the Coliseum and "White Black Sheep," at the Columbia, did their share of business—about average for recent weeks. **"The Auctioneer" did a fair business,** in conjunction with a mediocre vaudeville program. A re-issue of "Abraham Lincoln" was used in an effort to bolster up matinee business.

Competition for the week was offered by "Earl Carroll Vanities," at the Metropolitan, a legitimate house. The show was "censored" by a civic censor board at the opening performance, and hence, did a very good business the rest of the week. The Orpheum, vaudeville house, was the only other competitor. Weather has been pleasant and business conditions in general, about average.

Cleveland

COLD, rainy weather, spring school vacation, and especially good screen attractions combined to pack all of the local downtown theatres. **"Mr. Wu," at the Allen, attracted not only a full house** for every performance, but also a full lobby and a long box-office line. An elaborate presentation gave the program added appeal. **"Slide, Kelly, Slide" did more business during its second week** at the Stillman than it did the first week. The matinees were the biggest surprise, as it was figured that this was a man's picture. The women crowded in for the afternoon performances, however. It is being held over a third week. Jackie Coogan's picture, **"Johnny Get Your Hair Cut" kept the State Theatre filled during the entire week,** both afternoons and evenings. "The Denver Dude" and "For Wives Only" divided honors evenly at Reade's Hippodrome, while "Fighting Love" was enthusiastically supported at Keith's Palace, where it was surrounded by a strong vaudeville bill. **"Casey At The Bat" held up satisfactorily** during its continued engagement at the Cameo and Keith's East 105th Street reports holiday business for the week with "For Wives Only." **A second-run engagement of "The Kid Brother," at the Park, was nothing to brag about,** and Buster Keaton in "The General," at the Circle, also a second-run, with Vitaphone specialty numbers, got by, but not with any special honors. Legitimate attraction competition was light. Neighborhood houses reported business variously good and bad, depending principally upon the attraction.

Milwaukee

AN unusually good week was enjoyed by downtown theatres despite the blizzard that came unexpectedly on the last day of the week. Good pictures, excellent weather conditions, and no counter-attractions were attributed as factors in making good business. **"The General." at the Alhambra, had them crowding practically every performance.** "It," at the Strand, was so very well appreciated and enthusiastically received that it is being held over for a second week. The attraction at the Garden was "Pals First" and played to good houses. **The Double bill at the Wisconsin, "Alaskan Adventures" and "Slide, Kelly, Slide," made a strong appeal** to the theatre-going public, while "A Kiss In A Taxi," at the Merrill, drew very well.

The good business was echoed in the neighborhood houses, where managers generally said attendance was a bit above average for this time of the year. Possibly, the strong pictures accounted for this. **"Faust," at the Milwaukee was very well attended.** "The Scarlet Letter," at the Tower and also at the Modjeska, "The Midnight Sun," at the Venetian, and "Midnight Lovers," at the Parkway, were strong attractions.

Denver

AFTER two weeks of comparatively poor business all Denver first-run theatres reported attendance and receipts to be above normal this week. **The Victory theatre, with "The Show," reports excellent business,** while the other Publix house, the Rialto showing the "Demi-Bride" reports receipts back where they should be. The America, showing a first-run on **"Butterflies in the Rain," with an elaborate presentation, also did capacity.**

The Aladdin, far out on Colfax Avenue, showing **"The Better 'Ole** for the third week **did a fair business,** although not up to the mark set for the first two weeks by this Vitaphone production.

The Lenten period in Denver has affected business rather spasmodically. Some weeks business has been away off while other weeks, especially the last week, apparently for no reason at all, receipts not only came back to standard but above that mark.

Indianapolis

MOVIE business was off in Indianapolis last week.. Picture house managers reported Indianapolis women were busy with pre-Easter shopping and were not attracted by current films.

"The Fire Brigade" despite unusual advance publicity failed to draw the business expected at the Apollo. The show which was to have been held another week was not held because box office receipts were disappointing.

The Circle led business of Major houses. **The Vitaphone continuing to draw crowds.** Colleen Moore in "Orchids and Ermine" was the picture with the orchestra back in the pit again for last week.

"Slide Kelly Slide" did only fair business at Ohio. Berkell Players opened stock season at English's which probably drew many from the screen.

Weather conditions during the week were fair, rain visiting the city two days, which was a slight damper.

Portland, Ore.

WARM spring sunshine and the lure of the open road knocked the bottom out of business at the theatres here during the past week.

"Don Juan" and the Vitaphone caused the greatest commotion. The theatre did capacity business throughout the week, and all comers praised both picture and the new device.

"Venus of Venice" at the Broadway drew good business for the first three days, and average the balance of the week. Picture was well liked. Fanchon and Marco's "Mardi Gras" stage attraction on the same bill was well received and rated considerably above the average.

"Butterflies in the Rain" at the Columbia did just fair business, with comments on the picture about the same.

"McFadden's Flats" at the Liberty drew reasonably well over the week-end, and fairly well during the week. Audiences liked the picture. Hauptmann, pianist-director of orchestra, fairly popular and credited with some [illegible]

"Kiss in a Taxi" at the Rivoli did unsatisfactory business. Daniels' fans did not like the picture. Critics panned it.

Peoples Theatre played "Blarney" at 25c and got fair business.

Baltimore

THE inclement weather during the latter part of the week beginning Monday, March 28, hurt moving picture business somewhat in Baltimore but despite that fact, business generally was good for the entire week even though it is now nearing Easter.

Keith's Hippodrome still leads the field. **"The Better Way" and the Siamese Twins on the family vaudeville bill proving excellent drawing cards.** Next to that came Loew's Century and Valencia Theatre with "Women Love Diamonds" at the former and "Tell It to the Marines" starring Lon Chaney, at the latter. While the Valencia was crowded practically during the whole week the excellent business at the Century is attributed somewhat to the overflow from the Valencia which is located atop the Century.

Warner's Metropolitan had very good business with "The Gay Old Dog" and Vitaphone. The Rivoli did pretty good during the entire week with "The Sea Tiger" featuring Milton Sills and Mary Astor and Alice White almost running away with the film.

"Love Makes 'Em Wild" pulled them in fairly well at the New Theatre and "The Denver Dude" with Hoot Gibson and five acts of family vaudeville did fair business at the Garden.

The Embassy had "Don Juan" with John Barrymore for its second run but business seemed to be hurt because they did not have it exclusively in the downtown section, it being shown simultaneously at neighborhood houses as well. During the week beginning Monday, April 11, however, the Embassy will show "Rubber Tires" for its first run in Baltimore.

Central Pennsylvania

PRESENCE of Theodore Roberts, veteran screen and stage star, in person in a clever act at the State Theatre, at the same time that the film play, "Grumpy," in which he stars, was being offered, was a big stimulus to business in this theatre which is devoted part to vaudeville and part to pictures. **Another outstanding feature of the week was "The Night of Love,"** featuring Ronald Colman and Vilma Banky, at Loew's Regent.

The weather was splendid, except on the last two days of the week. Satisfactory box office results were reported at the Colonial, where the feature film was "Prince of Tempters," with Ben Lyon, Lois Moran and an all star cast; and at the Victoria where Bebe Daniels and Chester Conklin were shown in "A Kiss in a Taxi." According to the management this type of comedy seems to be especially popular with Harrisburg audiences at this time of year.

At the Russell Theatre, "Flesh and Blood" drew big crowds in the latter part of the week.

Albany

JUDGING from the crowds that [illegible] the motion picture theatres of Albany during the past week, the Lenten season is having absolutely no effect on business. All records in the history of the Mark Ritz were broken last week, when the second week of the **Vitaphone, and Clara Bow in "It," established a business that will probably stand for many months to come.**

As a result of [illegible] Theatre, showing double feature first runs, with **"Valencia" and "College Days" caught the overflow** and had one of its best weeks in several months.

The Leland played to capacity with "Slide Kelly Slide."

The Mark Ritz Theatre, a [illegible] first run house, did **only a fair week with "Blind Alleys."** The matinees at this house were light.

In Schenectady, the Strand, a downtown first run house, ran light with "Zander, the Great," while only fair business was done at the magnificent State with "Men of Steel." **In Troy, fine business was done at the Troy Theatre with "The Flesh and the Devil" and the Vitaphone,** the first appearance of the latter. At the American, a downtown house in Troy, **"Slide Kelly Slide" started off fair,** but it soon became noised over the city that it was a worth while picture and each day's business ran ahead of the preceding one. **Fair business was done at the Lincoln with "The Magic Garden."** Weather remained cool.

Salt Lake City

DOWNTOWN theatre business in Salt Lake City was very good as a whole last week, the weather having been exceptionally fine. With the exception of the American, all first run houses report business to have been very good. **"Blind Alleys," with an added stage attraction went over big at the Paramount Empress Theatre, as did "The Understanding Heart"** at the Victory. The prices were raised at the American Theatre for their showing of "The Better 'Ole" with the complete musical score by the New York Philharmonic orchestra being reproduced by the Vitaphone, and also a special Vitaphone presentation; business however was only fair. **"Laddie" at the Gem drew large crowds, as did "The Music Master"** at the Pantages Theatre. "Heroes of the Night" was the Orpheum feature picture, and "Tin Hats" was offered at the Kinema in connection with Goodspeeds juvenile artists who have been appearing at this [illegible] several weeks. Business [illegible] neighborhood and second run houses is picking up.

New Orleans

THE Lenten season is not seriously affecting the business of the downtown motion picture houses. The past week was one of the best enjoyed in some time. The weather has been unusually good and with theatres playing strong pictures, attendance was large.

The two most talked of pictures in the city were **"The Winning of Barbara Worth,"** at the Saenger Theatre, which proved a big [illegible] cellent business, and **"Gigolo"** at Saenger's Strand, which pulled them in.

Loew's State continues to do its share of the business. Tom Mix in "**No Man's Gold**" was the past week's attraction and the theatre enjoyed a **large** business.

At Saenger's Liberty, "**The White Black Sheep,**" with Dick Barthelmess and Patsy Ruth Miller, drew its share of the patronage. The picture opened to small crowds the first two days of the week, after which business was excellent.

Mae Murray contiues to prove a popular star with local theatre-goers. They **flocked** in large numbers to see her at Saenger's "Globe," **even** though the picture had its local **premiere** at Loew's State a **few** weeks ago. "Tell It to the Marines," a Lon Chaney vehicle, is **still drawing** at the Trianon.

"**Rose of the Tenements,**" playing at Schiro's Tudor Theatre, played to houses that were **disappointing.** Business was below the level in this house.

The management of the Crescent Theatre was highly pleased with the business that was done by **Jack Holt** in his latest release, "**Man of the Forest,**" **which drew good** houses during the whole week.

Neighborhood houses continue to do **good** business despite the Lenten season.

Des Moines

CONSTANCE TALMADGE in "**Venus of Venice**" **did satisfactory business** at the Des Moines Theatre last week, while Pola Negri in "Hotel Imperial" also did very well at the Capitol. The latter had an added Publix attraction of the Leviathan Band.

Although the title proved somewhat misleading and had the public guessing, "**The Taxi Dancer**" **played to very fair business** for the first half of the week. Finishing the week, "Held by the Law" did fairly well.

Tampa

THE popularity of Clara Bow was demonstrated here the past week. At the Tampa "**Children of Divorce**" **pulled excellent business**, while a block away the Victory did **good business in a second run of** "**It.**" For the last half of the week the Tampa had "**The Red Mill**" **and business was up to standard.** The Victory used "The Fire Brigade," another second run, and it drew well also.

Over at the Strand "**The Magic Garden**" **mopped up for two days**, pulling the biggest Monday in a year. "**The Return of Peter Grimm**" **did well** for three days and "**Salvation Jane**" **did two fine days**, winding up a week that showed up nice on the profit side.

The popular Franklin had "The Denver Dude," who kept the house well dressed for three days, then "Birds of Prey" and "The Valley of Hell" two days each kept business up to usual.

Oklahoma City

WITH rainy weather for four days in succession, and nothing spectacular in attractions at the moving picture houses, business was not rushing at the first-run theatres. The Liberty, however, did **unusually well** the first half of the week with "**The Fourth Commandment,**" this changed to "**Perch of the Devil**" and **ordinary business** the last half of the week. "The Show" played all week at the Criterion and played to the **usual** full audiences Saturday and Sunday with a **let down** in attendance the **middle** of the week. "Long Pants" didn't seem to cause **much excitement** at the Empress, but the fact that it remained throughout the week, when this theatre usually pulls a picture in midweek if it "flops," would indicate that box-office returns didn't fall below par. "Fashions for Women" played to **fair business** at the Capitol the first of the week, but played one day less than the usual half-week. "Hotel Imperial" played for three days and to a **little better** business. With the exception of the extra large ads for "The Fourth Commandment" used by the Liberty, nothing unusual was done in the way of advertising and exploitation by the Oklahoma City theatres.

Ottawa

DURING the week of March 27 "**The Fire Brigade**" **at the downtown Regent Theatre was liked** by old and young alike and both afternoon and evening performances filled well.

Thomas Meighan also proved to be a popular draw at B. F. Keith's Theatre in "Blind Alleys." Mae Murray had not been seen for some time on an Ottawa screen and her "**Valencia**" **at the Centre Theatre was popular with the younger set.** Dolores Costello proved that she is a growing magnet with steady crowds attending the Imperial Theatre for "The Third Degree," with which was presented added vaudeville specialties.

Theatres in Ottawa and Hull, Quebec, catering to French-Canadian patronage did not do so well because of the missions which were being conducted every night at the Roman Catholic churches. This affected the patronage at Laurier Theatre in Hull, where the attraction was "An Affair of the Follies"; at the Eden in Hull, which played "Phantom of the Opera"; the Capitol in Hull, and also the Francais in Ottawa, where three different programmes were presented, features being "The Unknown Cavalier," "Woman Power" and "The Flaming Forest." The Fern Theatre, a neighborhood house, was crowded as usual every night, the presentation being "Subway Sadie" for the first half.

Studio Briefs

"Claney's Kosher Wedding," F. B. O.'s comedy of Irish-Jewish life, was started at the F. B. O. Studio, in Hollywood, this week with Gil Pratt directing George Sidney, Will Armstrong, Ann Brody, Mary Gordon, Sharon Lynn, Rex Lease ad Ed Brady.

Columbia Pictures has chosen George B. Seitz to direct "The Blood Ship," one of the company's more important productions for the coming year.

"The King of Spades," the second of the series of short comedies in which Edward Everett Horton is starring, was finished this week by Hollywood Productions for release by Paramount. J. A. Howe, director of the first Horton, "Dad's Choice," directed the second comedy of the series at the Metropolitan studio. Cooperating on the story were Thomas J. Crizer, N. T. Barrows and James Davis. Appearing in the support are Violet Bird, Jack Raymond, Richard Neil and Jack Curtiz.

Sonya Levien, scenarist with the De Mille studio, who recently completed the continuity on "The Heart Thief," is now preparing the continuity on "Harp in Hock," soon to go into production at Metropolitan.

All of Walter Futter's remaining Curiosities on the Educational programme of releases will be titled by Beth Brown, an author and title-writer who is responsible for the titles of a large number of short subjects.

Pathe's serial unit making "The Crimson Flash" has completed camera work at the Cosmopolitan studio in New York City. The unit made use of the Cosmopolitan studio to shoot interior scenes in the new serial and was temporarily located at the old Pathe studio at 134th Street for the taking of smaller sets. This is the first time that a Pathe company has returned to the scene of its earlier serial endeavors. The major portion of the "Crimson Flash" exteriors was made in and around Charleston, S. C.

"White Pants Willie," Johnny Hines' forthcoming First National picture, was put into work recently at the Tec Art studio in Hollywood. All preliminary work has been finished. Leila Hyams has the leading feminine role opposite Hines. Other players signed to date are Walter Long, Ruth Dwyer, Margaret Seddon, Henry Barrows and George Kuwa. An educated goose, Bozo by name, will have a comedy role in "White Pants Willie."

Actively engaged in the production of three comedy series, Sierra Pictures product is rapidly assuming shape under the supervision of its president, Dale Hanshaw, and Horace Carpenter. The former is supervising a series featuring Earle Douglass while the latter is guiding T. Roy Barnes through a series of society dramas. The Bedtime Stories, starring wild animals, are also being turned out.

Having completed her role opposite W. C. Fields in his new Paramount comedy, Mary Brian departed last Friday for Abilene, Tex., where she will visit relatives prior to continuing to Hollywood. Her next picture has not been announced.

Accompanied by a large supporting cast, the Duncan Sisters—Vivian and Rosetta—left Hollywood last Tuesday for Lake Tahoe, where the company will spend one month on location filming scenes for "Topsy and Eva," their first film for United Artists. Included in the party were Del Lord, director, Gibson Gowland, Imogene Robertson and Nils Aster, European actor who is making his American debut in the film. The director's staff is made up of Clarence Hennecke, comedy constructor, "Lucky" Humberstone, assistant director, John Boyle, chief cinematographer, and Hal Depew, second cameraman.

Two more names were added to the cast of Columbia's "The Romantic Age" when Bert Woodruff and Stanley Taylor were signed this week for two important roles in this production which is based on an original story by Dorothy Howell and which Robert Florey is directing.

Earthquakes and "Specials!"

LEONARD HALL, the distinguished motion picture critic of the Washington Daily News, says in the issue of Monday, April 4:

"Again International Newsreel displays its dominance in its field. International Newsreel is miles ahead in the news game at present.

"This week it clambers over the opposition with stunning shots of the latest Japanese 'quake."

And it wasn't a "special;" just a part of International Newsreel's regular service, at no extra cost to the exhibitor. When International Newsreel issues a special, it means something.

INTERNATIONAL NEWSREEL

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"Brain Storms"
(Educational—Two Reels)
(Reviewed by Harold Flavin)

THIS comedy appears to be the result of a brain storm on the part of those acting in and connected with the production, but it's funny, though ridiculous, so justifies its claim to bookings. It opens with a series of gags built around the cast's attempt to imprison a canary. The next sequence shows the escape from an asylum of a lunatic; he becomes acquainted with the rest of the cast, who, following the canary business launch a charity bazaar. Then—well, you can see the comic possibilities. Clem Beauchamp, George Davis, Phil Dunham, Lucille Hutton and Jack Lloyd head the funmakers, directed by Stephen Roberts.

Lots of furniture is despoiled, the gags click along in fast tempo and everyone in the cast is worked hard and often. Give this little comedy a big hand.

"Jail Birdies"
(Christie-Educational—Two Reels)
(Reviewed by Harold Flavin)

BOBBY, all set to graduate from college, is arrested for speeding and assigned to the rock pile. His fiancee and her father observe his labors and he explains it is football practice and, when asked to demonstrate, he and the other prisoners put on a very amusing burlesque. Then follow the scenes attendant on the graduation, which Bobby is permitted to attend on his promise to return to jail. He accomplishes this after a series of hilarious adventures.

Bobby Vernon, Frances Lee, Billy Engle, Tom Dempsey, and Eddie Baker head the cast. Walter Graham directed and he made a good job of it. "Jail Birdies" is good for quite a few laughs.

"The Lone Star"
(Universal Mustang—Two Reels)
(Reviewed by E. G. Johnston)

ANOTHER adventure of Fred Gilman in the role of a Texas Ranger is this latest Mustang release and there is the usual helping of rough and tumble fighting, riders silhouetted against a sky line, the foiling of a plot to "get" a rancher and, of course, a touch of romance. Mix these ingredients together, bake the proper length of time and the result is a two-reel Western entirely suitable, in this instance for any house that wants one. Naturally, Mr. Gilman foils all his enemies, rescues the ranch, has numerous narrow escapes and wins a bride. What more could you ask in two reels?

"Girls"
(Fox Comedy—Two Reels)
(Reviewed by E. G. Johnston)

OF course, when O. Henry wrote this story the jazz age hadn't begun—but it's alright any way for the year 1927 and we venture the opinion that those who like comedies will find plenty of amusement in this one.

All the action takes place within a co-ed college where there lives a boy who has never been kissed. One of the girls' schemes to entrap him and his efforts to escape lead him to the girls' swimming pool. Here are bathing beauties galore, and the slapstick and otherwise brand of comedy sets a fast pace. The unkissed hero is finally trapped and finds that kisses are not so bad after all.

"Nature's Wonderland"
(Fox Variety—One Reel)

FROM summer valleys to glacier trails, a view of the world's biggest trees, spectacular mountain falls, smoking craters of volcanos and a variety of gorgeous mountain scenery are all offered as evidence of why Californians shout so loud about their country, during a trip of a skeptical group of Easterners. It's a fine scenic and ends with an extra fine panoramics hot.—E. G. JOHNSTON.

"The Yellow Dog"
(American Cinema—One Reel)

THIS, the second of the picturized versions of the Edgar A. Guest poems, is fully as entertaining as the first of the series. It has the same sympathetic appeal, in fact more so, as the main characters are a little yellow dog and his little boy master, and who, among the spectators of motion pictures, does not get a "kick" out of this type of player. While "Bill and I Went Fishing," the first of the film versions, may not have sold the underlying theme to some the appeal of this number is so elemental that no one can miss the idea behind it.

"The Yellow Dog" is a good buy for any theatre.—HAROLD FLAVIN.

"Felix the Cat in Germ Mania"
(Sullivan-Educational—One Reel)

THIS is one of the most amusing numbers of the "Felix" series yet screened. Though viewed in a projection room without the aids of music or the festive spirit of an audience to help the risibles it nevertheless caused a continuous chuckle. Felix wanders into a scientific laboratory and starts some experiments on his own hook, playing around with fluids with alleged enlarging and contracting faculties; he incurs the enmity of a microbe and the usual chase ensues with Felix emerging the victor.—HAROLD FLAVIN.

"Climbing Into Cloudland"
(Hodge-Podge-Educational—One Reel)

HODGE-PODGE seems a rather unfair brand name for this series as the average reel is always made up of beautiful scenic views, ingenuity of a high order in the composition of the trick shots and comedy scenes which are comical. This number shows Glacier National Park, fantastical views of China and then the Sphinx in Egypt, but this bare description doesn't take into account the many entertaining bits of business introduced.

It's a good bet for any type of house.—HAROLD FLAVIN.

"The Agile Age"
(Sportlight-Pathe—One Reel)

ANOTHER interesting and instructive number of the Grantland Rice Sportlight series, this one a picture treatise on sports requiring agility. A number of examples are furnished, among them representatives of the animal kingdom; Bill Tilden playing tennis, a Lacrosse contest, and some of the National Women Swimming stars training at Bermuda. Alfred Jochim, of the Swiss Turnverein, gives an exhibition on the bars and rings.

There is no let-down in the entertainment value of this series.—HAROLD FLAVIN.

"Catalina Here I Come"
(Sennett-Pathe—Two Reels)
(Reviewed by Harold Flavin)

A FAIRLY amusing Mack Sennett offering with a good selling angle in that the official start of the much-publicized Catalina Channel Swim is one of the scenes incorporated. Madeline Hurlock and Eddie Quillan head the cast of comedians, which puts on a burlesque contest with considerable high-jinks on the bounding waves. There are a number of amusing gags and the action is fast.

"Love My Dog"
(Roach-Pathe—Two Reels)
(Reviewed by Harold Flavin)

THE "Our Gang" kids are in great danger of losing their dogs owing to an order issued by the town veterinary stating that every dog must be vaccinated at a cost of five dollars, which, needless to say, none of the "Gang" possess, either collectively or individually. So the animals are "disguised" and rescued, all but one, the property of Farina, which is captured and sent to the pound, where it is scheduled to be asphyxiated at a given time. The gang secure the money necessary for the dog's release by acting as human punching bags for a rich youngster at "two-bits" a punch and in this wise effect the release of the dog.

This is not one of the best of the series but it contains a number of mirthful gags and proves fairly entertaining as a whole.

"The Newlyweds' Shopping Tour"
(Universal-Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

LOVEY, Dovey and Baby Snookums are with us again and this time the action takes place in the boss' office and a department store, both places offering this precocious kid excellent opportunities to leave a red trail of wreckage in his wake. The boss is away for the day and Snookum's daddy is left in charge. Mother arrives with Snookums and leaves him with father while she goes shopping. The Boss returns unexpectedly and hurriedly leaves again after Snookums starts working on him. Father and son then go in search of Mother at the store. Lots of action follows at the store which Snookums puts out of commission in a short time. This two-reeler is up to standard all the way through.

"Buster, Don't Forget"
(Universal-Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

ROMANCE between Buster and Mary Jane almost came to an unhappy end in this Stern Bros. two-reeler through the slick, underhanded work of an attractive little blonde vamp. That is, it would have if faithful Tige hadn't stood by his mistress and frustrated the vamp's attempt to steal Buster's affection. The blonde has progressed to the point where imprints of rouged lips are in evidence on Buster's cheeks. Right at this time Tige is almost foiled by the appearance of the Dog Catcher, who scoops him up for a ride to the station. However, the flirtation is broken up, an exciting ride follows and all is well again. This comedy is O.K.

Pathe Review No. 16
(Pathe—One Reel)

BEAUTIFUL camera views of the dells of Wisconsin, Pathecolor shots of the Kingosan or Diamond Mountains of Korea, comprise the first half of the current Pathe Review. The latter half is a continuation of the film record of the Smithsonian-Chrysler expedition in Tanganyika. This portion of the record details the party's search for the Wildbeeste and the subsequent capture of a member of this species. This reel is worth-while—HAROLD FLAVIN.

"Anti-Fat"
(Fables-Pathe—One Reel)

FURTHER adventures of Paul Terry's cartoon creations and this time animal land is fattened and thinned out, as it wishes, by using the dollar-a-bottle remedy purveyed by a "human" salesman. Suffice it to say that the usual quota of laughs are furnished.—HAROLD FLAVIN.

Horse Shoes

They Do Bring Monty Good Luck

(Reviewed by Raymond Ganly)

PATHE'S diminutive and debonair comedian, Monty Banks, has a fairly good number in "Horse Shoes," his latest production. As a comedy the production has its slow moments which could have undoubtedly been improved by the dint of more application on the part of the editors in its cutting; but then again the slow-moving incidents are not many and far between. The plot of the story, which certainly should not be taken seriously, has been treated in that indispensable "it is to laugh" vein with some burlesque, bubbling sequences.

The plot is more or less familiar. It picturizes the turn of events when a young man and an equally young lady meet and are believed by all to be newly married. Though they vehemently deny laying claim to the married state, their denials are thought by all to be but the natural embarrassment of the newly wed. More sympathy for the hero whose berth happens to be above that of the young lady. However, upon the emergence of the two from the pullman the story suddenly gets momentum and Monty becomes the friend in need of the girl and her father, who are contesting a will in court. He wins the case as you may suspect and all ends happily for pretty Jean Arthur, her father, John Elliott, and Monty.

The Cast: Monty Banks, Jean Arthur, Ernie Wood, Harry Barrows, John Elliott, Burt Apling, A. Borgato, George French, Arthur Thalasso. Story, Monty Banks and Charles Horan. Director, Clyde Bruckman.

THEME: Fresh from law school, hero meets heroine whom he aids in contesting a will with his resultant victory due to the hero's unswerving faith in the good-luck magnet—the horse shoe.

PRODUCTION HIGHLIGHTS: The railroad sequences. Banks' acrobatic antics in pullman. Court room scene and its free-for-all.

EXPLOITATION ANGLES: Horse shoe offers a lot of possibilities. Try horse shoe pitching contest, for one.

DRAWING POWER: Good.

Length, 5,668 feet. Released April 17, 1927.
Produced by Monty Banks Enterprises. Distributed by Pathe.



Paramount's version of the famous baseball poem, "Casey At the Bat"



Interior scenes from "Fashions for Women" in which some of the sartorial atmosphere is shown. The picture comes from the Paramount studios

Hey! Hey! Cowboy

Innocuous Effort Furnishes Fair Entertainment

(Reviewed by Harold Flavin)

THE horsemanship of Hoot Gibson, the personable Kathleen Key, the serio-comic tale of a range war and the title, which expression is quite popular at present, are the highlights of this production, which should find favor with the average movie fan. It is done in a delightfully light manner, no attempt being made to stress heroics or villainies, as is the usual custom in Westerns, and the result is that when "Finis" is flashed, the spectator sits back with the thought of having seen something different. It's more on the type of the Tom Mix "Horse Operas," which more or less kid the old established formula used in most productions in this category. The supporting cast is composed of a number of fairly well known troupers, the direction is excellent and the photography is good.

The trouble started when Julius Decker's cattle contracted the habit of making inroads on Joe Billings' hay supply. Both promised trouble and a series of "accidents" occur for which Joe blames Julius and Julius blames Joe, the upshot being the engagement of detectives. A gentle rancher, whose property adjoins that of the warring factions, tries to make both sell out to him. With the arrival of the detectives the affair comes to a climax and it is discovered that the gentle rancher is the trouble maker.

The Cast: Hoot Gibson, Nick Cogley, Kathleen Key, Wheeler Oakman, Clarke Comstock, Mila Davenport, Monte Montague, Jim Corey, "Slim" Summerville. Author, scenarist, director, Lynn Reynolds.

THEME: Serio-comic tale of range war between two irascible cattle owners. Young detective settles trouble and marries daughter of one of the combatants.

PRODUCTION HIGHLIGHTS: Gibson's horsemanship. The treatment of the story. Direction.

EXPLOITATION ANGLES: Gibson has following and catchy title should draw.

DRAWING POWER: Will satisfy average patron. Family picture.

Produced and distributed by Universal Pictures.
Length, 5,378 feet. Released April 4, 1927.

Fashions for Women

Settings and Styles But Little Plot

(Reviewed by Laurence Reid)

A STUDY in how to drape a star is on view in "Fashions for Women," a picture which could not be more aptly titled. The story is buried, its tiny thread of plot being lost amid the profusion of gowns which decorate the attractive figure of Esther Ralston—who makes her debut as a star. It's a safe and sure film—which is calculated to please the feminine customers. As a fashion display it hits the bulls-eye.

It not only has a new star but also a new woman director. Lois Weber has a rival and her name is Dorothy Arzner. It isn't her fault that she hasn't made a better impression. After all a director can't register a hit when the story falters. This one builds through a series of disjointed scenes—telling a story of a cigarette girl who masquerades as a beautiful model—and gets away with it. There is something of a romantic trend to the plot, but it never appears to bloom in full.

The picture depends for its appeal upon its settings and its fashion display. Even though one has occasion to pick up a thread of the story the idea is immediately lost because of the succession of scenes showing Miss Ralston on parade. The star is easy on the eyes and all of us know she has her share of talent. She should get a better deal.

The Cast: Esther Ralston, Einar Hanson, Raymond Hatton, Edward Martindel, William Orlamond, Edward Faust, Yvonne Howell, Maud Wayne. Director, Dorothy Arzner.

THEME: Romantic drama of cigarette girl who impersonates a beautful model and finds adventure and happiness.

PRODUCTION HIGHLIGHTS: The gorgeous settings. The fashion display. The appeal of star. Hatton's comedy moments.

EXPLOITATION ANGLES: Tie up with modiste shops and specialty shops on fashion display. Use stills in window display. Feature debut of Esther Ralston as star. Play up the new woman director.

DRAWING POWER: For neighborhood houses or sections of cities and towns which cater to feminine patronage.

Produced and distributed by Famous Players. Length, six reels. Released April, 1927.



Comedy highlights of the current Pathe feature laugh-vehicle, "Horseshoes"



Scenes from the Universal Western production, "Hey! Hey! Cowboy"

Casey At The Bat

Not Up To Expectations

(Reviewed by Laurence Reid)

THERE was nothing much about that poem of the mauve decade that could be turned into a screen comedy unless it was treated entirely different from the present release. The chief trouble lies in having gone hokum with it—trying to ginger it up with gags in order to make it a side-splitting comedy. Too many people were involved in trying to glorify Casey and his famous bat. And they've erred a good deal. One of their errors is in placing the action during the nineties—and then trotting out the Floradora Sextette—a group of girls who made theatrical history many years after Casey struck out. More errors have to do with subtitles. The characters often speak in the vernacular of the present day.

It's a hurly-burly number and it's played in a hurly-burly manner by Wallace Beery. As the handy man or loafer of Centerville he is figured out as likely "ivory" by the New York Giants. So he leaves the village belle and the village lot to get framed in a big league ball game. Framed is right. Even the Floradora girls make him a boob. After all this hectic adventure he becomes reconciled with the girl friend back home. The piece has some good atmosphere—and a few amusing scenes. But the real story of the old-time ball-player has yet to be written.

The Cast: Wallace Beery, Ford Sterling, ZaSu Pitts, Sterling Holloway, Sue O'Donnell, Iris Stuart, Sydney Jarvis. Director, Monte Brice.

THEME: Comedy of small-town ball-player with a reputation of being the Babe Ruth of his day. Signs with the New York Giants, etc.

PRODUCTION HIGHLIGHTS: Beery's characterization. The fine acting by ZaSu Pitts. The New York atmosphere.

EXPLOITATION ANGLES: Feature the famous poem and get some good speaker to recite it. Bill as a comedy with a background of the nineties. Play up star and tie up with ball teams.

DRAWING POWER: Title and star should draw them. O. K. for average houses.

Produced and distributed by Famous Players. Length, six reels. Released April, 1927.

The Night Bride

Has Good Entertainment Value

(Reviewed by E. G. Johnston)

GRANTING that a story may lack originality and that many of the situations have been done before, that does not necessarily detract from its value. It is who does these things and the way they are done that really counts. So, with these facts in mind, we earnestly believe that this picture is a mighty good evening's entertainment. Marie Prevost is as charming and vivacious as ever and Franklin Pangborn, practically a newcomer in this field, contributes not a litle. Keep your eyes on this man; he's going somewhere. Harrison Ford and Robert Edeson also score in their respective roles.

The story has to do with a modern flapper who, when she sees the man she is about to marry kiss a bridesmaid, seeks refuge in the home of a bachelor author and professed hater of women. Her father, hot on the trail, discovers her in the protesting host's bedroom and matters become even more complicated when the flapper announces her marriage to the author. Father, though reconciled, decides there will be no further slip-up and arranges a tour of the world for the couple. From that time to when they reach the steamer the still unwed woman-hater tries to escape, but to no avail. Eventually they are married by the Captain.

Director Hopper has turned out a good piece of work. The adaptation, by Zella Sears and Fred Stanley, is also excellent.

The Cast: Marie Prevost, Harrison Ford, Robert Edeson, Franklin Pangborn, Constance Howard, Richard Crawford and George Kuwa. Directed by E. Mason Hopper.

THEME: Determined flapper marries protesting "woman-hater" and makes him like it.

PRODUCTION HIGHLIGHTS: Good direction, action and excellent acting of principals.

EXPLOITATION ANGLES: See press sheet. It contains some good ideas.

DRAWING POWER: Good enough for any house.

Length, 5,736 feet. Released March 28, 1927.
Produced by Metropolitan Pictures Corp.; distributed by P.D.C



Romance and excitement are to be had in these few shots from the Producers Distributing Corporation release, "The Yankee Clipper"



A comedy about the war is "Spuds," a Pathe release, scenes from which are pictured here

Whispering Sage

Buck and Natalie Both "Get Their Man"

(Reviewed by E. G. Johnston)

WESTERN melodramas featuring Buck Jones, his horse, White Eagle, and a generally capable supporting cast need no introduction to exhibitors who book this type of picture. It is usually conceded that they carry a generous amount of hard-riding, slugging, gunplay, the necessary portion of romance and the real thing in Western backgrounds. This one has them all, and then some. It's a cracker-jack of its kind. Furthermore, Buck has found a new feminine lead who does her bit in a way that couldn't very well be improved upon. We will gamble she has "it."

His brother murdered, a dum-dum bullet as the only evidence, and desire for vengeance sends Buck on his quest to a colony of Basques in the Southwest. First, he meets the daughter of the Basque chieftain; later he unknowingly joins a neighboring "outfit" that seeks to drive the Basques from their lands. Buck defeats a ruse engineered by his employer and foreman to start trouble with the Basques and subsequently quits his job. Matters at a crisis, both factions choose the same night to exterminate each other. Plenty of fast riding and fighting now; plenty of gunplay and sudden death—with Buck on the side of his new-found sweetheart. Government forces save the day for the Basques, another dum-dum bullet pins guilt of his brother's murder on the foreman—Buck gets his man and the Basque girl gets Buck.

The Cast: Buck Jones, Natalie Joyce, Emile Chautard, Carl Miller, Albert Smith, Joseph Girard, Joseph Rickson, Enrique Acosta, W. J. Steele, Ellen Winston, Hazel Keener. Directed by Scott Dunlap.

THEME: Western melodrama. Hero thwarts attempt of rancher to obtain Basque property. Romance interwoven with plenty of action.

PRODUCTION HIGHLIGHTS: Western backgrounds, the fight between Buck and the foreman, fast action, acting of principals.

EXPLOITATION ANGLES: Use regular Western Ballyhoo.

DRAWING POWER: For any house using this type of picture.

Length, 4,783 feet. Released March 20, 1927.
Produced and distributed by Fox Films.

The Yankee Clipper

Good Atmosphere, But Lacks Movement

(Reviewed by Laurence Reid)

IT was to be expected that other ships would sail the seas besides the Constitution. Which accounts for the sponsoring of the Yankee Clipper. Where the other boat had a mission to clean up the pirates—and was involved with the making of history, the newer vessel's job was to prove to England that she didn't rule the waves in so far as speed was concerned. After some rhetorical preliminaries in which a young skipper from Boston is assigned to the command the Clipper sets sail for the Orient. And then returns via Cape Horn to port, nosing out the boat with the Union Jack, with several feet to spare.

That's about all there is to the picture. Naturally it doesn't offer much dramatic movement. For purposes of conflict the skipper rescues a fair Britisher who with her escort are brought on board. What transpires is her eventual melting of the heart when the girl discovers that the Bostonian is not only a good sailor, but also a good lover to boot. A typhoon stirs up the sea and the action—and this particular sequence is thrilling and picturesque. There are also some eye-catching shots of men high in the rigging. There's no getting away from it—the ship captures the imagination when under full sail.

Had it contained more graphic incidents under and over the decks—had it simmered down to a real race instead of subtitles telling about it, the picture would click much better.

THEME: Romantic drama established around the effort of Yankee skipper to out-race a British boat and effect commercial relations of America with foreign ports.

PRODUCTION HIGHLIGHTS: The marine shots. The mutiny on the ship. The typhoon sequence. The appeal of the boat when under full sail.

EXPLOITATION ANGLES: Feature the title and historical angle of America establishing commercial relations through speed on the seas. Play up William Boyd, who was excellent in "The Volga Boatman."

DRAWING POWER: Should do business on its title and advertising campaign.

Produced and distributed by Producers Distributing Corp. Length, eight reels. Released April, 1927.



Scenes from "The Night Bride," a Producers Distributing Corporation release



Highlights from "The Whispering Sage," a Fox Films presentation

Spuds

Stretching One Reel of Humor to Five Reels

(Reviewed by Raymond Ganly)

THE story of this one is a mighty familiar theme—that of an army rookie who has lots of "dumb luck"—and the humor that they have embalmed it in will never transport movie patrons in ecstasy, it may be said. The feature is well over four reels—nearly five—but the material contained therein has obviously been strained in the process of stretching it to feature length. And this is a not unwarranted assertion; it is fairly evident when you see constant repetition of gags embedded in the same scene.

The late conflict certainly has its humorous side. That angle is presented in "Spuds" in a slapstick, nonsensical manner. Larry Semon's comic delineation is fairly good, Dorothy Dwan is a very pretty girl, and you have the element of excitement in the Germans, theft of the pay car and a finale where the much abused "Spuds" redeems himself by stealing the aforesaid car and returning with it over a battlefield strewn with exploding shells. The activities of two spies are also set forth. Here the producers have resorted to the old gag of showing the very emphatic effect that white-sheeted figures have on movie colored rtoops. This scene will bring in its share of laughs. "Spuds" is not up to the standard of war burlesques.

The Cast: Larry Semon, Dorothy Dwan, Edward Hearne, Kewpie Morgan, Robert J. Graves, Hazell Howell and Hugh Fay. Directed by Larry Semon.

THEME: Potato-peeler of the regiment does his bit in helping out his buddie implicated in the theft of a pay car. He discovers it and brings it back "amid shot and shell," arriving in time to stay the execution of his friend.

PRODUCTION HIGHLIGHTS: The hero trying to peel a hand grenade, thinking it a potato. The workings of the two German spies—one of them a blond mama. The sheeted figure in the barracks of the colored troops. The race in the pay car.

EXPLOITATION ANGLES: Play up the fact that it is a comedy about the war.

DRAWING POWER: Good for average house.

Presented by John Adams. Distributed by Pathe. Length, 4,930 feet. Released April 10, 1927.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Wanted

EXPERIENCED PROJECTIONIST desires steady position in a medium-sized town, references available. Will be at liberty June 15th. E. W. Reisner, 1108 West Nevada Street, Urbana, Ill.

EXPERIENCED PROJECTIONIST desires steady position. Box 285, Motion Picture News, New York City.

ASSISTANT MANAGER seeks position. Thoroughly experienced, intelligent and ambitious. Can relieve manager of all details. Highly recommended. Box 300, Motion Picture News, New York City.

THEATRE MANAGER Experienced, pictures, presentations, vaudeville, roadshows and tabs. Exploits and publicizes intelligently. Married, reliable. Consider any proposition where close application and effort would bring permanent connection. Have worked east and south. Box 8, Motion Picture News, Hollywood, Cal.

WANT to communicate with lady movie star who will give poor eighth grade school girl her discarded clothes. Bank reference. Miss Mable Skidmore, Gassaway, West Virginia.

WANTED lease on theatre in small New York State town. Address Box 295, Motion Picture News, New York City.

For Sale

FOR SALE or RENT with purchase privilege. Electric City of the World, neighborhood picture theatre, one year old, 1350 capacity, modernly equipped and artistically decorated, wonderful opportunity. George F. Diemer, Trustee, Niagara Falls, N. Y.

Equipment For Sale

FOR SALE 450 new Opera Chairs at half-price. Want to clean out our warehouse. 114 at $1.50 each, regular price $3.20 each. We are manufacturers. Arlington Seating Co., 3759 Pinegrove Ave., Chicago, Ill.

MAILING LISTS: 21,000 moving picture theatres giving name, address, population and, in most cases, seating capacity, price $50.00 for the complete list or $6.00 per M. by states. Also film exchanges, studios and supply dealers. Ask for itemized price list. All lists guaranteed. Trade Circular Co., Inc., 166 W. Adams Street, Chicago.

VENEER and upholstered theatre chairs, rare bargain. Please state requirements. C. G. Demel, 845 State Street, Chicago.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

Equipment Wanted

WE offer highest cash prices for second-hand machines, opera chairs, compensarcs, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.



These are days when the theatre men play up—a few years ago when styles in entertainment were different they played down—the romantic costume drama, particularly when John Barrymore is the hero of the picture. The ads above for "The Beloved Rogue" (United Artists) were used by the following theatres: Adams, Detroit; Des Moines Theatre, Des Moines; Palace, Dallas; Shea's, Buffalo; Strand, Syracuse; Eastman, Rochester; Strand, Albany; Loew's Aldine, Pittsburgh, and Metropolitan, Houston.

Regional News from Correspondents

Detroit

SAM WERNER of United Film Service has returned from a visit to New Orleans.

Nat Barach, district manager for Warner Brothers, paid Jim Allen a short visit this week.

A. Chapman, special representative for Producers Distributing Corporation, has arrived at the local exchange, and will stay in Detroit for a few days.

The Orient Theatre, which just opened last week, is to broadcast an hour of entertainment through station WJR on every Tuesday night. The program will start at 9 o'clock and will include every feature of the stage presentation, as well as special organ music for the radio audience, played by Reg Webb, organist at the theatre. The Kentucky Colonels, a Jean Goldkette Orchestra, and Eddie Laughton, master of ceremonies, with a new cast of assistant entertainers each week, will be introduced by the Orient Theatre in its presentations, and nearly all of the artists scheduled in the near future are favorite radio entertainers.

The Century Theatre at Dowagiac, Mich., has reopened, after being closed for a number of weeks so as to let workmen and painters redecorate and remodel the entire house. It is now one of the finest theatres in southern Michigan, and is owned by the Larkin Theatre Company.

The Butterfield Theatre Circuit is to take over the Regent Theatre at Port Huron, some time in April. The Regent is one of the smaller houses in Port Huron which has been operated for the past two years by John Streng.

Jake Sullivan, general manager of the New Orient Theatre, was host to about 300 guests last Thursday night, the occasion being the opening of the new theatre. The party was held at Turner's Summer Home, which is located about seventeen miles out East Jefferson Avenue. Dance music was furnished by entertainers from the Orient Theatre. Everybody had a wonderful time and are certainly sold that the owners of the Orient are a regular bunch of fellows.

District managers were quite a few in Detroit last week; among them were C. E. Penrod of F.B.O., W. C. Bachmeyer, of Fox, Nat Barach of Warner Brothers, and Bob Cotton of Producers Distributing Corporation.

Excavation work has started on the new Butterfield Theatre in Niles, Mich. The theatre is to have a seating capacity of 1200 and will cost in the neighborhood of $300,000. It will be located directly east of the Four Flaggs hotel and will be constructed in the same style.

With the steel work complete on Charles H. Miles' new Oriental Theatre and the brick work nearly done, it looks as though this house will be ready by August. Contractors are busily working on the foundation for the new United Artists Theatre on Bagley Avenue and this house should be ready by next fall. The new Fox Theatre, which will be the most elaborate of the three, will probably not be ready until after the first of the year. The seating capacity of this new Fox Theatre will be 5,000, with a six-story building above to be used as stores and offices.

Having disposed of his Regent Theatre to the London Brothers, Charles H. Miles, who operates the Miles downtown, and who is building the new Oriental Theatre on Adams Street, is having plans drawn up for a new $500,000 theatre to be erected somewhere in the north section on Woodward Avenue.

As a result of an election last week, John H. Kunsky will proceed at once with his new theatre at Birmingham. The vote was overwhelmingly for Sunday shows. It is expected to be open to the public by September.

George W. Owens, at one time manager of the Knickerbocker Theatre in Detroit, died last week from pneumonia. His wife and a son survive him.

Metropolitan Motion Picture Company has moved into the new Film Building with the laboratory and office on the seventh floor and a camera shop on the main floor, with Arthur Caplan managing.

The Fleur de Leys Theatre at River Rouge had opened its doors last Saturday after being closed for several months for remodeling. Andrew Bzovi and John Motoc, the owners, have spent in the neighborhood of $30,000 for remodeling and for new furnishings. The house now seats 1,200 with an addition of 100 box seats on the balcony.

The Fleur de Leys looks just like a new theatre, with its different changes on the stage and balcony.

After the performance Manager Douglas Dickerson was host to about thirty guests at a road house where dinner was served with refreshments.

Among the guests were, Dick Lynch one time an exhibitor who was master of ceremonies as well as star entertainer, Dave Mundstuck, of the Mundstuck Film Exchange, Al Isaacson, of the Arctic New Air, Mr. and Mrs. Jerry Meyer, Dad Whitman, of the Rex Film Company, Mrs. Lloyd, Oscar Hanson, manager of Pathe, J. E. Greenly of Columbia, George Carr, Joe Ramond, and Victor Taft.

Jack Goldhar, connected with United Artists as salesman for over two years, was promoted to branch manager, succeeding J. Abel who has resigned.

South East

E. D. TURNER, president of Carolina Theatres, Inc., spent Sunday in Charlotte, having arrived from Pittsburgh, Pa., where he had been for several weeks.

Walter Griffith, manager U. S. Film Transport Corporation, and Abe Rosen, manager of the New York office of the same concern, spent Sunday in Washington, D.C., motoring back to Charlotte Monday.

Capt. C. J. P. Edwards, owner Waynewood Theatre, Waynesville, N.C., announces that he has sold this house to R. W. Sherrill, owner Strand Theatre, Canton, N.C. Capt. Edwards and his family are leaving the first of the week for the Pacific Coast.

C. R. Bamford, of the Princess Theatre, Asheville, N.C., left Tuesday for Washington, D.C., where he expects to spend several days.

J. E. Simpson, owner of the Lyric Theatre, Gastonia, N.C., was seen on Film Row during the week.

C. E. Peppiatt, manager of the local United Artists office, and Mrs. Peppiatt spent the week end in Atlanta, returning Monday.

R. T. Good, formerly with Enterprise Film Corporation, is now with Liberty-Specialty, as salesman, succeeding R. H. Masterman, now connected with Carolina Theatres, Inc.

A. C. Walker, formerly connected with P.D.C. as salesman, also with Pathe exchange, has returned to the Pathe fold to handle both short subjects and features.

Mrs. Walter Griffith has been confined to her home for the past several days with a cold.

S. S. Stevenson, president of Stevenson's Theatres, Inc., opened his new Stevenson Theatre at Henderson, N.C., Monday, March 28, to a very enthusiastic audience. Charlotte's Film Row was well represented. This house is one of the most beautifully decorated and modernly equipped theatres in the State.

On Thursday, March 24th, Paul E. Krieger, genial manager of the Louisville, Ky., First National exchange, left to take up his duties as manager of the Cincinnati office. As a token of appreciation and to show the high regard in which Mr. Krieger is held, the employes presented him with a beautiful smoking stand and humidor and Lee L. Goldberg, of Big Feature Rights, presented him with a very attractive desk clock.

The new manager, Maurice White, of Cincinnati, arrived Monday, March 28, to take charge of the Louisville office. A warm Kentucky welcome awaited Mr. White, who was well remembered from his former connection with First National and more recently with Educational Film Exchanges.

W. B. Davis, Greenville, S.C., lost the sight of both eyes and was otherwise severely burned about the head Saturday night when 16 reels of film he was exhibiting in the Florida Exposition train, while in Louisville, became ignited. The films, picturing the wonders of Florida, were being staged by a small group at the time, all of whom escaped injury. The fire caused $1,500 damage to the equipment in the car. A short circuit in the movie machine is believed to have caused the fire.

Visitors to Louisville last week included Mr. and Mrs. W. R. Pattie, of the Grand Theatre, Frankfort, Ky., and Mr. and Mrs. A. N. Miles, of the Eminence Theatre, Eminence, Ky.

Madge Kennedy, star of the screen and legitimate stage, will be seen at the Brown Theatre, Louisville, starting Monday night, April 4th, and through Wednesday.

The Lackey Theatre, Lackey, Ky., and the Opera House, Livingston, Ky., have been closed and will not re-open until early fall.

Lee L. Goldberg, secretary of the Big Features Rights Corporation, announces an ambitious expansion program. In addition to the Louisville exchange which serves Kentucky and Tennessee interests, another exchange will be opened this week in Indianapolis, Cincinnati and Cleveland. Close affiliation has also been established with Sol Lesser and Mike Rosenberg for the exchanges in the Far West and with the Stanley Company in the East. In connection with this deal, Henri Ellman, of the Capital Film Exchange of Chicago, was in Louisville Saturday negotiating for the Indianapolis exchange with B.F.R.

The Orpheum Theatre, Fulton, Ky., was badly damaged by fire last week. The seats were nearly all ruined by water and heat. The stage settings were burned. The total loss is estimated at about $6,000. The fire is thought to have originated near the heating stove. The property was under lease by the Strand Amusement Company of Paducah. No plans for the future have been announced.

New England

A RUMOR of some six weeks ago has taken form with the actual construction work starting this week on a new theatre in Salem, Mass., which is being built for W. E. Dunn. It will be ready for formal opening by November 1st under terms of the contracts just awarded. The new theatre will be larger than any in that city at present, will have a first-run policy and will be independently operated, having been entirely financed by Salem capital.

The Gray Circuit has taken over the Strong Theatre at Burlington, Vt. This house has been playing road shows and was operated by J. J. Whalen. For the present the same policy is maintained.

The Somerset Theatre at Somerville, which was taken over some three months ago by Phil Markel and associates, has temporarily closed.

John J. Scully, branch manager of Educational Films, has returned from a trip through northern Maine and reports the outlook there as the best in several seasons, epecially for the theatres operating only during the summer at the Maine resorts. He went as far north as Bangor and Bar Harbor. Roads are well broken out, there is far less snow than for several years and indications are for an early season. The roads have been kept pretty open this spring, which has resulted in a better than average business being done by the theatres in the outlying sections, which draw largely from the rural districts.

William Fox of Fox Films, who was in Boston to address the special course at Harvard University on the motion picture industry, spent two days in Boston, paying a visit to the Fox exchange and greeting other friends about Film Row.

Henry Scully, branch manager of United Artists, has returned from a vacation trip to Bermuda, much improved in health.

Decker's Film Transfer Co. furnished the maximum excitement in Boston's Row during the week when a container filled with scrap film caught fire from some unknown cause while on a truck. Flames shot high in the air and an alarm was sounded from the Piedmont Street box in the heart of the film district, bringing out more fire fighting apparatus than any other box in the city. The truck was somewhat damaged and John Wilson, operator, was slightly burned about the face. Only scrap film was destroyed, Wilson and volunteers saving all other film on the truck.

The Dream Theatre at Cliftondale, Mass., has been taken over by Albert E. Foy, formerly manager of the Winthrop (Mass.) Theatre. He will extensively remodel the theatre. A. J. Keamph was the [illegible] for all bookings for Topsfield and Essex, Mass.

Frank Scully, salesman for United Artists in western Massachusetts, has resigned.

The third outing of the Bookers' Association took place April 6 at Silverbrook Farm, Canton, Mass., when the male bookers were hosts to the girls, repaying the entertainment and dinner served by the girls last January. A chicken dinner was followed by dancing.

Sam Haas has joined the sales force of United Artists and has been assigned to western Massachusetts. He was formerly with Producers and Universal.

Carl Mishrall of the Modern Theatre, Harwichport, Mass., has returned from a vacation trip to California.

Frank Boscatti, who operates the Palace, Broadway and Empire Theatres in Lawrence, Mass., is vacationing in Arkansas.

Lieut. Commander Richard Byrd of polar fame was a visitor to the Pathe exchange in Boston during the week.

Fred Bedard of the Bellevue Theatre at St. Albans, Vt., was a guest in Film Row during the week. His community is one of the most distant from the exchanges served from New England.

Gerald [illegible], [illegible] department representative for Pathe, spent three days in New York City during the week on business.

Richard W. Sears, known to thousands in New England as "Dick" Sears, has been placed in charge of the Pathe News service in New England, starting his duties April 1st. Upon the eve of his departure from the Hearst newspapers and the International service, he was tendered a dinner by his associates and presented with a platinum watch, fitted traveling bag and a beautifully framed testimonial signed by his former longtime associates.

Pathe's laboratories have been moved from Melrose Street to 13 Stanhope Street, the building once occupied by Pathe as its Boston exchange. This has been fitted up for high-speed work and will be directed by the Melkon Laboratories, formerly located in Cambridge, Mass. Sears will make his headquarters at the Pathe exchange.

Harry A. Lotz has been appointed manager of the Boston exchange of United Artists Corporation by Moxley Hill, sales manager Eastern division. Mr. Lotz succeeds Henry T. Scully, who has resigned to enter the insurance business.

Kansas City

THE Gayety Theatre, former Columbia burlesque house and later a 10-cent motion picture house temporarily, has been leased by several Kansas City exhibitors and will be re-opened Saturday as a combination vaudeville and motion picture theatre. The exhibitors who leased the theatre are: William Flynn, Nugent Flynn, William W. Watkins and Edgar Barnett.

The fact that Gloria Swanson, enroute on a Santa Fe train for the West Coast, was up at 8 o'clock in the morning in Kansas City Monday was worth almost one column in Kansas City newspapers. She is one of the few screen stars whom reporters ever have found to be awake at that hour.

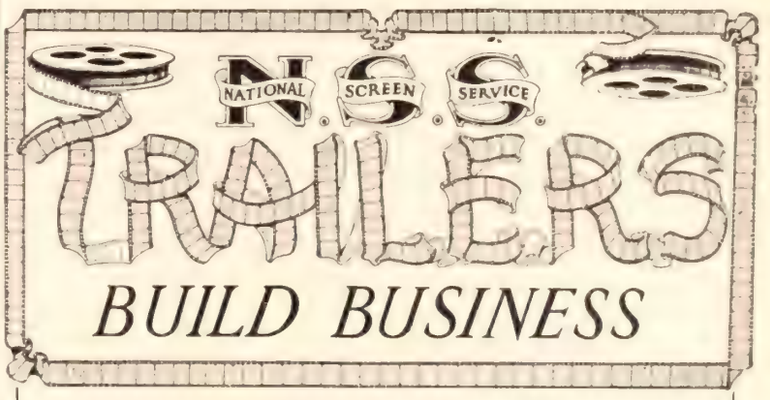
The first "official" sign of spring was observed on Kansas City's Movie Row this week when several exhibitors and exchange representatives were seen playing catch with an assortment of mits and a baseball furnished by Jack Langan, film veteran.

The Mystic Theatre at Cedarvale, Kas., a new 700-seat motion picture theatre, said to be among the best for its size in Kansas, was opened last week by William Leonard. The decorating scheme of the house is said to be splendid.

Lew Brent, F.B.O. salesman, was pulled out of the mud nineteen times on a trip through Northwest Missouri and Western Illinois in his motor car last week. D. Sydney, National Screen Service representative, made a hurried trip to Omaha this week. E. C. Rhoden, Midwest Film Distributors, Inc., manager, was out in the territory. Max Stahl, Educational home office representative, who has been in Kansas City a week, left Monday for a swing around the other branch office. Adolph Eisner, former president of the M. P. T. O. Kansas City, has accepted a position as representative of the Artic-Nu-Air Company and has gone to Omaha, Neb. Thomas J. Walsh has been transferred from the Butte, Mont., Pathe branch to Kansas City and is covering Northern Kansas. The personnel of the Educational branch lined up in front of the office this week for an exterior photographic "shot."

R. S. Balentyne, former Pathe district manager in Kansas City, who has been visiting in Kansas City, returned to his Los Angeles headquarters this week. Max Meyer now is covering Northern Kansas for Warner Brothers, while J. F. Baker has been transferred to Southern Missouri for that company. J. N. Naulty, P. D. C. home office representative, was a Kansas City visitor.

Among the out-of-town exhibitors in the Kansas City market this week were: Spyros Skouras, president of the St. Louis Amusement Company, St. Louis; S. E. Wilhoit, Electric Theatre, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.



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Atlanta

HARRY M. WILLIAMS, sales representative of Universal in the Tennessee territory, is winner in the salesmen's contest, having sold the most film during the period beginning January 15 and ending March 15. This entitles him to a trip to Universal's sales convention, which will be held about May 1 in some city yet to be selected.

Mr. Williams has been connected with Universal for upwards of fourteen years and has been in the Tennessee territory for half of that time. His home is at Bristol, Tenn.-Va., and he is one of the best known salesmen in this section.

R. B. Williams, district manager of Universal, with headquarters in Atlanta, left Tuesday for Memphis, expecting to return by Saturday.

Frank W. Salley joined the sales force of Universal's Atlanta branch. He is well known in this section, having been connected with Universal several years ago. Of recent years he has been manager of a house in Florida and has also been in the real estate business in that state.

Earl E. Griggs, exploiteer for Universal in the South, who has completely recovered from a recent attack of the "flu," is now engaged in publicity work in connection with the showing of "The Collegians." After working in De-Ridder, La., and Dothan, Ala., he will return to Atlanta, where he will assist in exploiting "Michael Strogoff."

The Atlanta branch of Universal, which was leading the Southern division during the third week of the Carl Laemmle 25th Anniversary Sales drive, apparently has a good chance of winning the coveted prize—a trip to Europe for the manager of the winning exchange. Ben Y. Cammack is head of the Atlanta branch.

The drive will close April 9, the winners in all divisions to be announced May 7. The winning managers will accompany Mr. Laemmle abroad, probably in June, for a six or eight weeks' tour of the Continent.

Arthur C. Bromberg, head of Arthur C. Bromberg Attractions, has returned to Atlanta from the recent meeting at Detroit of the board of directors of American Cinema Association, of which he is a member. He returned home by way of New York.

J. H. Butner, manager of the Atlanta branch of Educational, who has been in Florida for some weeks, is expected to return to his office the first of the coming week.

George Allison, in charge of the Fox exchange in Atlanta, is back from a trip through his territory, but has been confined to his home for several days on account of a severe cold.

Dan Michalove reached Atlanta late Saturday afternoon for important conferences in connection with Universal's southern chain of theatres, and returned to New York Wednesday, accompanied by Willard C. Patterson who has been associated with him in the operation of Universal's theatres in this territory last July.

For the first time in many months E. J. Sparks left his several enterprises in Jacksonville and Florida for a hurried business trip to Atlanta. He arrived early Monday morning and left the same night for Jacksonville.

According to news received on Film Row this week, E. W. Tolbert plans to open a new picture house in Columbus, Ga., about the middle of April. The theatre, it is understood, will seat about 400. All equipment, including a Seeburg organ, is to be furnished through the Atlanta branch of National Theatre Supply Company.

W. H. Smith, booker for the War Department, was a visitor on Film Row this week.

The new Palace Theatre, at Jasper, Fla., of which Horace Bland is manager, will open April 8, according to information reaching Film Row this week.

Atlanta exchangemen received invitations to the opening of the Kingston Theatre at Daytona Beach, Fla., Harry Somerville's new house, which took place the evening of April 4.

The Kingston is located at Ridgewood Avenue and Main Street and is said to be an unusually attractive house and well equipped. Equipment was furnished through the Atlanta branch of National Theatre Supply Company.

James B. Buchanan, formerly connected with the local Pathe News staff, has resigned from the company. Mr. Buchanan's work has been assumed by Jimmy Hamilton, of the Hamilton-Beach Company, Atlanta.

Julian H. King, state manager in this territory for the United Film Ad Service, Inc., of Kansas City, Mo., made a brief visit to Atlanta this week on one of his regular trips throughout this section in the interests of his company.

Mr. King came to Atlanta from Birmingham, although he visited several smaller points en route. He plans to go into North and South Carolina before returning to his headquarters in Kansas City.

Thomas G. Coleman, who has been confined to his home for several weeks with an attack of pneumonia, rallied sufficiently this week to come down to the two theatres he manages, the Cameo and the Tudor, for a brief visit. Frank Ferguson, who has been taking care of Mr. Coleman's work during the latter's illness, will remain at his post until Mr. Coleman has recuperated sufficiently to assume charge once more.

Another independent house for Jacksonville, Fla. is scheduled to open this week, with local capital behind S. L. Darwin as manager. The Capitol, as the new house is named, is a Springfield house about 20 blocks from the business center of the city.

E. B. Coleman's Honey Bunch Company has been definitely signed by Manager Jesse L. Clark of the Palace to open in that house April 9, following close of the Keith season April 8.

Scotty Chesnutt, manager of Famous Players-Lasky exchange, was confined to his room at the Carling Hotel this week on account of illness. His friends are hoping he will be out in time to attend the first showing of "Casey at the Bat," which opens Sunday at the Arcade. Mr. Chesnutt plays the part of the umpire in this picture.

Mr. and Mrs. K. A. Miller, of the Miller Enterprises, were visiting the film exchanges here this week. Mr. Miller was formerly connected with the Tamiami Enterprises.

John Anderson, formerly assistant manager at Universal's exchange, left last Sunday for San Francisco, where he has accepted a position as accessory manager with the Universal branch in that city.

C. P. Lester, manager of the Universal exchange, was in Tampa this week. His office is working hard on the national contest which offers cash prizes and a trip to Europe to the winning office.

Manager C. B. Ellis, of F.B.O., was in Miami this week.

Earl Fain, of Leesburg, Fla., was a caller at Universal Exchange Tuesday.

Tom Richardson, owner of the theatre at Waldo, Fla., visited the Universal Exchange Monday.

J. D. Dargan, manager of the Dargan Theatre at Ormond, Fla., visited Universal Exchange this week. The Dargan Theatre is a colored house.

Messrs. Hawkins and Hudson, operating theatres at Brooksville, Inverness and Dunnellon, were business visitors in Jacksonville last week.

Miss Johnnye Boswell, formerly of Dublin, Ga., and her sister Eva, have moved to Jacksonville. Miss Boswell is stenographer at the Universal Exchange.

Miss Congo, the gorilla brought from Africa by Ben Burbridge, who made "The Gorilla Hunt," is leaving Jacksonville to travel with the Ringling circus. Manager C. B. Ellis of F.B.O. took his office force out to pay a farewell visit to Miss Congo and she added an unexpected thrill to the occasion by breaking her chain and chasing several F.B.O. employees about the place. No damage.

Guy N. Kenimer, promoted by Publix to be manager of the new Florida Theatre, scheduled to open April 8, is seriously ill at his home in Riverside. He had been suffering for several days from a cold but was forced to take to his bed last week.

Hank Hearn, manager of Liberty-Specialty's Atlanta branch, returned late this week from a trip to Nashville and other points in the Tennessee territory.

Oscar S. Oldknow, vice-president of National Theatre Supply Company, with headquarters in Atlanta, who has been visiting branches of the company in the South, is expected to return by Tuesday. He was in Dallas, Tex., on Thursday.

John W. Mangham, Jr., manager of the Atlanta branch of Arthur C. Bromberg Attractions, left Thursday for a trip to Charlotte.

F. A. Leatherman, who handles the Reproduco organ, has been out of the city for several days on a business trip.

Four new salesmen have been added to the staff of Arthur C. Bromberg Attractions this week. They are W. M. Snellson, B. T. Burkhalter and J. W. Rousseau, all of whom have been assigned to the Charlotte Exchange, and Harry Fudge, who will make the Atlanta office headquarters. W. Y. Harrell has been transferred to the Florida territory.

Earle E. Griggs, exploiteer for Universal, who has been in the Louisiana territory for more than a week, returned to New Orleans on Thursday.

Philadelphia

ELMER PRINCE, who was responsible for the construction of the Lawndale Theatre, is head of the Oxford Theatre Company, which will erect a 2,000 seat theatre on the 7200 block of Rising Sun Avenue, Fox Chase. The theatre will cost $350,000 and will be erected in the section known as Five Points. The theatre will draw on an adjacent community having a population of 50,000. The policy of the house will provide for pictures and vaudeville.

Irving D. Rossheim, treasurer of the Stanley Company of America, and a member of the Board of Directors, is to be tendered a testimonial dinner the latter part of April by his friends outside of the industry. The affair will be given at the Ashbourne Country Club, which Mr. Rossheim practically organized and of which he was the first president. It is expected that about 400 will attend.

Cleveland

DAVID MENDOZA, of the Capitol Theatre, New York, is coming to Cleveland this summer, it is learned now for the first time, to conduct a class at the Cleveland Institute of Music on how to score tunes for the movies.

The projected new 2,000-seat motion picture house for Youngstown has come to life again with the asking of bids by Emil Renner, president of the State Theatre Company. The new house will be built to present both motion picture and vaudeville attractions. It will be located on W. Federal Street in the rear of the present Orpheum Theatre. The Orpheum Theatre will be converted into the lobby leading to the new house. Charles Bates of Wheeling, W. Va., and William Cook of Youngstown are the architects. It was planned to build this house last spring, but for various reasons, the project was postponed until the present time.

William Raynor, manager of Reade's Hippodrome, braved the lake breezes and the mud holes to play his first game of golf of the season last Friday.

M. B. Horwitz, general manager of the Washington Circuit, has sold the Southern Theatre to the Ohio Amusement Company. These are two of the leading neighborhood house circuits in the city. With the Southern, the Ohio Amusement Company now has twelve houses.

Herman Smith, who now operates the Stork Theatre, has added the Cozy Theatre to his possessions. R. B. Wilkinson was the former owner.

The Cleveland Pathe Exchange has moved. Not its location. Just the position of its department. The booking department has been retrieved from its retirement in the rear, and now holds a foremost position right in the front of the exchange. And what was formerly the booking department is now the central poster department with C. W. Allers in charge.

Pathe distributes all of its posters from Cleveland as a centre. The Manager's office remains intact with Oscar Ruby still in command.

Eugene Ochs, who managed the Southern Theatre under the Washington Circuit banner, has been made manager of the Plaza, another Washington Circuit house. The change was made following the sale of the Southern to the Ohio Amusement Company. Ochs was formerly associated with S. Barrett McCormick as assistant manager for the Allen, when McCormick was manager.

Jack Gardner of Toledo has added the Superba to his present theatre holdings.

H. T. Palmer, for several years lessee and manager of the Lyric Theatre, Fairport Harbor, is now living in Painesville, and managing the new 500-seat Park Theatre. The Lyric at Fairport Harbor is being run by E. E. Lawrence, owner of the building.

Leo Devaney, local Universal Exchange manager, has put his racoon coat into winter quarters. If you ever saw it, you'd know it could never survive an April day in Ohio.

Lemotto Smith, president of the Smith Amusement Company, operating houses in Alliance, Warren and Huntington, W. Va., will return this month from a winter in Florida. His brother, Lester Smith, is managing the houses in his absence.

Billy Exton, popular and well known Ohio film man, is now managing the engagement of "The Spreading Evil" at the East 9th Street Theatre.

Robert Cotton, district manager for Producers Distributing Corporation, was called to Minneapolis [illegible] by the illness of his mother, 86 years old.

Skirboll Brothers are going in for a good old fashioned house cleaning at their Grand Theatre, Massillon, and Strand Theatre, New Philadelphia. In addition to soap and water, paint is being generously applied, interiors are being redecorated and in some instances some remodeling is taking place.

Harry Charnas, president of the Standard Film Service Company was in Cincinnati the greater part of last week.

The new quarters of the Cleveland Motion Picture Exhibitors Association will be dedicated on Tuesday, April 12th, when a buffet luncheon will be served to all of its members. The new quarters of the association are worthy of proper dedication exercises. Large, commodious, beautiful and adequate, they represent the result of tireless effort on the part of local exhibitors to band together, to stand together, and to progress together. There are four large rooms in the suite. A reception room, an executive board room and the secretary's room comprise one section, and a recreation room, forty feet long by fifteen feet wide, comprises the rest.

The whole is heavily carpeted by Sterling Welsh Company, who contributed the material to the organization at cost, in appreciation of the membership's patronage. The Emmerling Window Craft Display Company furnished the drapes, which are of red velour, made valance style and trimmed with gold. Philip Garbo of the Italian Fresco and Decorators Company, are responsible for the blended painted walls, and the cafe au lait wood finishing. The cabinets in the main office are similarly finished. The result is so artistic as to [illegible] all true [illegible] ism. The recreation room is supplied with metal folding chairs, furnished by the National Theatre Supply Company.

When not used for meeting purposes, this room will be equipped with pool tables for the use of members only. The Cleveland Motion Picture Exhibitors Association has been in existence about fifteen years. Sam Bullock was one of the originators. And everyone in the organization at the present day expressed regret that Sam could not live to see the present rooms of the organization and know that the organization for which he fought so hard, is fundamentally strong and commercially sound.

For Bullock was the first to introduce commercialism into the organization. He started the slide proposition, a proposition that put the organization on a paying basis for the first time in its history. In 1923 the league, as it was then called, introduced business methods into its operations. William J. Banks was made business secretary. He has held that post ever since, and through efficiency and loyalty has won the respect of every member of the organization. J. J. Harwood is president, now serving his second term. It is through his efforts that the present result has been attained. The new association address is 713 Film Exchange Building.

William Rosenthal, local United Artists Exchange manager, has secured the services of Edmund MacIvor, formerly special representative for Metro-Goldwyn-Mayer, as salesman.

Norman Moray, local Warner Brothers Exchange manager, and his Auburn Beauty Six made a tour of the surrounding country last week, with stop-over privileges at all theatres en route.

Denver

THE Rex and America theatres of Casper, Wyo., have been taken over by the Plains Theatres Corporation. The theatres were in the hands of the receivers who turned them over to the Plains Theatres Corp., for a period of about eight months. The Plains Theatres Corporation also own and operate the new Lincoln Theatre of Cheyenne, Wyo.

Chas. R. Gilmour, Warner Brothers manager, spent several days this week visiting exhibitors in and around Casper, Wyo. He returned to Denver Friday morning.

Tom Love, owner of the Hanna Theatre of Hanna, Wyo., arrived in Denver last Monday for a few days' visit with exchanges. Plans for the new theatre in Hanna have not yet been completed.

Another well known exhibitor to visit Denver was Ed Shulte of the Rialto Theatre, Casper, Wyo. Roy Sample, former owner of the Rex and America theatres of Casper, Wyo., was also seen along Exchange Row.

Jack Krum, United Artists manager, made a trip to Cheyenne, Wyo., to visit Carl Ray of the Carl Ray Theatres of that city.

L. J. Hacking, special representative for Producers, spent several days visiting the local branch of his organization this week.

Theatres in Ramah, Colo., and Coal Creek, Colo., are closed on account of quarantine. They expect to re-open shortly.

Mr. and Mrs. W. H. Burt, operators of the America Theatre, Culbertson, Neb., were Denver visitors for the week end this week.

I. Koscove of Canon City, Colo., is erecting a new theatre which will be operated by Chas. W. F. Meyer of that city.

[illegible] Denver [illegible] for Metro-Goldwyn-Mayer, arrived back in Denver last Tuesday after spending a couple of weeks visiting the M-G-M branch office in Salt Lake City.

The Rialto Theatre of Parco, Wyo., has been sold by Frank Emery to Jimmy Adler of Parco. Mr. Adler took possession April 1st.

A. P. Archer, Educational branch manager, returned Saturday from a sales trip in the southern pat of Colorado, stopping in Pueblo and Colorado Springs enroute back to Denver.

The Avalon Theatre of Denver has been sold by J. W. Dimmitt to A. B. Laswell, former Kansas exhibitor.

Chas. F. Kirchner, [illegible] operator of the Liberty Theatre of Pagosa Springs, Colo., arrived in Denver Saturday enroute east on a short trip.

Jerry West, special sales representative for Metro-Goldwyn-Mayer, returned to Denver this week from Salt Lake City where he was sent on a special assignment.

E. C. Trieb of the Civic Theatres Co., of Roswell announces the opening of a new theatre in Carlsbad, N.M., on March 21st. This new theatre was recently erected on the site of the old Bates Hotel of Carlsbad. It has a seating capacity of about 500. It is the fifth theatre now owned and operated by the Civic Theatres Co.

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Seattle

FRANK GRAHAM of the Granada Theatre in Auburn was a recent visitor on Film Row, conferring with his architect, decorator and supply houses relative to the $15,000 worth of improvements that he is making on the house. The Granada, formerly the Mission Theatre, was to reopen the latter part of March. The National Theatre Supply Company, under the direction of Ben F. Shearer is furnishing equipment, carpets, drapes, Heywood-Wakefield chairs, machines, etc.

Les Weir, Western Division manager of the Producers' Distributing Corporation, arrived in town last week and spent a few days here with Branch Manager Dave Frazer, planning sales campaign for the spring season.

Walt Millar, formerly associated with Manager Jack Lannon's local Greater Features Exchanges handling Columbia Pictures, last week returned to his old haunts in Butte, where he is connected with the Universal office. Millar was at one time head of the Greater Features office in Butte.

George A. Hickey, newly appointed Western district manager for the Metro-Goldwyn-Mayer company, spent a few days here with Branch Manager Ben Fish last week, and greeted the entire local M-G-M sales staff. This was Mr. Hickey's first visit to the local territory, and he was greeted by typical Pacific Northwest sunshine and balmy weather. The new M-G-M short subjects were the principal matter of discussion during his stay.

Ray Grombacher, theatre magnate of Eastern Washington, spent a few days here recently and announced that he plans the installation of Vitaphone in his Liberty Theatre at Spokane early in April. Carl Stearn, branch manager for Warner Brothers in this city, accompanied by Chief Engineer Mueller, returned to Spokane with Mr. Grombacher to study the house plans, prior to the installation.

Carl R. Berg, master decorator for Ben F. Shearer's local National Theatre Supply Company office, returned last week from Anaconda, where he supervised the work on the finishing of the new Margaret Theatre. The house is being built for the Washoe Amusement Company, and Managing Director Nadeau has spared no expense to make it one of the most attractive of the new theatres in Montana.

Jack Fier, manager of the National Screen Service office in Los Angeles, was a recent visitor in this territory. It is understood that his trip to Seattle was for the purpose of surveying the Northwest with a view toward the establishment of a National Screen Service office in this city.

D. C. Millward, general manager of the Western Film Corporation of this city, left last week for Los Angeles to confer with M. H. Hoffman, vice-president of the Tiffany Film Company, whose product is distributed in the Northwest by the Western exchanges. Mr. Millward made the trip in his high-powered motor car, and expected to shatter all Pacific Coast long distance speed records.

E. H. Beckstead, a former theatre operator from Minneapolis, last week purchased the Fremont Theatre, a suburban Seattle playhouse, from W. G. Whitfield. He expected to take immediate control, but planned no changes in policy of operation.

Reports received from Edward Rivers of the Strand Theatre in Walla Walla last week indicated that the Second Annual Theatrical Frolic and Midnight Vodvil staged by Mr. Rivers at the State Armory building was an exceptionally successful affair. Eddie promised to visit Seattle soon and describe the event in his usual glowing and press-agented terms.

Branch Manager Jack Bower of First National and Manager Robert W. Bender of the Columbia Theatre co-operated on a midnight preview last week and showed one of the latest First National releases to a group of World War Veterans of this territory.

W. E. Strauhal, operator of the Long Beach Theatre at Long Beach, Washington, was painfully burned last week in a fire that broke out in the projection room of his house. The operator of the machine was overcome by the fumes, and Mr. Strauhal's injuries were suffered when he broke into the booth to shut off the electric current. Considerable damage was suffered by the projection equipment.

Reports received on Film Row last week from Portland announced that M. Lloyd is planning a $1,000,000 picture theatre at Grand and Killingsworth avenues in the Oregon city. Mr. Lloyd is said to have recently made a rich strike in oil in California, and is devoting part of his fortune to this new theatrical venture.

Louis Goldsmith, former owner of the Society Theatre and more recently salesman for Manager Charles W. Harden's local United Artists Exchange, last week was appointed to the sales staff of the Metro-Goldwyn-Mayer Exchange by Manager Ben Fish. He will cover part of the Western Washington territory.

John Hamrick, general manager of the Hamrick circuit of theatres in Seattle, Portland and Tacoma, and Vic Gauntlett, advertising and publicity director for the Hamrick chain (whose articles have recently appeared in Motion Picture News' Showman section), returned last week from Portland where they attended the inaugural performances of the Vitaphone and "Don Juan" at Hamrick's Blue Mouse Theatre in that city.

L. S. Shumake was last week announced as the manager of the Lincoln Theatre, suburban Tacoma picture house, in reports received in this city.

Chicago

L. M. RUBENS has been resting at his home for the past few days, having recovered sufficiently from his recent stroke to leave the hospital. The popular Great States official is planning to come to the Michael Reese Hospital, Chicago, for observation and then to enjoy a vacation trip to the West Coast.

The picturesque Teatro del Lago, the fifteen hundred seat de luxe house which has been erected in the so-called "no man's land" between the boundaries of Wilmette and Kenilworth, will be opened on April 18th with Sam Meyers of the Highway and Marquette Theatres in charge. Chicago theatre men will watch this house with considerable interest, as it will rely exclusively on automobile trade, there being no car line near the house.

J. M. Duncan and J. A. Steinson, both of whom were popular exchange men, are again connected with the motion picture business and are operating the Alhambra and Crescent theatres in Decatur. The business is conducted under the name of the Alhambra Theatre Company.

Harold Murphy is again connected with Marks Brothers, handling the publicity of their circuit.

Great States Theatres, Inc., is preparing for the opening of its fine new three thousand seat house in Springfield, which will be operated by the Orpheum Circuit, and for the opening of its de luxe house in Rockford, which has twenty-seven hundred seats. In Rockford, a name contest is being conducted at the present time.

Among visitors on Film Row last week were M. H. Brumm of the Ritz, North Milwaukee, and Mrs. Warren of the Palace Theatre, Chillicothe, Ill.

Lubliner & Trinz Belmont Theatre, one of the handsomest neighborhood show houses in Chicago, on April 11th will go into a policy of five acts of vaudeville and pictures at thirty-five cents admission for adults and ten cents for children, with bargain week-day matinees, twenty-five and ten cents. This house has been operating at fifty cents admission with stage band, picture and presentations. Harry Lustgarten of the Belmont has been transferred to the Harding and Manager J. L. McCurdy goes to the Congress.

Peter Struth has transferred his Liberty Theatre at Carbondale, Ill., to Frank Summer. Another southern Illinois transaction is the sale of the Star Theatre at West Union to Charles Prevo. C. Pittman was the former owner. The name of the theatre will be changed to Dixie.

Local Universal officials are making elaborate plans for the national sales convention of their organization which will be held at the Drake Hotel, May 1st, 2nd and 3rd.

Spring weather is turning the thoughts of many along Film Row to golf, and Chairman Ulrich, Treasurer Bond, Secretary Burlock, and Tommy Greenwood and Jack Sampson, of the Midwest Film Golf Association, already are making plans for the Sixth Tournament, which they expect to stage about June 15th.

Word comes from Washington that Ted Schlanger has been ill in the hospital at that city for the past two weeks, having been a victim of the flu epidemic. His many friends are glad to hear that Ted is rapidly improving.

Jack Baker, publicity man for Universal's Chicago territory, is the proud papa of a baby girl, weight seven and one-half pounds.

V. R. Langdon and V. T. Lynch are back at their Chicago headquarters after enjoying a vacation at Hot Springs. Simon Simansky, of Simansky & Miller is another theatre owner who reports an enjoyable holiday at the Arkansas resort.

Joe Lipton of the Lyric has taken over the California at 1002 North California.

S. E. Pirtle of Jerseyville, who operates theatres in ten towns, was a visitor on Film Row this week for the first time within a year. Mr. Pirtle reports that business in southern Illinois is not up to normal, on account of the coal miners' strike, and that theatres in the smaller towns throughout the central and southern portions of the State are suffering as the result of bad roads, the condition of the miners said to be the worst in four years.

Al Platzman, auditor of Universal's Chicago exchange, is reported to be recovering at the Michael Reese Hospital, following a severe operation which he recently underwent.

The latest theatre to become a member of the Indiana and Illinois Theatres, Inc., the buying circuit operated by Earl Johnson and Eddie Rosecan, is the Annetta Theatre of Cicero, which is operated by Bartlestein Brothers.

Salt Lake City

A. R. T. YOUNG, Traveling Auditor for Famous Players-Lasky is making one of his customary audits of the exchange here.

Mrs. Bertha Crowl of the Butte Branch of Paramount has resigned and has been succeeded by Salome T. O'Farrell, who was formerly employed by Famous Players in the Butte Exchange.

The Intermountain Film Board of Trade was represented at the opening of the new theatre at Cedar City, by H. Bradley Fish, who delivered a speech of congratulations to the audience which was followed by an address by the Mayor of Cedar City. The owners received many congratulatory letters and telegrams upon their opening, among which was one from Buster Keaton, extending his congratulations.

D. J. McNerney, local manager for United Artists, returned a few days ago from a successful trip into the Idaho section. Milton Cohn, sales representative, will complete his trip through the state of Montana and report to the office here the latter part of the week.

Kenneth Hodkinson, Division Manager for United Artists, will be in Salt Lake within a day or two.

After having started on a trip to Wyoming, Fred Lind and Rube Harris, manager and sales representative respectively, of the F. B.O. Exchange here, became stuck in the mud, it is reported, are returned to Ogden, Utah, and then made some of the Idaho towns. Larry Breed, F.B.O. representative, is still in the Montana section. This office will be moved into the new building within a very Larry Breed will be moved into few days, as will United Artists, Warner Brothers, and Columbia Pictures. Rube Harris reports having closed for the series of Whirlwind Trick Camera Comedies at the Pantages Theatre here, to be shown starting next week.

M. J. Weisfeldt, Western Division Sales Manager for F.B.O., who had intended to be in this city during the moving of the local exchange, will not be here until later, according to the latest report.

Dave Farquhar, manager of the Warner Brothers local office, is on his way into Idaho. Ed C. Mix, salesman for Warner Brothers here, just came in from Northern Idaho and will make Southern Idaho this week. George Cloward is working in the Southern Utah territory and C. W. Enneking is in Montana out of this office.

L. C. Wingham, exchange manager at the Metro-Goldwyn-Mayer office of this city, and Seth D. Perkins, district manager for Metro-Goldwyn-Mayer, returned from a sojourn into Montana this week, and Perkins has now left for his headquarters in Denver. A. A. Bruce, Metro-Goldwyn-Mayer representative out of the local exchange, returned to the office from the Idaho Branch and will leave again immediately for that section. All of the other Metro-Goldwyn-Mayer salesmen are still working in their respective territories.

Russell Egner, Home Office Representative, is still visiting the Salt Lake Exchange, as is Hal Elias, exploitation manager for this organization.

Andy Murdock of the Ideal Theatre at Cedar City, Utah, is spending a few days conferring with exchange managers here this week.

C. C. McDermond of the McDermon dand Thornberg theatres in Southern Utah, is also a visitor along the Row here.

Local Manager J. A. Epperson of the Pathe Exchange returned this week from a short trip into Idaho. Branch Feature Sales Manager Able Davis of this office is expected to return from the Butte territory within a short time, working towns of Idaho on his return trip.

C. J. Hamal is still covering Idaho with his Pathe product, and George Jensen is working the territory in and around Salt Lake this week.

W. K. Lendon, traveling auditor for Universal, is in this city, having come here from the Denver office. Mrs. Lendon is accompanying him, it is stated.

W. J. Heineman, manager of the Universal office here, is working out in the territory at present. Tony Hartford is traveling in his Southern [illegible] Keitz is still up in the Idaho branch.

The Peery Brothers, owners of the Paramount Ogden Theatre at Ogden, Utah, were Film Row visitors here recently.

Al O'Keefe, manager in this city for Producers Distributing Corporation, leaves for Idaho right away. Jack Connors, salesman for Producers Distributing Corporation, had one of his feet frozen during his last trip in Southern Utah, having been stuck in the snow en route to one of the small towns and according to announcements it took [illegible] hours to make [illegible] miles. Bob Epperson is on a trek in his Idaho territory.

Claude Hawkes, sales representative for Associated First National here is in the local office for a day or so and leaves for the Northern territory right away. Vete Stewart is still in Montana.

F. P. Hill, traveling auditor for Fox, is making an audit of the exchange in this city, coming here from the Denver branch.

H. Bradley Fish, Fox local manager, returned from a short trip into Nevada this week. J. L. Tidwell is still up in the Idaho country and John Trewhela is in Montana.

Manager Clyde H. Messinger has not yet returned to his managerial desk at the local Educational office from his trip into Idaho.

Milwaukee

THE Colonial Theatre was reopened on Friday night by Ernest Langmack, manager and owner. Extensive rebuilding has made this one of the finest theatres on the West Side. The house now has a capacity of 1,600. Both architecture and interior decorations and furnishings are of the simple, effective Colonial style. What was originally the old theatre is now used as foyer for the new, while the theatre proper is at the back at right angles to the old house, thus giving ample room for a larger house with many exits to an adjoining court, and yet retaining the old location.

Donald W. Bohl, who was formerly at the Alhambra Theatre here as production manager, was in the city during the week to visit his many friends.

The new Fischer Theatre at Portage, the Portage, is scheduled to open this week.

F. J. Frackman, manager of Progress Pictures, has been elected president of the Film Board of Trade to succeed George Levine, who resigned.

Max Stahl, special representative for Educational, better known to Milwaukeeans as the former manager of the Educational exchange here, was in the city for a few days during the week.

The new Orpheum Theatre at Madison, with a seating capacity of 2,500, was formally opened on Thursday night. The Orpheum is located on State Street, near the Square, where it will serve Madison townspeople and University students alike. Its policy provides vaudeville and photoplays, with two changes of program a week. J. Scharnberg has been appointed manager.

Neil Duffy, who manages the Elite Theatre at Appleton, was in the city for a short visit during the week.

Mrs. F. J. Frackman, wife of the manager of Progress Pictures exchange, has returned from Indiana, where she spent the winter months.

A. C. Accola of the Bonham Theatre at Prairie du Sac was a recent Film Row visitor.

George L. Levine has been made assistant sales director of the Western division for Universal. He assumes his new duties at once. His former position as manager of the Milwaukee Exchange is now being filled by Jack F. Camp, who was previously city salesman for Universal. He is being succeeded by Harry Terry, who until very recently was city salesman on the Fox staff.

August Berkholtz of the Mermac Theatre at West Bend, was in the city early in the week to visit several of the exchanges.

Several Milwaukeeans went to Madison on Thursday to be present at the opening of the Orpheum Theatre, among whom were "Doc" Honeck, local P.D.C. manager, and F. J. Frackman, manager of Progress Pictures office.

C. C. Wallace, United Artists' Chicago branch manager, was in the city on Thursday.

Messrs. Smith and Ainsworth, managers of the Orpheum Theatre at Fond du Lac, made the rounds of the Film Exchanges together this week.

The Norge Theatre at Kenosha, which was formerly the Strand, was opened on Sunday after having undergone extensive remodeling. It has a capacity of 600, and is managed by Gulili and Logue.

West Bend according to recent report, is to have a new $16,000 650-seat house. Construction has been started.

Someone in the local Universal exchange endowed with an unusually keen aesthetic sense apparently has been disturbed by the bare and unadorned walls of the hallway through the Film Building. The desolation of the walls has now vanished, for the space about the doorway to the Universal office has been closely covered with many and varied posters.



Minneapolis

MINNEAPOLIS is to have another motion picture theatre according to announcements recently made by H. P. Greene, secretary-treasurer and manager of the Lake Amusement Company. A new $125,000 theatre and store building is to be erected at the northeast corner of Lake Street and Thirty-fifth Avenue South. There will be a frontage of 91 feet on Lake Street and 115 feet on Thirty-fifth. The theatre, which will have a seating capacity of 600, will be of brick trimmed with polychrome tile and cut stone in Spanish style. The lobby will be of tile and the auditorium will have an arched ceiling.

The contract for general construction will be let soon and it is hoped that actual building operations may be started within two weeks. The company hopes to have the theatre ready for use in about three months.

Exhibitors in the Northwest have been requested by the M.P.T.O. to observe Good Friday this year by ordering a cessation of theatre activities for a few minutes at 3 P.M. and to use an appropriate slide. A committee has been appointed, with Theodore Hays as chairman, to notify exhibitors and to prepare a slide. It is urged by the M.P.T.O. that this is not only entirely fitting observance but is also a friendly gesture which creates good feeling.

The official films of the Eucharistic Congress had their first showing in Minneapolis at the Lyceum Theatre on April 2 to 5 inclusive. The theatre was leased by Finkelstein & Ruben for the showing and announcements were made in all Catholic churches in the city.

The entire executive board of the M.P.T.O. of the Northwest has been appointed by Chairman Otto N. Raths as the general committee to prepare for the 1927 annual convention of the M.P.T.O., which is to be held in St. Paul May 2, 3 and 4. It was decided at last week's meeting of the executive board to hold the convention at the St. Paul Hotel. A letter was drawn up to be sent to all members asking for immediate notice concerning their attendance at the convention. It was also decided to dispense with a large program of entertainment and to make it strictly a business convention.

William Clark, who resigned last week as manager of the Minneapolis Fox branch, will be succeeded temporarily by Max Roth, special Fox representative. Clark came to Minneapolis last fall to take the place of Sidney Abel, who resigned to manage the United Artists office at Detroit.

Eph Rosen has been succeeded by Ralph Beymer as manager of the feature sales department at the Minneapolis Pathe branch. Behymer was formerly a salesman in southern Minnesota. Rosen has resigned to go to Kansas City.

Finkelstein & Ruben hope to have the Vitaphone in operation at the State Theatre in Minneapolis by Easter week, but thus far no agreement has been reached in the dispute between local operators and the Northwest M.P.T.O. The dispute, which has delayed the showing of the Vitaphone for several weeks, centers about the number of operators to be employed at the theatre. In the meantime the dispute has been settled in St. Paul.

Wilford Jones, auditor of the Pathe Co., spent last week at the Minneapolis branch.

Reno Wilk, a salesman at the Minneapolis office of Warner Bros., was married recently in Grand Forks, N.D., to Dorothy Salow.

H. E. Gilbert, who is building the State Theatre at Fairmont, Minn., is going to install a Page theatre organ, according to L. E. Zweig, Northwest representative of the Page Organ Company.

The New Palace Theatre at Staples, Minn., has been taken over by Al Ashenbrenner of Wadena, recent purchaser of the theatre.

The American Amusement Company, affiliated with Finkelstein & Ruben, has announced a number of theatre changes in Fargo, N.D. The Strand Theatre has been turned into a vaudeville house, the Fargo is to be used by a stock company, and the Orpheum opened last week with "Ben Hur."

The Happy Hour Theatre, purchased recently by J. Hogrefe and Dr. R. J. Quinn, has been renamed the Community.

Des Moines

A NEW theatre is soon to be constructed at Chariton, Ia. This house is to be an 800-seat house, up to date in every feature and will be operated by Harry Cramer of Chariton. Mr. Cramer is taking over this building to turn it into a motion picture house.

Clifford Niles, representing the Eastern Iowa Theatres Corporation, and Harry Weinberg, who has recently bought the King and the Rex at Albia, met in Des Moines for conference last week.

The Princess Theatre at Parkersburg was recently equipped with a rebuilt Simplex machine with Mazda units. The sale was made through the Des Moines office of the National Theatre Supply Company.

Among those who went from Des Moines to attend the opening of the Riviera, the new Blank-Publix house opening in Omaha, were Mr. Copeland, manager of the Paramount Famous Players office, and A. W. Nichols, district manager, who came from his headquarters in Minneapolis.

Visitors in Screen Row were C. C. Rogan of the Princess Theatre at Dexter, W. P. Kale of the Paramount Theatre at Winterset, Frank Mertz of Waterloo and Alstadd of the Lyric Theatre at Fort Dodge.

Mr. Thiele of the National Theatre Supply office reports that sales on small stuff, carbon, etc., have been going strong at their office.

Leone Mathews of the A. H. Blank offices went to Newton for the opening of the Capitol Theatre there, the latest of the Blank-Publix chain of theatres. The theatre had its premiere on March 30, following an all day jubilee celebration at Newton.

Rose Kaplan, biller of the Producers Distributors exchange, has been ill with the flu but is back at work again now.

Harry Mitznick, who has the management of the Lincoln and the Strand at Chariton for A. H. Blank, reports that business has been hit during the Lenten season. Mr. Mitznick was in Des Moines Thursday.

Ruby Morgan, stenographer at the Universal office, was operated on for appendicitis. She underwent the operation very nicely and is getting along fine. She is convalescing at Methodist Hospital.

Evelyn Baker, non-theatrical representative from the home office of Pathe, has been visiting the Des Moines office. This is the first time that a representative of this department has visited the exchange office.

Tom North—no, his name is not Cecil, as previously reported—representing Timley Films Corporation, was also a Des Moines visitor and called at Pathe.

Frank Mertz, who makes his headquarters at Waterloo but operates theatres at Fredericksburg, Coggan and Jessup was in last week to book films. Mr. Mertz operates the theatres himself and makes the circuit each week himself.

The People's Theatre at Redfield, owned by Mr. Curtis, has recently been equipped with new machinery. Two compensarcs were bought for the machines. The voltage was changed from 110 to 220, making necessary the change in the machines.

Florence Ridge has recently been added to the staff of Producers Distributors. She came to the office to act as stenographer during the illness of Grace Gannon, who has just been promoted to the capacity of cashier. I. Polonetzky, who has been cashier of the exchange for several years, has just resigned.

R. L. McLean, district representative for Producers Distributors, has been visiting the Des Moines office, coming from Kansas City.

William Fairbain, who has been operating the Swan Theatre at Willisca during the past year, sold the theatre last week. The new owner is Charles Harshaw.

Fire badly damaged the Scenic Theatre at Correctionville, Iowa. The house will be closed for some time while repairs to the theatre are made.

James Nolan is now operating the Opera House at Palmer, Iowa. This house was sold to Buckingham and Lootz at the death of C. T. Nolan, who had run the theatre for many years.

The Strand Theatre at Boone, Ia., is reported closed.

The Crown Theatre at Truro, Ia., is now under new management. W. D. Kale has bought the theatre there.

Oklahoma

THE members of the Film Board of Trade are getting together for a friendly dinner at one of the leading hotels every other week, and the plan is working out successfully. No speeches are made and the time is spent in discussing subjects of mutual interest.

Henry Tate is reported to have taken back his Annex Theatre at Perry, Okla. For the last three years or so the Annex has been under least by Dudley Tucker.

C. L. Wilson is said to have sold the Crystal Theatre at Cherokee, Okla., to Hawk and Hawk.

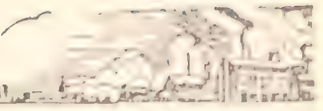
Frasco & Williams, who have been managing the C. of C. Theatre at Kiowa, Okla., for Mr. Rowley, are no longer connected with the theatre, acording to reports this week.

N. E. Willard & Son, who have just taken over the old Rex Theatre at Tulsa, and reopened it, are also opening the Kozy Theatre at Avant, Okla.

Reports come from along Film Row that Miss Lucy Jack, formerly connected with the Odeon Theatre at Bartlesville, Okla, is building a theatre at Crossett, Tex.



Albany



HARRY HELLMAN [illegible] the Royal in Amsterdam, is now taking a cold plunge each morning and as soon as he opens his summer home at a nearby lake, he will [illegible] the woodpile, just as a means of keeping in shape. Mr. Hellman plans to break ground for his new theatre at once, and will open the house on Labor Day. It is expected that "Little Jack Little," son-in-law and radio singer, who is here for the summer, will be featured at the opening. Mr. Hellman's son will handle one of the theatres.

Eddie May, of Rochester, is the new organist at the Olympic Theatre in Watertown. Before a regular organist is selected there will be several who will be tried out over considerable periods and the one ultimately chosen will be in accordance with the applause received from the audiences.

Dayton LaPoint, manager of the Crandall in Chatham, is having much success in running vaudeville one night a week along with pictures, but will probably discontinue it during the summer months.

Abe Stone, of the Arbor Hill in Albany, will be in New York City this month for several days. The Gem, in Luzerne, has been closed and a new house is in course of construction and will open sometime in June.

Alec Herman, local manager for Pro-Dis-Co., is working hard these days in the National sales contest, but the local exchange dropped into third place last week instead of continuing as runner-up.

Mrs. G. Harry Brown is now running a theatre at Old Forge. Mrs. Carpenter, who runs the theatre in Lake George, is still in [illegible] son-in-law, Bob Yates, vaudeville star, will assist her this summer.

The Bradley in Fort Edward, owned by [illegible], runs on a full week schedule instead of four days, and Mr. Fischer is very optimistic, following the announcement that the International Paper Company will enter the bond paper business at its mills there and employ 900 persons.

Rental troubles are said to be behind the fact that the Opera House, run by Claude Wade, in North Creek, is still closed. Pat Quinlan, owner of the Ideal in Chateaugay, is still on the west coast and his son is doing the booking.

Lewis Benton, of Ballston, well known exhibitor, is seriously ill at his home. Uly S. Hill, managing director of the Stanley houses in Albany and Troy, was in Philadelphia last week.

The Empire in Glens Falls, a Benton house, has gone over to stock. The Lintons, father and son, owning and operating the Olympic in Utica, will observe their first anniversary the week of May 14.

The new Stanley house in Utica is in course of erection, ground having been broken and the work will be rushed as fast as possible. Alex Sayles, local manager of the Leland in Albany, was in New York City last week for a few days.

The theatre in Victory Mills will close for the summer in about two weeks. Dr. Swan, who operates the Plaza in Chestertown, and which is running three days to the week, has reduced his admission price from fifty to thirty cents.

Morris Silverman, of Schenectady, [illegible]

Frank Shay and John Curry, new owners of the Happy Hour in Schenectady, have just installed a new screen and a new projection machine. The Wedgeway, which has been taken over by the Farash Theatres in Schenectady, is contemplating a policy of vaudeville and pictures. There was a law suit in court in Schenectady last week in connection with the Albany theatre.

Sam Eckman, of New York, division manager for Metro-Goldwyn, was in town during the week. O. R. Reiffel, salesman for Famous Players in Albany, came out with a new automobile last week. Julius Singer, local manager for Universal, spent a portion of last week in New York.

Claude Fish, owner of the American in Schenectady, reports business as ahead of a year ago. He may erect a new marquee and sign. Mr. Fish did not take part this year in the national bowling tournament.

Howard Morgan will leave Albany the last week in April for Hollywood to be present at the national gathering of Educational's branch managers.

George Loomis, an exhibitor from Frankfort, was in town durthe week, but said that her visit was purely a social one although she did considerable booking.

Harry Weinberg, Albany manager for F.B.O., was all smiles last week due to the receipt of a most substantial bonus check from headquarters.

R. V. Anderson, of the sales division of the International News [illegible]

The Albany Pathe exchange received a 100 per cent rating from the Film Board last week as a result of the recent fire inspection. The theatre in Phenicia, run by [illegible]

Alex Scharack was in Schenectady last week in connection with the exploitation of the picture being shown at the State Theatre.

The sympathy of Albany's film colony was extended last week to Harry Levey, well-known film salesman, in the recent death of his father.

Andrew Bustonaby, inspector booker, was at the Pathe exchange last week. Julius Byck, of Tannersville, was in town during the week. Ed Urschel, booker at the Pathe exchange, and Bernard Goetz, student booker, took the excursion last Sunday to New York City.

Presentation acts will be resumed at the State Theatre in Schenectady, following Easter and will run well into the summer, one to the week.

Jake Golden, manager of the Griswold in Troy, was in New York last week. Gil Ackerman, manager of the Proctor house in Schenectady, is now using double features on Sundays.

The Farash lease of the Van Curler in Schenectady expires on September 1, and may not be renewed. W. W. Farley, head of the Farash company, is just back from a trip to Havana.

George Dwore and son, of Schenectady, broke ground last week for their new house in that city and plan to have it in readi[illegible]



St. Louis



SPYROS SKOURAS, president of the Skouras Brothers Enterprises and the St. Louis Amusement Company, and Harry Koplar, vice-president of the St. Louis Amusement Company, have gone to New York City. It is believed they will have some interesting news for St. Louis motion picture patrons upon their return to the city.

One bit of gossip along the Rialto is that possibly the Grand Central Theatre may be used for big road shows. Heretofore such shows have played so-called legitimate theatres.

In recent months the Grand Central has been a jazz palace with Gene Rodemich and His Merry Maniacs holding forth as the principal stage attraction. A feature picture and shorts have also been included in the bill of fare.

Now Gene has passed under the Publix banner and gone to Boston and his syncopation will be badly missed along Grand Boulevard.

Paul Sporleder and his band are moving into the Grand Central on Friday, April 8, to fill the void caused by the passing on of Gene and his jazz, while Brook Johns, one of the country's leading jazz directors, is being brought to the Missouri Theatre, also operated by Skouras Brothers, and directly across Lucas Avenue from the Grand Central.

Johns with his orchestra of 21 pieces will be used entirely as a stage attraction. Singing and dancing chorus will supplement the jazz music. This plan will be given a six weeks' trial and if it goes well will be become a fixture at the Missouri.

Dave Silverman and his classic orchestra will remain at the Missouri Theatre, furnishing the overture and other orchestral numbers.

Sporleder, the new director at the Grand Central, started his career when Rodemich, in the early days of jazz, had a little dance orchestra at Cicardi's restraurant on Delmar Boulevard, St. Louis. Paul sold newspapers on Cicardi's corners and between times slipped into the cafe to listen to Gene's music. After a while the drummer let him practice on the drums in the afternoon. Dave Silverman gave him his first chance as an orchestra drummer and later he joined Rodemich's band. He stuck with Gene for five years and then branched out with a band of his own.

Thomas C. Hall of Moberly, Mo., has awarded the contract for the rebuilding of his Star Theatre in Columbia, Mo., to James F. Moore, 401 Gloyd Building, Kansas City, Mo. The improvement will cost $35,000. The house is one-story with balcony and 49 by 113 feet. It will be of reinforced concrete, brick and terra cotta.

All bids received for the negro theatre and office building to be erected at Ninth and Arch streets, Little Rock, Ark., by the Masonic Templars of America have been rejected as too high. New bids will be taken soon on revised plans being prepared by Wittenberg and Deloney, architects, 407 Home Insurance Building, Little Rock.

The building will be two-story, 120 by 140 feet and cost upwards of $60,000.

George Chapman, special representative of the treasury department of F.B.O., was a St. Louis visitor of the past week.

Cal Craven of Lilbourne, Mo., has purchased the Gem Theatre, Portageville, Mo., from James Collier.

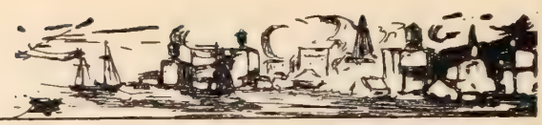
John Pratt of Fulton, Mo., drove to St. Louis with three unknown ladies to see a show.

F. M. Francis of the Lincoln Theatre, Charleston, Ill., is laid up following an operation to remove his tonsils.

Out-of-town exhibitors seen along Picture Row during the week were: Cal Craven of Lilbourne, Mo.; John Biler, New Madrid, Mo.; Mrs. I. W. Rodgers, Cairo, Ill.; Jimmy Clayton, West Frankfort, Ill.; Elvin Weeks, Staunton, Ill.; Ed Fellis, Hillsboro, Ill.; S. E. Pertle, Jerseyville, Ill.; Ray de Lap and wife, Kansas, Ill., and John Spaulding, of Litchfield, Ill.



Baltimore



THE Solax Theatre, 1204 West Baltimore Street, was filled with such a suspicious odor, that Joseph Schlossberg, proprietor of the playhouse, complained to agents about barrels being broken in the next building and mash seeping through causing the smell. When prohibition agents went to 1206 West Baltimore Street they found 60 barrels of mash and dumped it into a sewer nearby.

The broad fire escapes of Loew's Valencia and Century theatres are now being covered with galvanized iron so that patrons using those exits leading to them will be covered in stormy weather.

Bernard Depkin, Jr., representing the Stanley-Crandell interests in Baltimore, and who will be manager of the new Stanley in that city, and John J. Payette supervisor of the same company, enjoyed a short vacation in Atlantic City recently.

The attack of influenza which Ted Schlanger, manager of the Universal Exchange in Washington, D.C., suffered recently has subsided and he has returned to work.

The Edmondson Amusement Company, operating the Bridge and Edmondson theatres, Edmondson at Pulaski streets, managed by Louis Schneider, plans to build another playhouse further west on Edmondson Avenue in the near future. The company will hold the Bridge Theatre and rent the Edmondson under a lease, it is said, to be turned into a garage.

The new Princess Theatre, Princess Anne, Md., will be reopened by J. Earle Morris in the near future. He recently recovered from pneumonia.

Milton Caplon, who formerly ran a film exchange and operated the Clover Theatre in Baltimore, is now handling Tiffany productions from the Trio Exchange, Washington, D.C.

Lionel H. Keene, who has just been appointed General Division Manager of the South for Loew's, Inc., by Col. E. A. Schiller, vice-president of that company, is a former Baltimorean, who received his education at the Baltimore public schools and at Polytechnic and started his career here as a publicity man. His mother, Mrs. R. M. Keene and two brothers, Cyril W. and Reginald W. Keene, still live in Baltimore. Mr. Keene and his wife will reside in Atlanta, Ga., where his headquarters will be.



Portland, Ore.



MARIE PREVOST and Kenneth Harlan were Portland visitors last week end, the occasion being the Portland Dog Show. Mr. and Mrs. Harlan entered five Cairn spaniels and carried away almost as many honors. During their sojourn in Portland they made a personal appearance at the Broadway Theatre.

Universal has assigned F. F. Vincent, a veteren of 17 years experience in the movie game, to the Northwestern district as exploiter, with headquarters in Portland. Vincent and his wife have settled in Portland. His territory includes Oregon and Washington.

L. O. Lukan, Western division manager for First National, was in the city during the week clearing up delinquent contracts and completing his arrangements for the big convention at Los Angeles in May. The Western division is to act as host to representatives from Eastern points at this conclave.

The McDonald Theatre in Eugene had a near panic last week when fire broke out in the booth. One reel of the film was burned and the projection machine damaged beyond repair. New print of the film was rushed to them from Portland by auto.

Frank Harris, champion salesman for National Theatre Supply Co., has just closed the contract for 2,007 seats to be installed in the new theatre to be erected at Grand Avenue and East Morrison Street. The theatre is being built by the Weatherly Company, to be leased by W. E. Tebbetts, formerly manager of the Highway and Hollywood theatres for Jensen and von Herberg.

Coster and Hewlitt, solo and duet singers who have been at the Liberty here since January 8, have been transferred to the Coliseum Theatre, Seattle. Following a short engagement there, they expect to go to Vancouver, B.C. Coster and Hewlitt are a Fanchon and Marco act, an dhave been very popular in Portland. It is understood that the heavy overhead at the Liberty necessitated the closing of their engagement.



San Francisco



ALEC FRANCIS, who starred in "The Return of Peter Grimm," was here for a few days starting March 25 and appeared in person at the Pantages. He was given a dinner at the St. Francis Theatre by local and other Fox Film officials. Among the guests besides newspapermen were Howard Sheehan, J. J. Sullivan, Fred Voight, and J. R. Grainger, general sales manager of Fox films.

California's year-round resources for outdoor sports are to be recorded for the films and shown all over the world by the Californians, Inc.

Bob Kimmick has taken the place of Eddie Peabody, who no longer is with the Granada Theatre. Kimmick satisfied the audience the first week he tried.

Joe Fraser, popular secretary of the San Francisco Publix theatres, has returned from a short trip to Arizona where he went to visit his folks. Maybe there was a young lady in the case.

Friends of Ward Morris, manager of the Union Square Theatre, are all glad to see him back on the job after he had an attack of the "flu."

Max Dolin, one of the Coast's best musical leaders and violinists, who has been with some of his men at the Coliseum Theatre, recently resigned to become musical director for the Pacific Division of the National Broadcasting Company. Before he officially took over this position, he, for a few days, played at the San Jose Theatre.

Morris Gest, while staying in this city for some time, phoned from this city to Nikita Balieff in London, 7,000 miles away. He has made arrangements to produce a spectacle at the Hearst Theatre at the University of California, with the backing of Otto Kahn, New York banker.

Mr. Gest announced that beginning December 26 he will show for four weeks Balieff's "Chauve-Souris," which he claims will be as attractive as "The Miracle" was.

Carl Laemmle, president of Universal Pictures Corporation, was a visitor in San Francisco March 25th and 26th, combining business with pleasure.

The fresh snow at Lake Tahoe, near this city, attracted, among others, the Duncan Sisters from Hollywood who are under the United Artists banner in "Topsy and Eva." Lake Tahoe was used as the Truckee River for the picture of Eliza crossing the ice.



Canada



ANNOUNCEMENT has just been made by Morris A. Milligan, General Manager of Famous-Lasky for Canada, the appointment of John L. (Jack) Hunter as Manager of that organization in Toronto succeeding A. C. Benson, recently resigned.

The Association of Cinemas and Theatres of the Province of Quebec was held at the Mount Royal Hotel, Montreal, March 31, when officers were elected and important matters were discussed.

Officers were chosen as follows: President, D. Bouchard, St. Hyacinthe, Quebec; vice-president, Howard Conover, Imperial Theatre, Montreal; 2nd vice-president, Joseph Cardinal, Ouimetoscope Theatre, Montreal; secretary, A. Moisan, Victoria Theatre, Quebec; treasurer, B. M. Garfield, Rialto, Montreal.

Directors, R. L. Vallee, Casino, Sherbrooke; A. J. B. Robert, Gayety, Three Rivers; Donat Paquin, Laurier and Eden theatres, Hull; B. A. Burpee, Imperial Theatre, Saint Johns, Quebec; Dr. Guiboard, Grand Mere; J. A. Paquet, Canadien Theatre, Quebec; C. N. Lalonde, Drummondville; Harry S. Dahn, Capitol, Montreal; F. J. Shields, Montreal, and M. Dunning, Verdun, Montreal.

In a serious fire which visited the downtown section of Glace Bay, Nova Scotia, March 30, the New Savoy Theatre was completely destroyed with a loss of $90,000, including equipment and films. The loss is a heavy one to James Connor, owner and manager, as his insurance was only $25,000. The fire did not start in the theatre but swept the whole block with a total loss of $300,000. The chimney of the theatre fell through the roof of a church to the rear of the Savoy. The old Savoy theatre building, which was used for business purposes, was also burned with a loss of $25,000.

Daylight Saving has once more been adopted by leading cities of Eastern Canada, summer time to go into effect May 1 and continuing until September 25. Centres which have already adopted the changed schedule include Montreal, Ottawa, Toronto, Quebec and Hull.

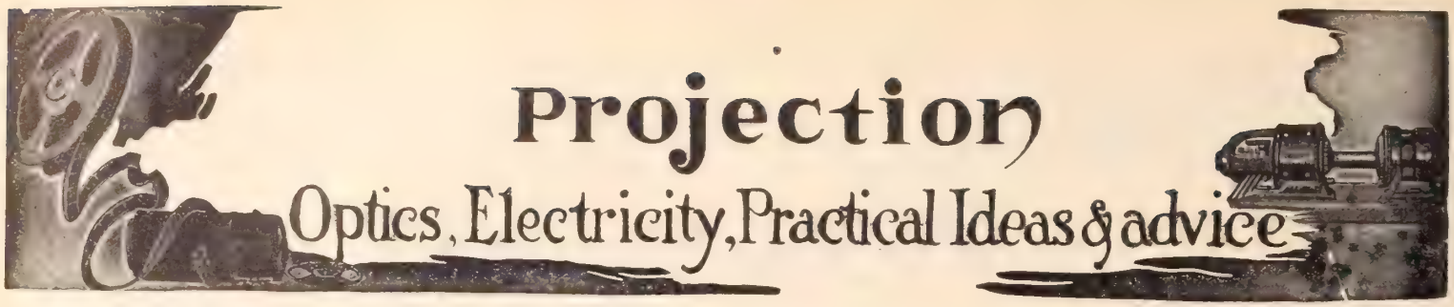
Preordained

"— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman film."*

That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



Inquiries and Comments

(Concluded from last week)

Fundamental Calculations of Screen Intensity

AS a further check, we will now *calculate* the screen intensity knowing these *three fundamental factors:*

1. Source Brightness.
2. *Effective* area of projection lens.
3. Projection Distance.

The brightness of the 1,000-watt stereopticon type of incandescent lamp used in these tests, if the lamp manufacturers' data is at all correct, is 1,000 candlepower per square inch. We shall use this figure—the other two factors we already know.

Hence—

System No. 1

Source brightness.....10,000 cp./sq. in.
Effective lens area....1.25 sq. in.
Projection distance....27 feet.
Transmission factor...75 per cent.
Screen intensity.....$\frac{10{,}000 \times 1.25 \times 0.75}{27 \times 27}$
12.8 foot-candles.

This agrees exactly with the *measured* screen intensity of 12.8 foot-candles.

System No. 2

Source brightness.....10,000 cp./sq. in.
Effective lens area....2.625 sq. in.
Projection distance....27 feet.
Transmission factor...75 per cent.
Screen intensity.....$\frac{10{,}000 \times 2.625 \times 0.75}{27 \times 27}$
27.0 foot-candles.

This compares favorably with the measured screen intensity of 26.5 foot-candles.

Final Proof of Our Statements

Now for the most important test of all. So far, all we have done is to tear apart the case which Gray constructed and built up so carefully on the basis of the test he made with his Brenkert effect projector.

Now, however, we shall use two projection lenses of *exactly* the same *effective* diameter and the same *physical* diameter, and show that the screen intensity will be the same with each system, no matter if the iris of one is larger than that of the other and the projected "spots" are of the same size.

In order to do this, we used the same two systems as used in the previous tests and merely placed an opaque diaphragm, having a hole 1 inch in diameter, in its center, in front of and against each of the 3-inch diameter projection lenses.

Both of the one-inch diameter lenses so created were then completely filled with light and both, therefore, could be said to have exactly the *same* diameter—effective and physical.

In other words, this entirely eliminated the item of lens diameter from consideration and put it squarely up to the iris shutter opening to provide the increased screen intensity.

The following three factors then could be said to be constant for each test:

1. Source brightness.
2. Lens diameter.
3. Projection distance.

The only variable factors remaining were:

1. Iris opening.
2. Projection lens focal length.

Any resulting difference in screen intensity with such a test would be due to one or both of these two factors.

Let us see what happened.

According to theoretical optics, the screen intensity would be exactly the same in each case, as follows:

System No. 1

Brightness of source...10,000 cp./sq. in.
Area of projection lens.0.785 sq. in.
Projection distance....27 ft.
Transmission factor...75 per cent.
Screen intensity.....$\frac{10{,}000 \times 0.785 \times 0.75}{27 \times 27}$
8.1 foot-candles.

Since the conditions in System No. 2 are exactly the same as those given above, the screen intensity, too, will be the same.

This represents the *calculated* intensity of screen illumination, as based on a theoretical consideration of the optics involved.

The screen intensity was measured a number of times, in order to obtain a fair average, and was found to be as follows:

System No. 1

Measured screen intensity.. 8.6 foot-candles

System No. 2

Measured screen intensity.. 8.8 foot-candles

These measurements prove *two* things. First, they prove that there was no appreciable difference in the screen intensity provided by each system (thus proving Gray wrong in his statements) and, second, they proved that our calculations, based on theory, were absolutely okeh, since the percentage error was less than 10 per cent, which is quite acceptable in view of the fact that these tests were conducted on the actual projection machine and not on an optical bar.

This last, we believe, constitutes our most important proof that Gray is not right and that there are only three fundamental factors to be considered in *any* optic system:

1. Source brightness.
2. Effective area of projection lens.
3. Projection distance.

There is yet one other thing that our tests prove rather conclusively, and that is, that the *focal length* of a projection lens (hence size of screen picture) has *absolutely no bearing* whatever on resultant screen intensity.

It seems rather hard for some people to believe this simple thing. At the time of the Roxy opening in New York, "Art" Smith, chief projectionist of the Roxy, and "Billy," of the National Theatre Supply Co.'s New York office, each, individually, wanted to "bet" the editor one hundred dollars that this was not so, saying that the screen intensity would be raised in proportion to the reduction of screen picture as obtained merely by changing the focal length of the projection lens.

The editor offered to accommodate both of these worthy gentlemen, but since no money was produced to back up their contentions the "bets"—in a manner of speaking—collapsed under their own weight.

Well, Arthur?

Well, Arthur? In view of what was said above, and in the preceding issue, how do your personal views on the subject stand now?

Do I collect, or not?

Gray promised the writer that if proven wholly wrong he would provide him (the editor) with some "extra special" ginger ale at the next meeting of the S.M.P.E. in Norfolk next month.

In all fairness to Gray, though, we will point out a technicality upon which can be based an argument to the effect that in *his particular case* the lens diameter had not been changed since he started with a 3-inch diameter and he retained this lens throughout the test.

His only variables, therefore, were the size of the iris opening and the focal length of the projection lens. This is a technicality, pure and simple, and, while in a court of law, under similar circumstances, it would gain him some advantage, it would not affect our claim that the lens diameter, *in effect,* had really been changed.

We do not believe, however, that Gray wishes to avail himself of such technicalities, since he says, "I don't give a tinker's hoot whether the projectionists at large agree with me or with you. What I want is to have the real gist of the matter presented so clearly that they, including myself, will know just what is what. . . ."

(The end)

Educational Meetings Find Favor at Detroit

TWO hundred members of the Detroit M. P. Operators' Union Local 199. attended the last meeting held in that city. Every third Wednesday of each month "educational" meetings are held, and at the last one Carl Brenkert and J. H. Kurlander of the Brenkert Light and Engineering Co. gave a talk and demonstration on Brenkert product.

Wm. C. Kunzman, of the National Carbon Co., will lecture at the next educational meeting, on April 20.

DIAMOND FLASHER BUTTONS



make the stars TWINKLE

The more you play up the star in a "Star Feature" picture, the more receipts do you pull in to your Box Office. Note the marquees illustrated—the St. Francis Theatre, San Francisco, featuring Harold Lloyd.

Lighted displays with DIAMOND FLASHER BUTTONS are one way to effectively exploit a star. Used in lobby displays, marquees, or stage effects, they get that profit-making attention. And decrease current cost and lamp upkeep.

Ask your supply house today to install DIAMOND FLASHER BUTTONS, or write us for the name of our nearest distributor.

Eastern Representatives
PARKER PEEBLES & KNOX, Inc.
44 Whitehall St.,
New York City, N. Y.

NOTE THIS

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Program Announced for S. M. P. E. Convention

Important Events Listed and Large Attendance Expected at Spring Meet in Norfolk

THE program of events which are to feature the Spring Meeting of the Society of Motion Picture Engineers has been completed and full arrangements covering the four day convention, to be held at the Monticello Hotel, Norfolk, Va., April 25-28, have been published by the Committee in Charge.

Transportation facilities have been arranged with the Old Dominion Line, with a direct service between New York and Norfolk by boat, and the Pennsylvania Railroad to Norfolk. Members who are planning to go by the Old Dominion Line boat, leaving New York 12 o'clock noon, Saturday, April 23, are advised to communicate with J. C. Kroesen, Edison Lamp Works, Harrison, N. J. Arrangements for other sailings must be made direct with the Old Dominion Line, pier 25 North River, New York City.

The program for the Norfolk meeting as issued by the Society is as follows:

Monday, April 25: 9:30, Registration. 10:30, Presidential Address by W. B. Cook, Kodascope Libraries, Inc., New York, N. Y. New Business. Report of Arrangements, Publications, Papers, Publicity and Advertising, and Membership Committees. "Report of Progress in the Motion Picture Industry" by Carl E. Egeler, National Lamp Works, Cleveland, Ohio. "Hollywood and the Motion Picture Engineers" by K. C. D. Hickman, Research Laboratory, Eastman Kodak Company. 1:00, Luncheon. 2:00, Papers: "Radio Movies and the Theatre" by C. F. Jenkins. "Some Technical Aspects of the Vitaphone" by J. B. Harlow, Development Manager, Western Electric Co., New York, N. Y. "The Conservation Program of the Motion Picture Producers and Distributors of America" by Hickman Price, Motion Picture Producers and Distributors of America, Inc., New York, N. Y. "Motion Photomicrography with a Cine Kodak" by C. F. Tuttle, Research Laboratory, Eastman Kodak Company. 7:00, Get-Together Dinner. 8:00, Motion Picture Entertainment in the Banquet Hall. Ladies and friends are cordially invited. "To the Roof of the World in Thibet" by H. T. Cowling, Eastman Kodak Company. "The Scientific Motion Picture" by L. F. Goldman, Carpenter-Goldman Laboratories, New York, N. Y. Cards and dancing afterward.

Tuesday, April 26: 9:30, Papers: "Some Facts about Projection Lenses" by W. B. Rayton, Director of Research, Bausch & Lomb Optical Co., Rochester, N. Y. Report of Standards and Nomenclature Committee. "An Improved Type of Arc Illumination and Condenser System for Motion Picture Projection" by L. M. Townsend, Supervisor of Projection, Eastman Theatre, Rochester, N. Y. "Effect Lighting in Theatres" by J. H. Kurlander, Brenkert Light Projection Co., Detroit, Mich. "A New Light Source for Mazda Projection Lamps" by H. I. Wood, National Lamp Works, Cleveland, Ohio. 1:00, Luncheon. 2:00, Automobile trip to Virginia Beach for Oyster Roast at The Cavalier Hotel. Golf, swimming, etc., dancing afterward.

Wednesday, April 27: 9:30, Papers: "The Mercury Arc" by F. Benford, General Electric Co., Schenectady, N. Y. "The Physiological Effect of Radiations from Various Light Sources" by A. C. Downes, National Carbon Co., Cleveland, Ohio. "Why is Make-Up Compulsory in the Movies?" by V. A. Stewart, Fox Films Corp., New York, N.Y. "Trick Photography" by F. Waller, Famous Players-Lasky Corp., Long Island City, N. Y. 1:00, Luncheon. 2:00, Papers: "A Film Developing Process for Acoustic Records" by Dr. Engl. "Progress in Color Cinematography" by F. E. Ives. "The Use and Care of Motion Picture Film in Exploration Photography" by H. T. Cowling, Eastman Kodak Co. "Air Conditioning in Laboratories and Theatres" by D. C. Lindsay, Carrier Engineering Co., Newark, N. J. 7:00, Banquet. Motion Pictures and Vitaphone Entertainment. Dancing afterward.

Thursday, April 28: 9:30, Papers: "The Tungsten Lamp Situation in the Studio" by P. Mole, Creco Corp., Hollywood, Calif. "The Use of Filters with Panchromatic Film" by L. A. Jones, Research Laboratory, Eastman Kodak Co. "Trick Photography" by J. A. Ball, Technicolor Corp., Hollywood, Calif. (a) "A Pneumatic Film Squeegee," (b) "Film Cleaning Liquids" by J. I. Crabtree, Research Laboratory, Eastman Kodak Co. "The Importance of Research Work to the Producer" by Leigh M. Griffith, Famous Players-Lasky Corp., Hollywood, Calif. "A New Camera Pull-Down Mechanism" by George A. Mitchell, Mitchell Camera Co., Hollywood, Calif. "A Shutter Dissolving Mechanism" by D. L. Mistry, Bombay, India. "Examination of Film by Projection on a Continuous Processing Machine" by W. V. D. Kelly, Kelly Color Films, Inc., Hollywood, Calif.

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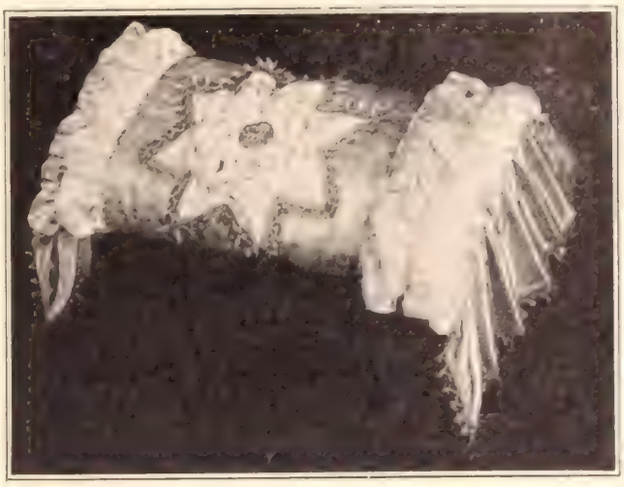
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Studio Briefs

Dolores Conrad, winner of the Denver Post's 1926 beauty contest, has joined the cast of Metro-Goldwyn-Mayer's "The Trail of '98." Also from Denver comes Paul Hoefler, cameraman who filmed the Denver-African expedition a year ago, who has joined the "shooting" staff of the producing unit filming "The Trail of '98."

Oscar Apfel, directing a new Pathe Western feature starring Buddy Roosevelt, "The Code of the Cow Country," has finished casting for this Lester F. Scott production. Elsa Benham appears opposite Roosevelt while others in the cast are Melbourne McDowell, Richard Neil, Walter Maley, Sherry Tansey and Hand Bell.

The first member of "The Trail of '98" unit to return from location in the Rockies to Los Angeles is Polly Moran, English comedienne, who went back to take an important part in "The Callahans and the Murphys" which George Hill will direct. Other players in the Irish story will be Frank Currier, Tom Lewis and Turner Savage.

Ken Maynard's next starring Western for First National has gone into production with Al Rogell directing. It is called "The Devil's Saddle" and was adapted by Marion Jackson from the book by Kenneth Perkins.

A new contract with Metro-Goldwyn-Mayer has been given to Dorothy Sebastian, who has just completed four picture roles at the M-G-M studio. Miss Sebastian's latest role was opposite Tim McCoy in the latter's latest historical Western, bearing the tentative title of "California."

Richard Thorpe has but recently finished the direction of a new Buffalo Bill, Jr., Western, "Pals in Peril." The production has already been shipped East for screening before the Pathe reviewing committee. Olive Hasbrouck is the chief feminine player in the production and George Ovey provides comedy relief.

First National's optional contract on the services of Donald Reed, now playing in Colleen Moore's "Naughty But Nice," was renewed recently.

The supporting cast of Lon Chaney's "The Unknown," which Tod Browning is directing, has been augmented by the addition of John St. Polis, character actor, who will appear as the surgeon who amputates Chaney's arm in the new mystery story.

Lucien Prival, European actor, has joined the cast supporting Richard Barthelmess in "The Patent Leather Kid," the First National war story which is now nearing completion under Alfred A. Santell's direction. John Kolb has also joined the cast.

The principal players in Universal's "The Eternal Silence" will be Francis X. Bushman, Neil Hamilton, June Marlowe, Otis Harlan and Burr McIntosh. The locale of the picture, which was adapted from William McLeod Raine's story, "The Yukon Trail," is laid in the frozen North. One of the outstanding features of the production is the construction of a large glacier at the Universal studio. This set has just been completed and is being photographed now. The set requires 15,000 amperes of current to light it.

"His Brother From Brazil," the first of a series of feature comedies co-starring Lew Cody and Aileen Pringle, was put into work last week at the Metro-Goldwyn-Mayer studio with Robert Z. Leonard directing. The cast of "His Brother From Brazil," in which Cody plays a dual role, includes Gertrude Short, Hedda Hopper and John T. Murray.

As soon as she finished working in the sixth episode of "The Collegians" series for Universal, Dorothy Gulliver was assigned to play opposite Fred Humes in the latter's new Western vehicle "One Glorious Scrap," which Edgar Lewis is directing. She will return to "The Collegians," upon completing her work as leading lady opposite Humes to finish the remaining four episodes for the coming year. Nat Ross, directing the second "Collegians" series, has been given the direction of "Stop That Man," an original story by Hampton Del Ruth.

Former columnist on the "San Francisco Call" and title writer, Robert Hopkins has signed a contract with Paramount. During the last year and a half he titled approximately 43 pictures for Warner Bros. His first work for Paramount will be on "The Whirlwind of Youth" and "The Big Sneeze."

Another melodrama has been assigned Edward Laemmle as his next production. The story is called "Counsel for the Defense" and was written by Henry Irving Dodge. Harris and Cohan produced it as a play in New York. Charles Logue is writing the continuity.

Malcolm St. Clair, directing for Paramount, has been definitely assigned the direction on Richard Dix's next starring vehicle, as yet untitled. The picture will be from a story written expressly for Dix.

Rupert Julian, director, will direct "The Country Doctor," a screen version of the stage play by Mann Page and Izola Forrester. The technical and camera staffs have already left Culver City for White River Junction, Vt., where several of the more important scenes will be taken.

"The Wind," the next Metro-Goldwyn-Mayer film, featuring Lillian Gish, was put into production last week. Two of the star's co-workers in "The Scarlet Letter" are again associated with her in the making of this Dorothy Scarborough story. They are Lars Hanson and Victor Seastrom. The former will again appear opposite Miss Gish while the latter will occupy the director's chair. Montague Love is to have the heavy role.

Seeing a seventeen-year-old Mexican dancer, Lupe Velez, at a benefit performance of the Hollywood Music Box, Hal Roach immediately signed the young senorita to a contract. Now she is a permanent member to the Roach stock company. In Charley Chase's next comedy, as yet untitled, she will have the role of leading lady. Other Roach players who recently signed long term contracts with the comedy producer are Max Davidson, Stan Laurel, Viola Richard, Jess Devorska, Joe Cobb and Jean Darling.

Metro-Goldwyn-Mayer has assigned the direction of "Rose Marie," the rights to which were acquired last fall, to William Nigh. No members of the cast have been decided upon yet; but the production will be screened spectacularly, it is said, probably getting under way at the Culver City studio in about six weeks.

Appearing with May Robson in "The Rejuvenation of Aunt Mary," which Erl Kenton is directing for Metropolitan, will be Harrison Ford, Phyllis Haver, Franklin Pangborn, Robert Edeson, Arthur Hoyt, Lon Poff, Harry Lorraine and J. C. Fowler.

The latest addition to the editorial department of the Hal Roach studio is Reed Huestis, a Los Angeles newspaperman, humorist and screen writer. Besides scenarizing, Huestis will devote his time to the titling of all Pathe comedies emanating from the Roach lot during the absence of H. M. Walker, vice-president, who has gone to New York City for an indefinite stay.

Clem Beauchamp, one of the outstanding comedians on the Educational lot, is assisting Al St. John, another of the Educational comedians, in the laugh incidents in "Jungle Heat," a new Mermaid comedy.

"Our Gang," Pathe's collection of youngsters, has completed scenes for a new Pathe comedy, as yet titleless. Anthony Mack and Charles Oelze directed for Hal Roach while the important players in the cast were Farina, Joe Cobb, Jackie Condon, Jean Darling, Jay Smith and Scooter Lowry.

George Atterbury, a dwarf who has been seen in this season's output of comedies from the Educational studio, plays the part of a fake bear in a forthcoming Cameo comedy called "Hold That Bear."

Using a railroad station for a scene in the latest Hal Roach star comedy, Fred Guiol, directing the number, had to use the services of twenty-five extra staff assistants to hold back the crowds that collected and keep the stragglers out of the camera's range. Jimmy Finlayson, Stan Laurel and Oliver Hardy are in the cast of this latest of the Roach star comedies.

In the next Educational-Christie comedy starring Neal Burns the role of leading lady will be interpreted by Edna Marion. Jack Duffy and Bill Irving will also have something to do with the fun-making.

Tom Mix and a company of 52 actors, cowboys, cameramen and others left the Fox Films studio the other day for Victorville where he will screen sequences for "The Circus Ace," his new starring film in which will also appear Natalie Joyce, Duke R. Lee, Jack Baston and James Bradbury, Jr. The scenario was written by Jack Jungmeyer and Ben Stoloff is directing.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost a Lady	Marie Prevost	Prod. Dist. Corp	5702 feet	
Baited Trap, The	Ben Wilson	Rayart	4358 feet	
Battling Butler	B. Keaton-S. O'Neil	M-G-M	6970 feet	Sept. 4
Bells, The	Lionel Barrymore	Chadwick	6300 feet	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	4100 feet	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M	6169 feet	
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6420 feet	July 31
Conquering Power, The (reissue)	Valentino-Terry	M-G-M	6814 feet	
Dame Chance	J. Johnston-R. Frazer-G. Astor-M. Carr	American Cinema	6790 feet	
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 2
Devil Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6950 feet	Sept. 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept. 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Pathe	5888 feet	Sept. 11
Flaming Frontier	Gibson-A. Cornwall-D. Farnum	Universal	8829 feet	April 17
Flashing Fangs	Ranger (Dog)	F. B. O	4853 feet	
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Pathe	4500 feet	Sept. 18
Forlorn River	Jack Holt	Paramount	5992 feet	
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Going the Limit	George O'Hara	F. B. O	4265 feet	
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Hair-Trigger Baxter	Bob Custer	F. B. O	4690 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5038 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	5811 feet	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, The	George Walsh	Excellent Pictures	5700 feet	Sept. 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6411 feet	Aug. 21
Marriage Clause, The	F. X. Bushman-Dove	Universal	7680 feet	July 3
Marriage License ?	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6741 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Out of the West	Tom Tyler	F. B. O	4609 feet	
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 31
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	C. Hale-J. King	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5477 feet	July 24
Strong Man, The	H. Langdon-P. Bonner-G. Astor	First National	6882 feet	Sept. 18
Subway Sadie	Mackaill-Mulhall-C. Murray	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Unknown Treasure	R. Agnew-G. Hulette	Sterling Pict	5643 feet	
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	N. Shearer-C. Nagle	M-G-M	6025 feet	Oct. 9
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Wolf Hunters, The	Robert McKim	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
Woman's Heart, A	E. Bennett-E. Earle	Sterling Pict	4993 feet	
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	7786 feet	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Adorable Deceiver, The	Alberta Vaughn	F. B. O	4879 feet	
Alaskan Adventures	Special Cast (Art Young)	Pathe	5673 feet	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct. 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day-G. K. Arthur	M-G-M	5584 feet	
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7181 feet	Nov. 20
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dangerous Friends	T. R. Barnes-G. Short-A. Hoyt	Sterling Pict	5087 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict	5377 feet	
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Dude Cowboy, The	Bob Custer	F. B. O	4953 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount	7250 feet	Nov 27
Fighting Marine, The	Gene Tunney	Pathe	6977 feet	
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct. 9
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
Gay Deceiver, The	L. Cody-M. Day-C. Meyers	M-G-M	6624 feet	
Gorilla Hunt, The	Special Cast	F. B. O	4800 feet	June 26
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug. 7
High Flyer, The	Reed Howes	Rayart	5610 feet	
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas	5960 feet	
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lily, The	Belle Bennett	Fox	6268 feet	Oct. 9
Lure of the West	Eileen Sedgwick	Chesterfield	4311 feet	
Magician, The	A. Terry-P. Wegener	M-G-M	6960 feet	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	Dec. 11
Man in the Shadow, The	M. Stedman-D. Torrence-M. McAlister	American Cinema	5663 feet	
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6856 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept. 4
Prince of Tempters, The	Lyon-Moran-de Putti	First National	7780 feet	Oct. 30
Private Izzy Murphy	Geo. Jessel-P. R. Miller	Warner Bros	7889 feet	Nov. 27
Quarterback, The	R. Dix-E. Ralston	Paramount	7114 feet	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	Dec. 4
Risky Business	Vera Reynolds	P. D. C	6594 feet	
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	J. Daugherty-B. Mehaffey	Universal	5865 feet	Aug. 28
Shameful Behavior	E. Roberts-H. Tucker	Famous Attractions	5218 feet	
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart	5241 feet	
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	5998 feet	Oct. 16
Syncopating Sue	C. Griffith-T. Moore	First National	6770 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct. 30
Temptress, The	Garbo-Moreno	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E. Novak	Fox	4691 feet	
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
War Paint	T. McCoy-P. Starke	M-G-M	5032 feet	Dec. 4
West of Broadway	Priscilla Dean	Prod. Dist. Corp	5186 feet	
West of Rainbow's End	Jack Perrin	Rayart	4829 feet	
When the Wife's Away	G. K. Arthur-D. Revier	Columbia Pictures	5330 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	J. Schildkraut-B. Love-R. Schildkraut	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Pathe	4447 feet	
April Fool	Alexander Carr	Chadwick	7100 feet	Nov. 20
Bardleys the Magnificent	J. Gilbert-E. Boardman	M-G-M	8536 feet	Oct. 23
Bred In Old Kentucky	Viola Dana	F. B. O	5285 feet	
Breed of the Sea	R. Ince-M. Livingston	F. B. O	6450 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	Nov. 27
Cat's Pajamas, The	Bronson-Cortez	Paramount	5863 feet	
City, The	J. Gaynor-W. McGrail	Fox	5508 feet	Nov. 27
Desert's Toll, The	F. McDonald-K. Key-T. Santschi	M-G-M	5376 feet	
Everybody's Acting	Betty Bronson	Paramount	6139 feet	Nov 27
Exit Smiling	B. Lillie-J. Pickford	M-G-M	6461 feet	
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M	6567 feet	Dec. 11
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
For Wives Only	Marie Prevost	Prod. Dist. Corp	5800 feet	Dec. 25
Four Horsemen of the Apocalypse, The (reissue)	Valentino-Terry	M. G	11,273 feet	
Great Gatsby, The	Warner Baxter	Paramount	7296 feet	Dec. 11
He-Man's Country, A	Dick Hatton	Rayart	4620 feet	
Hidden Loot	Jack Hoxie	Universal	4753 feet	Aug. 21
Hi-Jacking Rustlers	Jack Perrin	Rayart	4935 feet	Mar. 11
His New York Wife	E. Clayton-A. Day-von Eltz	Famous Attractions	5294 feet	Dec. 4
Josselyn's Wife	Pauline Frederick	Tiffany	5726 feet	Dec. 11
Kentucky Handicap, The	Reed Howes	Rayart	5420 feet	
King of the Saddle	Bill Cody	Assoc. Exhib	4519 feet	
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Masked Woman, The	Anna Q. Nilsson	First National	5434 feet	
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6350 feet	Nov. 20
Mountain Eagle	Nita Naldi	Artlee Pictures	5302 feet	
Nervous Wreck, The	H. Ford-P. Haver	Prod. Dist. Corp	6730 feet	Oct. 23
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R. McKee-E. Murphy	Sterling Pictures	4049 feet	
Outlaw Express, The	Leo Maloney	Pathe	5479 feet	Nov. 20
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp	6695 feet	Dec. 11
Popular Sin, The	Vidor - Nissen - C. Brook	Paramount	6244 feet	Dec. 31
Prowlers of the Night	Fred Humes	Universal	4390 feet	
Rambling Galoot, The	Buddy Roosevelt	Pathe	4438 feet	
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov. 20
Silent Lover, The	Milton Sills	First National	6500 feet	Nov. 27
Silent Power, The	Ralph Lewis	Lumas	6100 feet	

Feature	Star	Distributed by	Length	Reviewed
Sin Cargo	S. Mason-R. Frazer	Tiffany	6147 feet	Jan. 7
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spangles	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
Speed Cop, The	Billy Sullivan	Rayart	4972 feet	
Stepping Along	J. Hines-M. Brian	First National	7038 feet	Nov. 27
Tentacles of the North	A. Calhoun-G. Glass	Rayart	5998 feet	
There You Are	C Nagel-E. Roberts	M-G-M	5682 feet	
Timid Terror, The	G. O'Hara-E. Yorke	F. B. O.	4892 feet	Jan. 7
Tin Hats	Windsor-Nagle-Roach-G. Cooper	M-G-M	6598 feet	Dec. 18
Tom and His Pals	Tom Tyler	F. B. O.	4346 feet	
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	C. Moore-K. Harlan	First National	7833 feet	Jan. 7
Unknown Cavalier, The	K. Maynard-K. Collins	First National	6595 feet	
Upstage	N. Shearer-O. Shaw	M-G-M	6048 feet	Dec. 4
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin-Tin-Tin	Warner Bros	5810 feet	Dec. 18
Wings of the Storm	R. Howes-V. Faire	Fox	5244 feet	Dec. 11
Winning Wallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Wolves of the Desert	Ben Wilson	Rayart	4168 feet	

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bad Man's Bluff	Buffalo Bill, Jr.	Pathe	4441 feet	Jan. 7
Bandit Buster, The	Buddy Roosevelt	Pathe	4468 feet	
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox	5242 feet	Jan. 7
Better Way, The	R. Ince-D. Revier	Columbia Pictures	5540 feet	
Blond Saint, The	Kenyon-Stone	First National	6800 feet	Dec. 4
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Border Whirlwind, The	Bob Custer	F. B. O.	4862 feet	
Call of the Wilderness	Sandow (Dog)	Pathe	4218 feet	
Canadian, The	Thomas Meighan	Paramount	7753 feet	Dec. 18
Canyon of Light	Tom Mix	Fox	5399 feet	Dec. 25
Corporal Kate	Vera Reynolds	Prod. Dist. Corp.	7460 feet	Dec. 25
Cruise of Jasper B, The	La Rocque-Harris	Prod. Dist. Corp.	5870 feet	
Desert Valley	Buck Jones-V.B.Faire	Fox	5500 feet	Jan. 7
Exclusive Rights	L. Rich-G. Whitman-R.McKee-G.Glass	Famous Attractions	6087 feet	
Faust	E. Jannings-C. Horn-O. Ekman	M-G-M	8110 feet	Dec. 25
Flaming Fury	Ranger (Dog)	F. B. O.	4464 feet	
Flesh and the Devil, The	J. Gilbert-G. Garbo-L. Hanson	M-G-M	8759 feet	Jan. 21
Flying High	Wm. Fairbanks-A. Calhoun	Lumas	4698 feet	
Gallant Fool, The	Billy Sullivan	Rayart	4575 feet	
Going Crooked	B. Love-O. Shaw	Fox	5345 feet	Dec. 25
Her Big Night	Laura La Plant	Universal	7603 feet	Aug. 28
In Broncho Land	Dick Hatton	Rayart	4583 feet	
Just Another Blonde	Mackaill-Mulhall-L. Brooks-Collier, Jr.	First National	5603 feet	Dec. 25
Ladies at Play	Hughes-Kenyon-Fazenda	First National	6119 feet	Dec. 11
Lazy Lightning	Art Acord	Universal	4572 feet	
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount	6075 feet	Dec. 18
Love's Blindness	Starke-Moreno	M-G-M	6023 feet	
Man Bait	Marie Prevost	Prod. Dist. Corp.	5947 feet	Feb. 4
Man of the Forest	G. Hale-J. Holt	Paramount	5187 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5200 feet	Nov. 6
Money to Burn	Devore-MacGregor	Lumas	6100 feet	Dec. 11
Night Owl, The	Reed Howes	Rayart	5080 feet	
One Hour of Love	J. Logan-R. Frazer	Tiffany	6454 feet	Jan. 7
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Readin','Ritin','Rithmetic	E.Marion-G. White	Artlee Pictures	4983 feet	
Redheads Preferred	M. Daw-T. von Eltz-R. Hitchcock	Tiffany	5278 feet	Jan. 3
Red Hot Hoofs	Tom Tyler	F. B. O.	4681 feet	Nov. 13
Regular Scout, A	F. Thomson-O. Hasbrouck	F.B.O.	5601 feet	Dec. 31
Remember	D. Phillips-E. Metcalf	Columbia Pictures	5495 feet	
Ridin' Gent, A	Jack Perrin	Rayart	5027 feet	
Rose of the Tenements	J. Harron-S. Mason	F. B. O.	6678 feet	
Smoke Eaters	Landis-Hawley	Rayart	5716 feet	
Stolen Ranch	Fred Humes	Universal	4578 feet	
Stranded in Paris	Bebe Daniels	Paramount	6106 feet	Dec. 25
Striving For Fortune	George Walsh	Excellent Pictures	5300 feet	
Summer Bachelors	A. Forrest-Bellamy-M. Moore	Fox	6782 feet	Dec. 31
Sunshine of Paradise Alley	Barbara Bedford	Chadwick	6900 feet	
Third Degree	D. Costello-J. Robards-L. Dresser-R. Fellowes	Warner Bros	7647 feet	Jan. 14
Uneasy Payments	A. Vaughn-J. Luden	F. B. O.	4770 feet	Feb. 18
Valencia	M.Murray-L.Hughes-R. D'Arcy	M-G-M	5580 feet	Jan. 7
West of the Law	Ben Wilson	Rayart	4937 feet	
White Black Sheep, The	R. Barthelmess-P. R. Miller	First National	6798 feet	Dec. 18
Whole Town's Talking, The	E. Horton-V. L. Corbin	Universal	6662 feet	Aug. 14
Winning of Barbara Worth	Colman-Banky	United Artists	8757 feet	Dec. 18

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Auctioneer, The	G. Hughes-Nixon-Sidney	Fox	5686 feet	Jan. 28
Blonde or Brunette	Menjou-Nissen-Marchal	Paramount	5872 feet	Jan. 28
Cactus Trails	Bob Custer	F. B. O.	4889 feet	Jan. 21
California or Bust	George O'Hara	F. B. O.	4659 feet	
Cheerful Fraud, The	Reginald Denny	Universal	6968 feet	Dec. 18
Cyclone Cowboy, The	Wally Wales	Pathe	4447 feet	Jan. 28
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros	6972 feet	
Driven From Home	V. L. Corbin-S. Lewis-V. Pearson	Chadwick	6893 feet	
Finger Prints	L.Fazenda-J.Murray	Warner Bros.	7031 feet	
First Night, The	B. Lytell-D. Devore	Tiffany	5500 feet	Feb. 18
General, The	Buster Keaton	United Artists	7440 feet	Feb. 25
God's Great Wilderness	L. Rich-J. Bennett-M. Carr	American Cinema	5398 feet	
Heroes of the Night	Landis-Nixon-R. Lease	Lumas	6750 feet	Jan. 28
Her Father Said No	D. O'Shea-M. Brian	F. B. O.	6908 feet	Jan. 7
Homestruck	V. Dana-N. Barrie-A. Brooks	F. B. O.	5613 feet	Jan. 28
Hotel Imperial	Pola Negri	Paramount	7091 feet	Jan. 21
Husband Hunters, The	M. Busch-W. Heirs-M. Harris	Tiffany	5600 feet	Mar. 11
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Jewels of Desire	P. Dean-J. Bowers	Prod. Dist. Corp.	5427 feet	
Jim the Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp.	5324 feet	Jan. 7
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M	6781 feet	Mar. 4
Kid Brother, The	Harold Lloyd	Paramount	7654 feet	Feb. 4
Lady in Ermine	C. Griffith-F. X. Bushman	First National	6400 feet	Jan. 14
Last Trail, The	T. Mix-C. Geraghty	Fox	5190 feet	Feb. 11
Lightnin' Lariats	T. Tyler-D. Dunbar	F. B. O.	4536 feet	
Little Journey, The	Haines - Windsor - Carey	M-G-M	6088 feet	Jan. 14
Loco Luck	A. Acord-F. Wray	Universal	4827 feet	Jan. 7
Long Loop, The	L.Maloney-E.Gilbert	Pathe	5934 feet	Jan. 28
Lunatic at Large, The	L. Errol-Mackail	First National	5521 feet	Feb. 11
Masked Woman, The	A. Nilsson-H. Blinn-E. Hanson-R. Roland	First National	5434 feet	
Michael Strogoff	Ivan Moskine	Universal	9315 feet	Dec. 4
Misplaced High-Brows	H.Madsen-Karl Schenstrom	Imported Pic. (S.R.)		
Music Master, The	A. Francis-L. Moran-N. Hamilton	Fox	7754 feet	Feb. 14
Mystery Brand, The	Ben Wilson	Rayart	4763 feet	
Night of Love, The	Colman-Banky	United Artists	7600 feet	Feb. 4
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp.	6741 feet	Mar. 11
Oh, Baby!	D. Butler-M. Kennedy-C.Hale-Little Billy	Universal	7152 feet	Aug. 21
One Increasing Purpose	Lowe-Allison-Lee	Fox	7677 feet	Jan. 14
One Man Game, A	F. Humes-F. Wray	Universal	4689 feet	Feb. 11
On the Boulevard (German film)	Lillian Harvey	Imported Pictures (S. R.)		
Paradise for Two	R. Dix-B. Bronson	Paramount	6187 feet	Feb. 11
Perfect Sap, The	P. Starke-Lyon	First National	5982 feet	Jan. 21
Play Safe	M. Banks-V. L. Corbin	Pathe	4915 feet	Feb. 4
Potters, The	W.C.Fields-M.Alden	Paramount	6680 feet	Feb. 4
Red Mill, The	M.Davies-O.Moore	M-G-M	6337 feet	Feb. 25
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Rough and Ready	J. Hoxie-E. Gregory	Universal	4409 feet	Jan. 7
Scarlet Letter, The	L. Gish-L. Hanson-H. B. Walthal-K. Dane	M-G-M	8229 feet	Aug. 21
Scorcher, The	Reed Howes	Rayart		
Show Girl, The	M. Harris-G. Glass-M.Carr-R.McKim	Rayart	5201 feet	
Show, The	Gilbert-Adoree-L. Barrymore	M-G-M	6308 feet	Mar. 25
Silent Rider, The	H. Gibson-B. Mehaffey	Universal	5879 feet	Jan. 7
Slums of Berlin, The	E. Nissen-B. Goetzke-M. Christians	Imported Pic. (S.R.)	6712 feet	Feb. 4
Smiling Billy	Billy Sullivan	Rayart		
Speeding Hoofs	Dick Hatton	Rayart		
Stage Madness	V.Valli-L.Tellegan-T. Carmenati	Fox	5320 feet	Feb. 11
Stolen Pleasures	Revier-Tucker-Chadwick-Whitman	Columbia Pictures	5064 feet	
Tarzan and the Golden Lion	J. Pierce-E. Murphy	F. B. O.	5807 feet	Mar. 25
Tell It to the Marines	Chaney-Haines-Boardman-C. Meyers	M-G-M	8800 feet	Jan. 7
Tongues of Scandal	Desmond-Busch-Hallor	Sterling Pict.	5253 feet	
Upstream	E. Foxe-Hitchcock-N. Nash	Fox	5510 feet	Feb. 11
Wandering Girls	M. Harris-D. Revier-R. Agnew	Columbia Pictures	5426 feet	
Where North Holds Sway	Jack Perrin	Rayart		
Winners of the Wilderness	Tim McCoy-J. Crawford-R. D'Arcy	M-G-M	6343 feet	
Wolf's Clothing	Miller-Blue	Warner Bros	7068 feet	Jan. 28
Wolves of the Air	J. Walker-M. Harris	Sterling Pict.	5414 feet	
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp.		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Action Craver, The	Dick Hatton	Rayart		
Affair of the Follies, An	Stone-Dove-Hughes	First National	6433 feet	Mar. 11
Altars of Desire	M. Murray-Tearle	M-G-M	6037 feet	
Ankles Preferred	M. Bellamy-L. Gray	Fox	5498 feet	
Bachelor's Baby, The	H. Chadwick-H. Meyers	Columbia	5260 feet	
Between Dangers	Buddy Roosevelt	Pathe	4533 feet	Feb. 11
Broken Gate, The	D. Phillips-Wm. Collier, Jr.-J. Arthur	Tiffany		
Burnt Fingers	E.Percy-G.O'Hara	Pathe	5854 feet	Feb. 18
Butterflies in the Rain	Kirkwood-La Plante	Universal	7319 feet	Jan. 7
Cheaters	O'Malley-H.Ferguson-Hackathorne	Tiffany	6023 feet	Mar. 25
Denver Dude, The	Hoot Gibson	Universal	5292 feet	Feb. 25
Don Mike	F. Thomson-R. Clifford	F. B. O.	5723 feet	Mar. 4
Easy Pickings	Nilsson-K. Harlan	First National	5400 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.	7017 feet	
Final Extra, The	M. De La Motte-G. Withers	Lumas	6000 feet	Feb. 25
Fire Brigade, The	M. Avoy-C. Ray	M-G-M	8716 feet	Dec. 31
Galloping Gobs, The	Buffalo Bill, Jr.	Pathe	4524 feet	Feb. 25
Gay Old Bird, The	L. Fazenda-J. Murray-J. Winton	Warner Bros	6284 feet	Mar. 25
Getting Gertie's Garter	M.Prevost-C.Ray	Prod. Dist. Corp.	6859 feet	Feb. 18
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr.	Paramount	6532 feet	Dec. 4
Hills of Kentucky	Rin-Tin-Tin	Warner Bros	6271 feet	Mar. 4
His Rise to Fame	G. Walsh-P. Shaw	Excellent Pictures	5790 feet	Mar. 11
It	A. Moreno-C. Bow	Paramount	6452 feet	Feb. 18
Laffin' Fool, The	Jack Perrin	Rayart		
Let it Rain	D.MacLean-S.Mason	Paramount	6052 feet	Mar. 18
London	Dorothy Gish	Paramount	5584 feet	Nov. 6
Love's Greatest Mistake	W. Powell-E. Brent-J. Dunn	Paramount	6007 feet	Mar. 11
Magic Garden, The	M. Morris-R. Keene	F. B. O	6807 feet	Feb 25
Marriage	V. Valli-A. Durant-G. McConnell	Fox	5440 feet	Feb. 25
McFadden's Flats	C. Murray-Conklin	First National	7846 feet	Feb. 25
Midnight Watch, The	R .Stewart-M. McAllister-D. Torrence	Rayart		
Mon'key Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox	5500 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6413 feet	Apr. 1
New York	Cortez-Wilson-E. Taylor	Paramount	6877 feet	Feb. 11

Feature	Star	Distributed by	Length	Reviewed
Overland Stage, The	K. Maynard-K. Collins	First National	6392 feet	
Price of Honor, The	Revier-McGregor	Columbia Pictures		
Quarantined Rivals	R. Agnew-K. Collins	Lumas	5915 feet	
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Romance of an Actress	B Bedford	Chadwick		
Rubber Tires	B Love-H Ford	Prod. Dist. Corp	6303 feet	Mar. 25
Salvation Jane	Viola Dana	F. B. O.		
Silky Anne	Constance Talmadge	First National		
Sorrows of Satan, The	Menjou-de Putti-Cortez-Dempster	Paramount	8691 feet	Oct. 23
Steeplechase, The		Tiffany		
Taxi Dancer, The	O. Moore-J. Crawford	M-G-M	6289 feet	Mar. 25
Understanding Heart, The	F. X. Bushman, Jr.-Meyers-Crawford	M-G-M	6657 feet	
Valley of Hell, The	F. McDonald-E. Murphy	M-G-M	4070 feet	
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
War Horse, The	B. Jones-L. Todd	Fox	4976 feet	Feb. 18
Western Whirlwind, The	Jack Hoxie	Universal	4967 feet	
Women Love Diamonds	Starke-O. Moore-L. Barrymore-G. Lee	M-G-M	6365 feet	
Wreck, The	S. Mason-M. MacGregor	Columbia Pictures	5631 feet	
Wrong Mr. Wright, The	Jean Hersholt	Universal	6459 feet	Mar. 4
Yellow Streak, A	Ben Wilson	Rayart		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures		
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Brides Will be Brides	Laura La Plante	Universal		
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures		
Broncho Twister, The	T. Mix-H. Costello	Fox	5435 feet	Apr. 1
Casey at the Bat	W.Beery-S.Holloway	Paramount		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox		
Demi-Bride, The	N. Shearer-L. Cody-C. Meyers	M-G-M	6886 feet	Apr. 1
Enchanted Island	H. B. Walthall	Tiffany		
Flaming Timber		Tiffany		
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heart of Salome	A. Rubens	Fox		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian	First National	6161 feet	
His Dog	Rod La Rocque	Prod. Dist. Corp		
Is That Nice?	G. O'Hara-D. Hill	F. B. O.		
Kiss in a Taxi, The	Bebe Daniels	Paramount	6349 feet	Apr. 1
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert	Pathe	5814 feet	Mar. 11
Metropolis (road show)	Special Cast	Paramount	10400 feet	Mar. 18
Mr. Wu	Chaney-Adoree-Forbes	M-G-M		
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P.O'Malley-Busch	Universal	6807 feet	Feb. 4
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9120 feet	Apr. 1
Rich But Honest		Fox		
Riders of the West	Ben Wilson	Rayart		
Romantic Rogue, The	Reed Howes	Rayart		
Saddle Jumpers	Dick Hatton	Rayart		
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M		Apr. 1
Sonora Kid, The	Tom Tyler	F. B. O.	4565 feet	Mar. 11
Speed Boy, The	Dick Talmadge	Universal		
Tearin' Into Trouble	Wally Wales	Pathe	5 reels	
Terror of the Bar X	Bob Custer	F. B. O.		
Thunderbolt's Tracks	Jack Perrin	Rayart		
Tip Toes	D. Gish-W. Rogers	Paramount		
Too Many Women	Norman Kerry	Universal		
Trouble Shooter, The	Billy Sullivan	Rayart		
Turkish Delight	Faye-R.Schildkraut-K. Thomson	Prod. Dist. Corp		
Venus of Venice, The	C. Talmadge-Moreno	First National	6322 feet	
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
When a Dog Loves	Ranger (Dog)	F. B. O.		
Whispering Sage	B. Jones-N. Joyce	Fox		
White Gold	J.Goudal-G.Bancroft	Prod. Dist. Corp	6198 feet	Mar. 25
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	Apr. 1

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Ain't Love Funny ?	Alberta Vaughn	F. B. O.		
Afraid to Love	F. Vidor-C. Brook-M. Carr	Paramount		
Arizona Bound	Gary Cooper	Paramount		
Backstage		Tiffany		
Brute, The	Monte Blue	Warner Bros.		
Cabaret (tentative)	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount		
Camille	N. Talmadge-A. B. Francis	First National		
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M		
Children of Divorce	Bow-Ralston-Cooper	Paramount		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Convoy	[illegible] Collier, Jr.-L. Sherman-I. Keith	First National		
Country Doctor, The	[illegible]	First National		
Cyclone of the Range	Tom Tyler-E. Tarron	F. B. O.		
Evening Clothes	A. Menjou-L. Brooks-V. [illegible]-N. Beery	Paramount		
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount		
Fighting Comeback, The	Buddy Roosevelt	Pathe		Apr. 1
French Dressing	D. Mackaill	First National		
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M-G-M		
Grand Flapper, The		Fox		
Gun Gospel	Ken Maynard	First National		
Hard Fists	Art Acord	Universal	4387 feet	
Hey, Hey, Cowboy	Hoot Gibson	Universal	5378 feet	
Horse Shoes	Monty Banks	Pathe	6 reels	
Is Zat So?	O'Brien-Perry-Lowe	Fox		
Knockout Reiley	R. Dix-M. Brian	Paramount		
Long Pants	Harry Langdon	First National		
Lovers	Novarro-Terry	M-G-M		
Married Alive	Livingston-M. Moore	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros		
Mother	Belle Bennett	F. B. O.	6685 feet	Mar. 18
Naughty Nannette	V.Dana-Ed.Brownell	F. B. O.		
Night Bride, The	M.Prevost-H. Ford-T. Edeson	Prod. Dist. Corp		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Poor Nut, The	J. Mulhall-G. Olmstead-C. Murray	First National		
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany		
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	Wm. Desmond	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe	5 reels	
Ritzy	B. Bronson-J. Hall-G. Short	Paramount		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Rookies	K. Dana-M. Day-G. K. Arthur-T. O'Brien	M-G-M		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Somewhere in Sonora	Ken Maynard	First National	5711 feet	
Special Delivery	E. Cantor-G. Bancroft-J. Ralston	Paramount		
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Tillie the Toiler	Davies-M. Moore	M-G-M		
Too Many Crooks	M.Davies-G.Brancroft-G. Whitman	Paramount		
Vanity	L.Joy-A.Hale-C.Ray	Prod. Dist. Corp		
Wild Geese		Tiffany		
Winning Oar, The	George Walsh	Excellent Pictures		

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	Apr. 1
Broncho Buster, The	Fred Humes	Universal	5 reels	
Climbers, The	Irene Rich	Warner Bros.		
Don Desperado	Leo Maloney	Pathe	6 reels	
Down the Stretch	Agnew-Nixon	Universal		
Eyes of the Totem, The	W.Hawley-T.Santschi	Pathe	7 reels	
Fighting Hombre, The	Bob Custer	F. B. O.		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Heart Thief, The	J. Schildkraut-L. de Putti	Prod. Dist. Corp		
Hints to Lovers	Bebe Daniels	Paramount		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp		
Love Thrill, The	La Plante-T. Moore	Universal		
Prairie King, The	Hoot Gibson	Universal		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Silver King Comes Thru	F.Thomson-E.Murphy	F. B. O.		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Snowbound		Tiffany		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.		
Tracked by the Police	Rin-Tin-Tin	Warner Bros.		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Back to Nature (tentative)	Richard Dix	Paramount		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Beware of Widows	La Plante-T. Moore	Universal		
Bulldog Pluck	Bob Custer	F. B. O.		
Claw, The	Kerry-Windsor	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Drums of the Desert (tentative	W. Baxter	Paramount		
Ladies of Leisure		Tiffany		
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6155 feet	Apr. 1
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Prod.		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Squads Right		Tiffany		
Tale of a Vanishing People		Tiffany		
Ten Modern Commandments	Esther Ralston	Paramount		
Whirlwind of Youth, The	L. Moran-J. Hall-D Keith-L. Kent	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

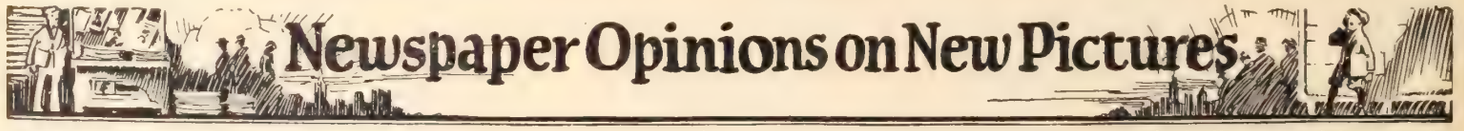
Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative)	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O.		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adventure	Victor McLaglen	Fox		
Advice to the Lovelorn		Universal		
Air Raiders, The	Al Wilson	F. B. O.		
Alex the Great		F. B. O.		
Alias the Deacon	Jean Hershott	Universal		
American Beauty	B. Dove	First National		
American Eagle, The	R. Keane-B. Kent	Universal		
Anna Karenina	J. Eagels-V. Varconi	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
A. W. O. L.	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O.		
Babe Comes Home	Babe Ruth-A. Q. Nilsson	First National		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Bad Little Good Girl		Chadwick		
Balaoo	V. McLaglen	Fox		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barnum (road show)	Wallace Beery	Paramount		
Beau Gueste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount	10 reels	Sept. 11
Beau Sabreur	E. Ralston	Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Becky	S. O'Neil-O Moore-G. Olmstead	M-G-M		
Bed and Board (tentative)	L. Stone-Nilsson	First National		
Behind the Lines	Sandow (Dog)	Pathe		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Ben-Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Bennie	Colleen Moore	First National		
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Be Yourself	Raymond Griffith	Paramount		
Big Sneeze, The	Wallace Beery	Paramount		
Bigger They Are, The	George O'Hara	F. B. O.		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D.		Universal		
Bitter Apples	M. Blue-M. Loy	Warner Bros.		
Black Diamond Express, The	Monte Blue	Warner Bros.		
Black Ivory (road show)	M. Blue	Warner Bros.		
Black Tears		Gorman Pictures		
Blood Ship, The	H. Bosworth	Columbia		
Boaster, The	R. Holt-G. Grey	Gerson (S. R.)	5200 feet	
Branded	Bob Custer	F. B. O.		
Branding Iron, The	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Broadway Nights	L. Wilson-S. Hardy	First National		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Burning Gold	H. Rawlinson-S. Palmer-S. Lewis	Elbee Pict. (S. R.)	5400 feet	
Burning Up Broadway		Sterling Pictures		
Butter and Egg Man, The	H. Langdon	First National		
Buttons	Jackie Coogan	M-G-M		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Call in the Night, A		Tiffany	5000 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Special Cast	Sterling Pict.		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Cat and the Canary, The	Laura La Plante	Universal		
Certain Young Man, A	Novarro-Adoree-W. Louis-C. Myers	M-G-M		
Chains	Bennett-Colman	United Artists		
Charity Ball, The		M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Cheating Danger	Dick Talmadge	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O.		
Chinese Parrot, The	C. Veidt-M. Nixon-H. Bosworth	Universal		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
Clancy's Kosher Wedding		F. B. O.		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Universal		
College Widow, The	Dolores Costello	Warner Bros.		
Comedian, The		Fox		
Coney Island	Special Cast	M-G-M		
Confessions of a Bride	M. Harris-V. Varconi	Pathe		
Congressional Medal, The		Fox		
Conquest of California, The	T. McCoy-A. Pringle	M-G-M		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond Law, The (tentative)	K. Maynard-D. Dwan	First National		
Coward, The		F. B. O.		
Cowboy Feud, The	Tom Mix	Fox		
Cow Punching for Cupid	Tom Tyler	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The (tentative)	Cortez-H. Morey-A. Marchal	Paramount		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The		Sterling Pictures		
Crystal Cup, The	A. Q. Nilsson-L. Stone	First National		
Dance Magic	A. Truex-B. Lyon	First National		
Dangerous Virtue	Jane Novak	Artlee Pictures	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Daughter of the Slums	Mary Pickford	United Artists		
Dead Command, The	Special Cast	M-G-M		
Dearie	L. Fazenda-J. Murray	Warner Bros.		
Deer Driver, The	W. Baxter	Paramount		
Detour		Prod. Dist. Corp		
Devil Is Alive, The	F. Wray	Paramount		
Devil's Master, The	G. O'Brien-J. Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Devil's Saddle, The	Ken Maynard	First National		
Diamonds in the Rough	M. Sills-N. Barr	First National		
Dirty Work	Johnny Burke	Pathe		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O.		
Dog of Mystery, The		M-G-M		
Don Juan (road show)	John Barrymore	Warner Bros.	10018 feet	Aug. 21
Double Handed Bandit, The	Bob Custer	F. B. O.		
Dove, The	N. Talmadge	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way		Columbia		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept.	8 reels	Nov. 27
Eyes of Envy	L. Tellegen-H. Ferguson-M. Carr-M. Loy	Atama Prod.		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fares Please	G. Sidney-C. Murray	First National		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fate	T. Meighan	Paramount		
Fifth Horseman, The		Artlee Pictures		
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S.R.)	5600 feet	
Fighting Foundling, The	Jack Hoxie	Universal		
Fighting Ranger, The	Bob Custer	F. B. O.		
Finders Keepers	L. La Plante	Universal		
Fireman Save My Child	Wallace Beery	Paramount		
First Auto, The	P. R. Miller	Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flight	R. Keane	Universal		
Flying Patrol, The	Al Wilson	Universal		
Follow the Signs		Universal		
Follow Your Hunch	Viola Dana	F. B. O.		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict (S.R.)	5650 feet	
Forest of Destiny, The		Lumas		
For Her People	Raquel Meller	Capital (S.R.)		
For Ladies Only		Columbia		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Freckles		F. B. O.		
Free Souls	Norma Shearer	M-G-M		
French Dressing	M. Sills	First National		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLaglen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O.		
Galloping Thunder	Bob Custer	F. B. O.		
Gambling Chaplain, The	Special Cast	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gilt-Edged	Richard Talmadge	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O.		
Girl Who Smiles, The		Columbia Pictures		
Girls of Today		Trem Carr (producers)		
Glitter		First National		
Glorious Gamble, The	Evelyn Brent	F. B. O.		
Glory Diggers, The	Special Cast	M-G-M		
Going! Going! Gone!	George O'Hara	F. B. O.		
Good Service	Eddie Cantor	Paramount		
Goose Man, The	Special Cast	M-G-M		
Gorilla, The		First National		

Feature	Star	Distributed by	Length	Reviewed
Grand Army Man, The	Ann B. Finley	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Beryl Learns Her Letters	R. Welling	Fox		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hard Boiled Harrigan	M. Sills	First National		
Harold Teen		First National		
Harvester, The		F. B. O.		
Hat of Destiny, The		First National		
Haven, The	Special Cast	M G M		
He Knew Women	Ivan Moskine-L de Putt	Universal		
Heart Collector, The	Alberta Vaughn	F. B. O.		
Heart of a Cowboy, The	Bob Custer	F. B. O.		
Heart of a Follies Girl, The	B. Dove	First National		
Heart of Maryland, The	Dolores Costello	Warner Bros.		
Heart of Salome	A. Rubens	Fox		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Help Yourself to Hay		First National		
Her Sacrifice	B. Tennant-B. Washburn-G. Brockwell	Sandford (S.R.)	6100 feet	
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O.		
His Brother From Brazil	L. Cody-A. Pringle-G. Lee	M-G-M		
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	
His Last Affair	Norma Shearer	M-G-M		
His Son	L. Stone-L. Tashman-A. Beranger	First National		
Hit Taxi	George O'Hara	F. B. O.		
Holy Terror, A	B. Jones-G. Hale	Fox		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I'll Be There	R. Denny	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Imperfect 36, The	M. Alden-M. Clayton-H. T Morey			
In His Arms	Special Cast	M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Eyes	George O'Hara	F. B. O.		
Irish Hearts	May McAvoy	Warner Bros.		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
It Could Have Happened	Colleen Moore	First National		
It Might Happen to Any Girl		Sterling Pictures		
Jack o'Diamonds	George O'Hara	F. B. O.		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros.		
Jenny Lind		M-G-M		
Jerry Settles Down	Tom Tyler	F. B. O.		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton	Fox		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O.		
King of Kings, The	Special Cast	Prod. Dist. Corp.		
King of Soho, The (tentative)	Emil Jannings	Paramount		
Kiss and Make Up	Laura La Plante	Universal		
Knight of the Range	T. Tyler	F. B. O.		
Laddie Be Good	Bill Cody	Pathe		
Ladies Beware	G. O'Hara-K. Myers	F. B. O.		
Ladies' Night in a Turkish Bath	D. Kenyon	First National		
Ladies of Ease		Chadwick		
Lady Be Good	Mackaill-Mulhall	First National		
Ladybird	Compson-McGregor	Chadwick		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O.		
Last House, The		Columbia Pictures		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Laugh, Clown, Laugh	L. Barrymore	M-G-M		
Laurels	Mae Murray	M-G-M		
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O.		
Lightning Reporter, The	J. Walker-S. Breamer	Elbee Pict. (S.R.)	5415 feet	
Lily of the Laundry	A. Q. Nilsson	First National		
Limehouse Lou	Evelyn Brent	F. B. O.		
Little Cafe, The	L. Errol	First National		
Little Orphan Annie		F. B. O.		
Lodger, The	Ivor Novello	Artlee Pictures		
Lonely Ladies	L.Stone-A.Q.Nilsson	First National		
Look Who's Here	Dick Talmadge	Universal		
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Lost Outlaw, The	Gary Cooper	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Loyalties	Special Cast	Fox		
Lying Truth, The	Milton Sills	First National		
Macushla (tentative)		Fox		
Madame Pompadour	Dorothy Gish	British National Pic.		
Madamoiselle From Armentieres		Artlee Pictures		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O.		
Mad Lover, The	R. Dix	Paramount		
Man and the Woman	Special Cast	M-G-M		
Man in Evening Clothes, The	Adolphe Menjou	Paramount		
Man Who Laughs, The	Conrad Veidt	Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Marry the Girl		Sterling Pictures		
Mary of Vassar	Marion Davies	M-G-M		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Watch, The	R. Stewart			
Miss Dynamite of Ireland		First National		
Million Bid, A	D. Costello-C. E. Mack	Warner Bros.		
Million For Love, A		Sterling Pictures		
Miracle, The	Special Cast	First National		
Miracle, The	Special Cast	M-G-M		
Missing Link, The (road show)	Syd Chaplin	Warner Bros.	6485 feet	
Miss 318	Special Cast	M G M		
Miss Manhattan	Betty Compson	M. P. Guild		
Mlle. Jockey	Bebe Daniels	Paramount		
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother Machree	Belle Bennett	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O.		
Mountains of Manhattan	D.Devore-C.Delaney	Lumas		
Mud Turtle, The		Fox		
Mysterious Island, The	Special Cast	M G-M		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Boy, The	Syd Chaplin	Warner Bros.		
Newsboy to Millionaire		F. B. O.		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O.		
Night Siren, The	Evelyn Brent	F. B. O.		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Nocturne	Special Cast	M-G-M		
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe		
None But the Brave		Fox		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Notorious Lady, The	B. Bedford-L. Stone	First National		
Now We're in the Air	W. Beery	Paramount		
Officer Jim	R. Hughes-G. Gray	Artlee Pictures	5141 feet	
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Age Handicap, The	G. Hughes-D. Devore-M. Carr-G. Glass	Pacific Pict.		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Open Book	Special Cast	M-G-M		
Ordeal ,The	Garbo-Chaney	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O.		
Outcast Souls		Sterling Pictures		
Outlaws of Red River	T. Mix-M. Daw	Fox		
Outlaw, The	Ranger (Dog)	F. B. O.		
Out of the Dust (tentative)	Bill Cody	Pathe		
Out of the Ruins		First National		
Patent Leather Kid, The	R. Barthelmess	First National		
Payoff, The	O.Harlan-R.McKim-D. Drew	Elbee Pict.		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pedigree		F. B. O.		
Perfect Gentleman, A	M. Banks	Pathe		
Personality	Gloria Swanson	United Artists		
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pict.		
Pleasure Highway	Evelyn Brent	F. B. O.		
Plumes	Special Cast	M-G-M		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Pretty Girls		Sterling Pictures		
Prince Fazil	C. Farrel-D. Del Rio	Fox		
Princess Pro Tem	Evelyn Brent	F. B. O.		
Prisoners		First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Public Idol, The		Fox		
Puppets	Mae Murray	M-G-M		
Purple Mask, The		United Artists		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Wild	E. Percy-D. Torrence	Elbee Pict.		
Rachel	Pola Negri	Paramount		
Razzberry (tentative)	Lyon-Brian	First National		
Red Pants	Geo.Cooper-B.Roach	M-G-M		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures		
Return of a Soldier	Special Cast	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O.		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Roaring Crowd, The		F. B.O		
Rogue's Riches	Special Cast	Astor Dist.		
Romance	Ramon Novarro	M-G-M		
Romance of the U. S. Mail, The		Warner Bros.		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rose of the Bowery		American Cinema		
Rough Riders, The (road show)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	Apr. 1
Royal Romance	G. O'Brien-McDonald-V. Valli	Fox		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Satin Woman, The	Mrs. Wallace Reid	Lumas		
Savage in Silks, A	Laura La Plante	Universal		
Say It With Diamonds	Betty Compson	Chadwick		
Schoolmates		First National		

Feature	Star	Distributed by	Length	Reviewed
Sea Tiger, The	Sills-M. Astor	First National		
See If I Care	Alberta Vaughn	F. B. O		
See You in Jail	J. Mulhall-A. Day	First National		
Senorita	B. Daniels	Paramount		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose	P. O'Malley-D. Thompson	Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O		
She's My Baby		Sterling Pictures		
Sheiks and Shebas	Junior Stars	Paramount		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silk	Goudal-Schildkraut	Prod. Dist. Corp		
Silk Hat Cowboy, The	Tom Mix	Fox		
Simple Sis (tentative)	Louise Fazenda	Warner Bros		
Sinews of Steel	A. Vaughn-G. Glass	Lumas		
Sinners of Paradise		First National		
Sky Call, The		F. B. O		
Sky High Saunders	A Wilson-E. Tarron	Universal		
Sky Pirate, The	S. Lewis-V. Dale-B. Washburn	Aywan (S. R.)	5000 feet	
Sky Rider, The	Al Wilson-E. Clair	Universal		
Skyscrapers	Special Cast	Prod. Dist. Corp		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent	Universal		
Smarty		M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Sorrel and Son		United Artists		
Span of Life, The	Lon Chaney	M-G-M		
Sport of Kings, The		First National		
Spring Fever	Wm. Haines	M-G-M		
Spurs and Sparkplugs	F. Humes	Universal		
Squared Ring, The		Tiffany		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stolen Bride, The	M. Astor-L. Hughes	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O		
Sun of Montmartre, The	Norma Talmadge	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Surf Man, The		M-G-M		
Taking the Air	W. Berry	Paramount		
Telephone Girl, The	L. Gray-I. Harris-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Tender Hour, The	Lyon-Dove	First National		
Thanks for the Buggy Ride	Laura La Plante	Universal		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Thirteenth Chair, The	L. Barrymore	M-G-M		
Three Miles Up	Al Wilson	Universal		
Three Twins, The		M-G-M		
Three Wax Men, The	Veidt-Jannings-Krauss	E. M. Fadman, Inc		
Thrill Chaser, The	Alberta Vaughn	F. B. O		
Thumbs Down	Special Cast	Sterling Pictures		
Thunderhoofs	Rex (Horse)-J. Marlowe	Universal		
Thunder Mountain	Ranger (Dog)	F. B. O		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The (tentative)	W.C.Fields-M.Brian	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Terry	George O'Hara	F. B. O		
Trailing Shadows	Edmund Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Twelve Miles Out	J.Gilbert-E.Torrence	M-G-M		
Two Arabian Knights	W. Boyd-E. Taylor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez- E. Brent	Paramount		
Undressed		Sterling Pictures		
Up and At 'Em	Dick Talmadge	Universal		
Vagabond Prince, The	Colman-Banky	United Artists		
Vamp 'Till Ready (tentative)	Special Cast	M-G-M		
Vanity Fair	Pola Negri	Paramount		
Viennese Lovers	Philbin-Hersholt	Universal		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Wag Lady, The		M-G-M		
War Birds		M-G-M		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver	Paramount		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
We Americans		Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount		
Wedding March, The (road show)	von Stroheim	Paramount		
We're All Gamblers	Meighan-Nissen	Paramount		
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec 4
What Will People Say?		M-G-M		
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
White Eagle, The	Buck Jones	Fox		
White Heat	Special Cast	M-G-M		
White Pants Willie	Johnny Hines	First National		
Who Goes Where?	C. Murray	First National		
Whose Baby	Alberta Vaughn	F. B. O		
Wide Open	D. Grace-G. Darmond	Sunset (S.R.)	5000 feet	
Wife, The	Special Cast	M-G-M		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester, The		F. B. O		
Wine, Women and Broadway		F. B. O		
Wine, Women and Song		Asher-Small-Rogers (producers)		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winner, The	Charles Ray	Chadwick		
Woman Disputed, The	N. Talmadge	United Artists		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman on Trail, The	Negri-Cortez	Paramount		
Woman Who Did Not Care		Lumas		
Women and Wives		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O		
Yes-Man, The	Harry Langdon	First National		
Your Brother and Mine		American Cinema		
Yours to Command	G. O'Hara-S. Palmer	F. B. O		
You Too	Special Cast	M-G-M		
Yukon Trail, The		Universal		



"Slide, Kelly, Slide" — Metro-Goldwyn-Mayer, Embassy Theatre, New York City

Telegraph: "Just about breaks up ball game. Moves with speed and precision of hero's 'phantom ball.' Has the works—comedy, pathos, heart interest and thrills. There isn't dull moment, nor actor in cast who doesn't deserve word of praise."

Evening World: "One of best movies, and so far as our limited knowledge can reach, the baseball classic, in prose and drama, of all time. Directorially we could find no fault; photographically none could criticize, and if there's a better cast put together in any one picture on Broadway then this reviewer has missed it."

Graphic: "William Haines slid in on another hit. Brings to the screen greatest baseball film ever made. Humor, thrills and romance built around call, 'Play ball!' and in center of it all young Haines, better than in 'Brown of Harvard.'"

World: "Mr. Haines now stands upon his own feet as worthy wearer of robe of dignity which Metro-Goldwyn-Mayer has but recently thrown about him."

Evening Sun: "With clever human acting, cleverer subtitles and flavorous, atmospheric humor and sentiment, it represents as good a show as one has a right to expect and deserves to be an exceptional success."

Journal: "Gave the customers everything but ice cream cones and hot dogs. Haines is perfect in his type of role—fresh youngster who finally enlists sympathy. In thrilling game he cracks out homer, with man on first, and wins not only pennant but heroine."

News: "Ought to hit long run on Broadway. If baseball and Bill Haines both strike your fancy, there's entertainment galore for you. Is swift-flowing; there are baseball thrills and human interest."

American: "Will win pennant at box office. Is packed with laughter and pathos, love and thrills."

Times: "No slackness to this picture. William Haines gives capital performance. Film plunges on from the first chapter and goes right through without any intermission. Interest is well sustained and comedy is excellent."

"Slide, Kelly, Slide" — Metro-Goldwyn - Mayer, State Theatre, Los Angeles

Times: "A he-man romance of the baseball diamond and quite as emphatically entertaining as the title suggests. However, the diamond sequences are not too complicated to be followed by the sex that is usually uninitiated in 'the great American game' and then Haines has a good profile. So, you see, even the ladies can't lose by seeing it. And the atmosphere of the game is all there. But the titles take care of the humor. They are very funny without being actually obtrusive."

News: "'Slide, Kelly, Slide,' more than came up to expectations. If it isn't rated high among the best films of 1927, this writer has missed a guess. Metro-Goldwyn-Mayer can be proud of this Edward Sedgwick play. It is well balanced, has well-timed laughs and pathos and, above all, it has an intensely human story that should appeal to men and women alike."

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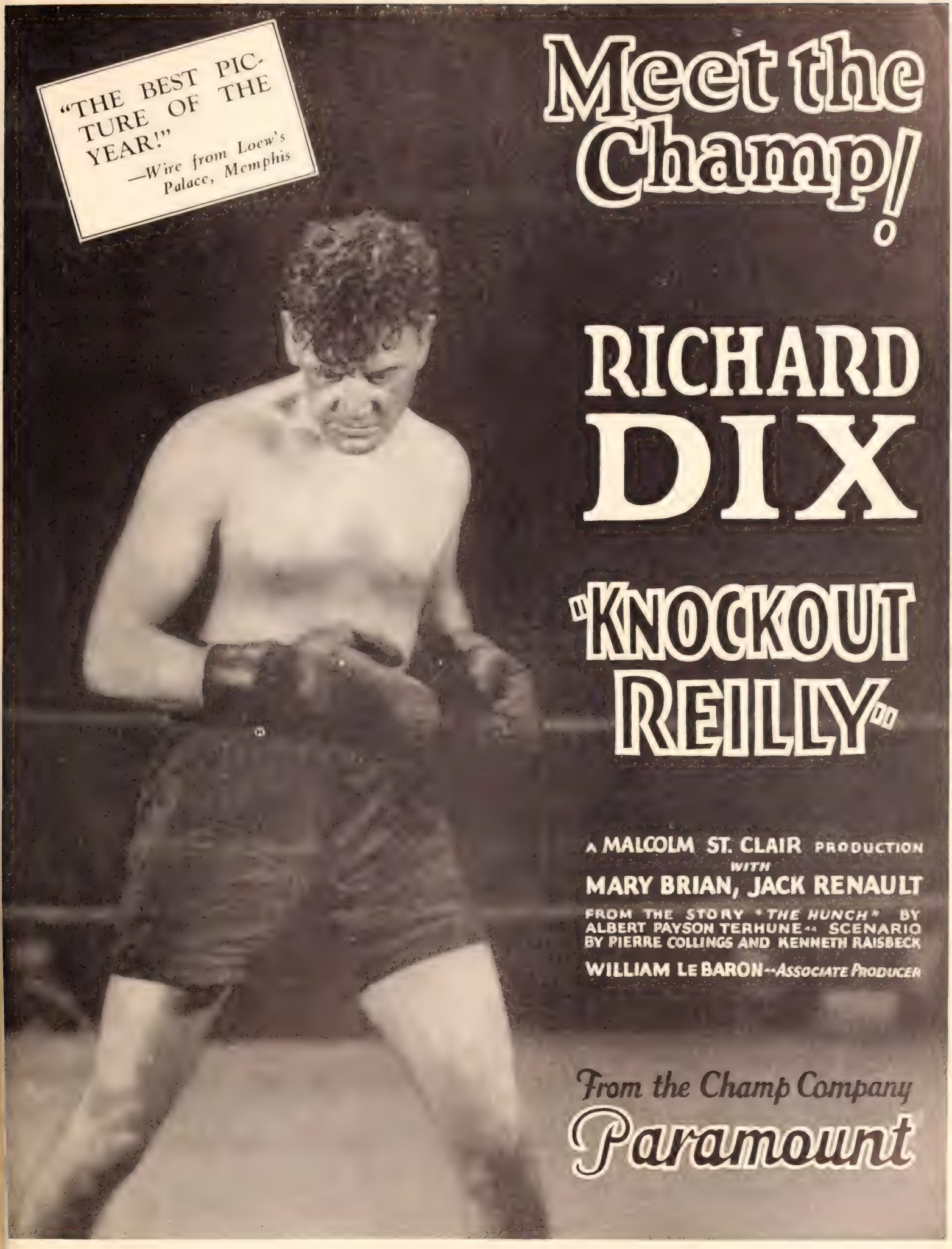
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in

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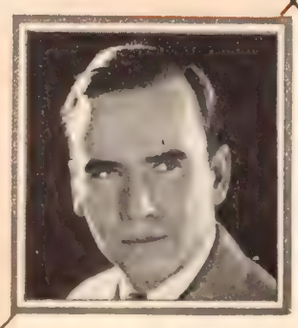


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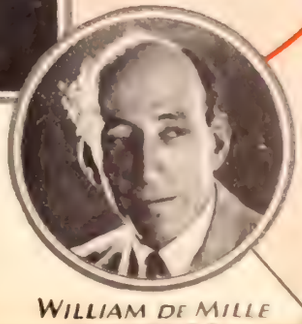
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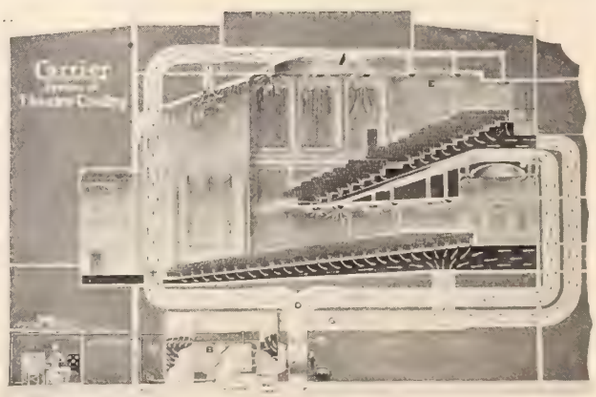
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A prize fighter and his manager in high society







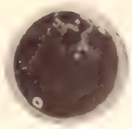
A Madison Sq. Garden battle held in a 5th Ave. mansion

FOX profit picture









With
GEORGE O'BRIEN
EDMUND LOWE
Based on the Stage hit by
James Gleason and Richard Taber
Scenario by Philip Klein
ALFRED GREEN
Production

—it's a knockout!

Coming—The Greatest Drama of the Year—7th HEAVEN

The Champion!

Which would you rather have for a personal appearance in your house, the Champion himself or his challengers? The conqueror with a record or the Tom, Dick and Harrys who brag that they can lick him?

If mere claims brought championships, a flyweight could have Tunney's crown.

A champion doesn't just happen.

He becomes one on performance.

It's the champion that draws the big gates at fabulous prices. It's the champion's name that is on everyone's lips. It's the champion that people want, that multitudes fight to see.

Pathe News didn't get the

championship by claiming it but by *earning* it.

For sixteen years it has been on the very top of the motion picture heap, and by the grace of God, hard work and brain power it's going to stay there.

It's easy to claim; but to expect something bigger and better in news reels over night is akin to expecting babies to be born 16 years old, equipped with a college education.

When you book the Pathe News *you're getting a news reel,* with a name that's worth *millions of dollars* to the exhibitors of the United States.

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.

GREAT! JUST RIGHT! BEST EVER!



F. B. O.
VAUGHN
COMEDIES
HIT
EVERYWHERE

Joseph P. Kennedy
presents

Alberta Vaughn
in
AIN'T LOVE FUNNY

Directed by
Del Andrews

PRODUCED AND DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA, Inc.



In the NEW YORK STRAND beginning **MAY 7** and

Over the big K-A CIRCUIT

The snappiest, most delectable feast of comedy you'd want to see. You know what Langdon can do for you at the box office. May days mean gay days when you can give them entertainment as good as this.

H. C. WEAVER PRODUCTIONS *Present*

"EYES *of the* TOTEM"

with WANDA HAWLEY *and* TOM SANTSCHI

What would you do if *your* young daughter, in her innocence, was lured to the private rooms of the wickedest dive keeper in a big city?

To her heroic, self sacrificing mother came one course of action; to the Chief of Police another; to the boy who loved the girl still another, and his was the quickest.

Presenting a climax that for fury, realism and suspense is truly terrific.

Look at the names of the cast. Look at the picture. Then look for a date to set it in.

Pathépicture

TRADE MARK



SHORT TALKS

ON

SHORT FEATURES

---Outside the Contract

A large part of the value of any product is represented by the advertising and the service that are not mentioned in the contract. Ivory soap, Arrow collars and Buick automobiles might be just as good without advertising, but they would not sell as well and would not make as much money for the dealer.

Educational Pictures make money for exhibitors, not only because they are of the highest quality as entertainment, but also because they are supported by extensive national advertising and powerful exploitation tie-ups. They are the only short features that have had consistent national advertising.

A popular brand means as much to the dealer in motion picture entertainment as to the dealer in groceries, or in clothing.



EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons

President

Member, Motion Picture Producers and Distributors of America, Inc. ◆ ◆ ◆ ◆ WILL H. HAYS, President

Again! an *Educational Picture* WINS



The Hugo Riesenfeld GOLD MEDAL For the Best Short Feature of the Year

The Hugo Riesenfeld Gold Medal was established in 1925 to be given each year to the outstanding Short Feature of the year. Two medals have been awarded. Each has been won by an *Educational* release.

EDUCATIONAL'S DOMINATION OF THE SHORT FEATURE FIELD IS PROVED AGAIN!

"THE VISION"

Suggested by Sir John Millais' famous painting "Speak! Speak!" Directed by Arthur Maude. Photographed by Technicolor Process. Voted the finest Short Subject released in 1926.

The Riesenfeld Award Committee is an exhibitor's committee, made up of some of the country's finest showmen—Harold B. Franklin, Joseph Plunkett, David J. Chatkin and Frank Newman. Its verdict is the verdict of the theatre—of the box-office.

Romance Productions

Produced by Romance Productions, Inc.
EUGENE H. ROTH, President



will dominate almost any program. The Riesenfeld Award and the publicity it brings make them more valuable to you now than ever before.

Get *Educational's* big feature press sheets on these two-reel classics in natural colors and play them NOW.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, *President*

A Word to Beginners!

DON'T CLAIM that you are going to have newsreel facilities even equal to the world-wide resources of the HEARST INTERNATIONAL NEWSREEL organization—

The exhibitor will laugh at you!—
if you don't watch out!

DON'T CLAIM from the cradle, that you can find men equal to the heroes of the camera who provide the thrills the world has marvelled at in the HEARST INTERNATIONAL NEWSREEL—

The exhibitor will laugh at you!—
if you don't watch out!

DON'T CLAIM that infantile blood can toddle through the problems that have been met and mastered over a decade by the vigorously adult HEARST INTERNATIONAL NEWSREEL organization—

The exhibitor will laugh at you!—
if you don't watch out!

DON'T CLAIM that the fates that are kind to babes in arms will provide you publicity value equal to the nation-wide chain of newspapers that daily publicize the HEARST INTERNATIONAL NEWSREEL—

The exhibitor will laugh at you!—
if you don't watch out!

DON'T CLAIM that you are doing any more right now than "hoping against hope"—

YOU'LL DIE LAUGHING AT YOURSELF!

UNIVERSAL

Twice each week—
Year in—year out!

Released Through
UNIVERSAL

INTERNATIONAL NEWSREEL

Hearst produced—Hearst publicised!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

What Could Be Sweeter?

COLUMBIA PICTURES are accorded an enthusiastic reception by fans and critics wherever they are shown.

***Showmanship Brains* and *Box-Office Acumen* have established COLUMBIA indisputably among the recognized leaders in the industry.**

***Big Circuits* and leading *First-Run* houses buy and play COLUMBIA PICTURES**

because—

They know COLUMBIA can be relied upon to deliver a *Dependable*, High-Quality Box-Office Product *at all times.*

They know they don't have to *wait* for *Real* pictures from COLUMBIA—

They Get Them—

CONSISTENTLY!

Exchanges Everywhere

Chicago Daily Tribune

You Might Have Read About This in the Papers

"Stolen Pleasures" Quite Like Life.

"STOLEN PLEASURES"
Produced by Columbia.
Directed by Harry Cohn
Presented at the
Admiral and Randolph theaters.
THE CAST
Doris Manning..... Helen Chadwick
Mrs Bradley ..... Dorothy Revier
John Manning..... Gayne Whitman
Herbert Bradley .....Harlan Tucker
Guy Summers.....Ramon Ripley

By Mae Tinee.

Good morning!

Jealousy is the whip that makes the mare go in this picture.

Two husbands entertain the green-eyed monster and let it roar. As a result much happens to teach the boys a needed lesson.

"Stolen Pleasures" is sensational but reasonable. The jams the characters find themselves in are just the sort you read about in the papers every day or so. Primitive passions unleashed make an exhibition of themselves. It's all most exciting and convincing, really.

The picture is well produced. The cast is splendid. It seemed SO nice to see Helene Chadwick again! I can't understand why she doesn't appear more often, for besides being an able actress she has a most delightful and appealing personality.

New York American

ANOTHER WORTHY COLUMBIA PICTURE IN 'PRICE OF HONOR'

By REGINA CANNON.

"T[illegible]

Lays Trap for Hero

[illegible] has been self-inflicted.

Still, the best-laid plans of mice and [illegible] go astray, and so the [illegible] rats [illegible] in the rubbish heap and the young man is [illegible] to trial. He is [illegible] an [illegible] verdict.

[illegible]

Convincing Story

[illegible] cut, interesting and convincing.

COLUMBIA PICTURES

COLUMBIA—*Bigger Than Ever in 1927-1928 with* "THE PERFECT THIRTY"

It's All in The News

Latest News on Films in the Making

Reviews of Them When They're Made

Their Box-office Tale in Key Cities

A Check-up on Them Everywhere

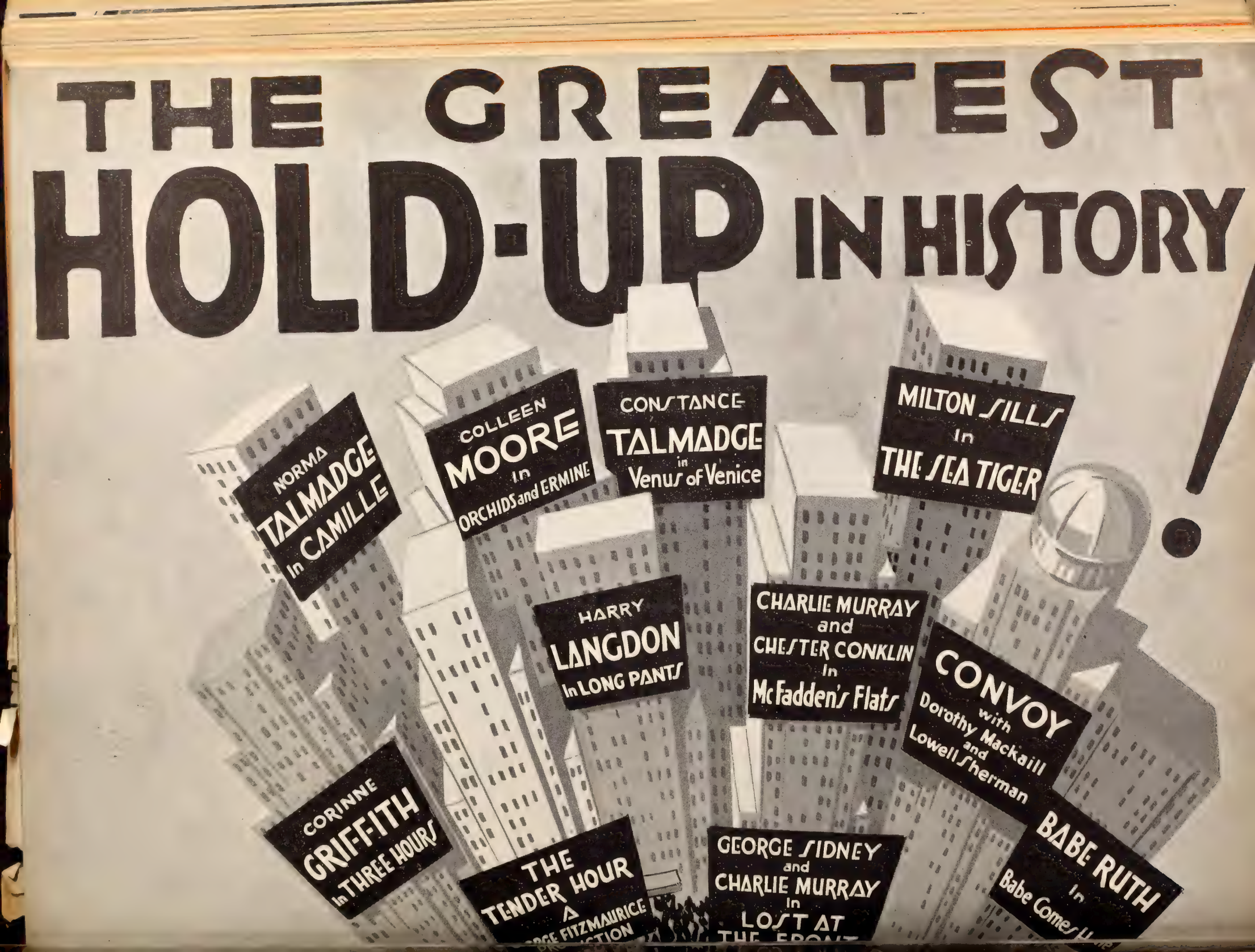
Exploitation That Sold Them

Footage and Release Date

And an Index to It All in

MOTION PICTURE NEWS BOOKING GUIDE


Ask us another!
1—WHO is the noted screen star pictured on this page?
2—WHO has been hailed by press and public as the greatest of all screen comedians?
3—WHAT comedy broke all laugh records at N. Y. Strand premiere?
4—Complete the following quotation from thousands of showmen:—"You can't lose with L_____!"
5—WHAT is Harry Langdon's latest and greatest box office success?
First National Pictures
HARRY LANGDON
in "LONG PANTS"
PRODUCED BY HARRY LANGDON CORPORATION
FIRST NATIONAL'S BIG 11
IS THE ANSWER TO every BOX-OFFICE PROBLEM
Picture Producers and Distributors of America Inc.—Will H. Hays


THE GREATEST
HOLD-UP IN HISTORY
NORMA TALMADGE In CAMILLE
COLLEEN MOORE In ORCHIDS and ERMINE
CONSTANCE TALMADGE in Venus of Venice
MILTON SILLS In THE SEA TIGER
HARRY LANGDON In LONG PANTS
CHARLIE MURRAY and CHESTER CONKLIN In McFadden's Flats
CONVOY with Dorothy Mackaill and Lowell Sherman
CORINNE GRIFFITH In THREE HOURS
THE TENDER HOUR A
GEORGE SIDNEY and CHARLIE MURRAY In LOST AT THE
BABE RUTH In Babe Comes



Yes Sir!

They'll hold up your box-office records against any weather - -

Never worry about summer heat when the marquee reads "First National Today"-

11 (*count 'em*) big time sensations that'll keep winter crowds filling your theatre in the hottest August Sun - - - - -

Get in NOW-while the chances are good-

FIRST NATIONAL

is your *only* protection this *Spring-Summer*

HARRISON REPORTS

"The Notorious Lady—A good drama of the sort that the average picture-goer will enjoy. Women in particular should like it, as there is a great deal of human interest developed . . . Barbara Bedford awakes considerable sympathy as the heroine who tries to live down her 'past' and goes in search of her husband who is reported to have died. Lewis Stone is an artist; he does well as the hero . . . Thrills abound . . . The suspense holds to the finish . . ."

CHICAGO ELECTS

"The reappearance of Barbara Bedford in The Notorious Lady makes me want to utter a few cheers. This young woman seems to me one of the most promising of all the younger screen stars . . . Lewis Stone plays with her in this picture. All in all, The Notorious Lady is enacted by a 14-karat group of players . . . If you feel you like him and Barbara as much as I do, you'll probably vote The Notorious Lady a first-rate adventure tale." – Chicago American

"The NOTORIOUS LADY"

Presented by SAM E. RORK with

LEWIS STONE

BARBARA BEDFORD and FRANCIS McDONALD

Adapted by Jane Murfin

from Sir Patrick Hastings' novel "The River"

A KING BAGGOT Production

First National Pictures

A First National Picture

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President

Motion Picture News

Volume XXXV NEW YORK CITY, APRIL 22, 1927 No. 16

Hollywood at First-Hand

Third of Series of Articles on the Production Centre

By William A. Johnston

¶ Big pictures in the making, with variety of theme, new blood, unique treatment.
¶ "The Patent Leather Kid" is vital, distinctive. Barthelmess in his finest role since "Tol'able David."
¶ Independent producers likely to be favored in First National's future production policy.
¶ Universal out after first honors. "Uncle Tom's Cabin" and the attitude of the South.
¶ Paul Leni, in "The Cat and the Canary," gives the screen mystery play a big push forward; makes furniture talk and hallways tell a story.
¶ The new kind of picture bringing the new kind of theatre. There'll be long-run picture houses everywhere.
¶ And—a change in the first-run complexion is likely.
¶ The big opportunity for Short Subjects is here. Shortening of feature protection in the downtown theatres and how it is going to help short subjects.

HOLLYWOOD, April 7.

IT doesn't take long for the word to get about here of big pictures in the making. The tip was given me here and there on "The Patent Leather Kid" and the opportunity came along yesterday to see a good part of the picture with R. A. Rowland, in the studio projection rooms at Burbank.

The heavy war sequences are now being shot, up at Camp Lewis, Washington. I saw two powerful war scenes, unusual, too, showing the receiving and operating hospitals just back of the trenches. In these, another young player comes into the limelight, Mollie O'Day, a sister of Sally O'Neill. Her acting is real and touching, taking full advantage of an exceptional part. They seem to be making these youngsters out here on all sides, as Griffith alone did in the earlier days.

Barthelmess is at his best. He has done no work to equal his title part here since "Tol'able David."

A Big, Vital Picture

The earlier part of the picture, all of which will be greatly snapped up, of course, in the editing, is characterization building. Yet, it is a big and vital picture in itself with Barthelmess in a most finished performance against backgrounds only made possible by such studio facilities as the huge Burbank studio possesses. Through the camera's eye are shown the vast crowds, elevated railway and night life in general of, seemingly, a big section of New York's east side. Barthelmess is in genuine action in the ring; he refused to have a double. The New York City of 1917 is most faithfully produced; there's a wealth of interest in this phase alone.

Like "Wings," this picture is thoroughly distinctive, so much so that it cannot be broadly classed as war stuff. The story is one of the vital kind that writes itself and so very largely makes itself in pictures. Rowland has had it up his sleeve for a big trick. The theme is that of a daring and scrappy prize fighter who turns yellow at the thought of bullets and bayonets, an east side Beau Brummel pug who has never felt the thrill of patriotism. There are some "Star Spangled Banner" climaxes in it which should get audiences up from their theatre seats with real emotion added to the

William A. Johnston's Survey

reverence always expressed for the national anthem.

"Camille," Norma Talmadge's last picture for First National, has been sent East. I am sorry to have missed seeing it before the New York opening, which I note is to be at the Globe Theatre on April 21st. I hear excellent reports, particularly of the work of Gilbert Roland, who plays opposite Norma.

Sam Rork's present release has also been finished and goes forth under the catchy title of "Pierre of the Ritz." Lewis Stone in the title part is at his best. There is a notable long shot of the modern hotel with its luxury and jazz madness, carrying the eye through corridors, restaurants and peacock alleys from one New York avenue to another. The picture has narrative length, character delineation and is good box-office.

With the Stanley interests now in control of First National, it is to be assumed that they will have much to say about the future production policy. John McGuirk is a powerful figure. No changes have been indicated as yet, but I gather that the independent producer will be favored. That, at least, is to be greatly hoped for.

Colleen Moore is at work on "Naughty But Nice." George Fitzmaurice is in the production of "The Tender Hour"; Charles Brabin is directing "Diamonds in the Rough." Alexander Korda, the former Ufa director and Maria Corda, brought to this country by R. A. Rowland, will shortly be in action. Their last picture made abroad, for Fox, was billed in Holland while I was there.

The unit scheme of production is in force at First National with John McCormick at the head and in touch with the unit chiefs; Al and Ray Rockett, Carey Wilson, Charles Rogers, Wid Gunning and Frank Griffin.

Universal's Imposing Line-Up

Universal is another company that is out after first honors this year; and here again and without hesitation I can call the exhibitors' attention to a line-up of best seller books, stage successes, and talent that looks like well- and ambitiously-planned box-office.

"Uncle Tom's Cabin" is the big one. Production started six months ago, and the scene I watched when I happened in the studio was numbered 1649. Harry Pollard is facing a tense job of cutting. But he has really been studying out the picture for the past two years, and has it clearly visualized. Much research has been done. The book is the whole basis of the picture. The stage play—and indeed all previous efforts at reproduction—would be semi-burlesque today.

I asked General Manager Henningson about the South's attitude toward the picture.

"We are not worrying," he said. "Even if such a territory were partly lost that loss will be more than made up by big foreign sales. The book, you know, is one of the best known in all the world; there have been twenty-seven translations of it.

"But we do not anticipate any trouble in the South; on the contrary, we look to the South for its heaviest box-office. The fidelity with which the picture portrays the ante-bellum South cannot fail to excite wide interest. With all due regard to the South's sensitiveness over the past and her present racial situation, we are presenting the picture with a clear foreword, emphasizing the fact that slavery was only an economic phase in the evolution of this great section. The people there will, I am sure, be bound to see the picture; and because it is well done, it will do well and do good, too."

What Leni Has Done

Another special is "The Cat and the Canary." This is Paul Leni's first American production, and this mystery play was a wise selection for this master of suggestive effects. A few years ago we about came to the decision that the screen could not successfully portray these weird thrillers of the stage in which sound and the human voice played so vital a part. Leni uses photography and sets to pro-

of the Production Situation

duce the same eerie effects. He actually makes furniture talk; a long deserted hallway tells a story; he calls attention to a door by making it oversize and gets attention without taking it from the action in the foreground. We have not had thus far such screen psychology. This picture will score. I had heard much about it in New York, and those reports are fully verified here.

Leni follows "The Cat and the Canary" with Earl Derr Biggers' "The Chinese Parrott" and Victor Hugo's "The Man Who Laughs," with Conrad Veidt in the title role.

Harry Pollard will produce Edna Ferber's best seller "Showboat."

The stage successes: "Cheating Cheaters," and "We Americans" are scheduled; also "Alias the Deacon," "A Pair of Silk Stockings," "The Four Flusher," "Polish Blood," "The Third Party."

More books are Curwood's "Back to God's Country," "The Crimson Hour," Mary Roberts Rinehart's "Finders Keepers," P. G. Wodehouse's "The Small Bachelor."

Then there are the Reginald Dennys.

Certainly an imposing schedule.

Universal, too, it will be noted, comes in for its share of Hollywood's foreign invasion—with Paul Leni, Conrad Veidt and Ivan Moskine.

New Kinds of Theatres

In a recent article I spoke of the changing type of picture here. Of course, we have been striving for "specials" right along. But formerly they came along at the rate of one or two a year, per company, or individual producer. To-day it is, evidently, more the regular order of production. They are not necessarily the big, spectacular type, but rather the theme of broader appeal within this country and embracing as well, the entertainment satisfaction of the peoples of other lands. Talent, technique, sets—all are of a much higher and more general order.

Better stories, too, are available today, in published form. And, also, production is looking about on a broad scale for original and strong screen stories founded upon world romance—history, biography, and great modern events.

There is a marked departure from the regular routine of pictures bearing the Simon pure brand of Times Square and Hollywood.

And so it follows that our theatres will change—are already changing—to meet this change in production, to bring together the new kind of picture and the new kind of people who inevitably respond.

We used to use legitimate houses for the special picture. Now we are going to have long-run picture houses everywhere. All this, of course, with certain and present restrictions and amendments.

Let us take Los Angeles as a criterion for the cities of the country.

Today the Million-Dollar Theatre, Grauman's Egyptian, the Carthay Circle, the Criterion, the Forum, make a group of five theatres with long-run policies. Just now they house, respectively, "Sorrows of Satan," "Old Ironsides," "What Price Glory," "Beloved Rogue," and "Yankee Clipper."

The Metropolitan and Loew's State, two large and costly theatres, representative of the first-run fleet of theatres the country over, are today giving what is virtually a mixed bill, featuring presentations along with the picture.

So the question naturally arises:

Are the much-vaunted first-run palaces to take a secondary place so far as picture entertainment is concerned? Are they to be known as week-runs rather than first-runs? Are they to depend upon considerable attractions other than feature pictures and make their appeal to the public along these mixed bill lines?

Short Subjects to the Front

That brings up the matter of short subjects, for one thing.

Perhaps the big opportunity for short features, the one they have so valiantly fought for, is now here. Are they to get into their deserved limelight by finding the first-runs

Hollywood in Review—By William A. Johnston

reaching hungrily after them and adequately promoting them to the public—as feature entertainment?

I put the question to Warren Doane, general manager of the Hal Roach studios. Hal Roach, be it known, has stood steadily, these several years, for the feature quality of the two-reel comedy. He stands just as sturdily today and it now looks as if he were coming into his own.

"The opportunity is here," said Doane; and he called my attention to another phase of the week-run situation. The downtown theatres, he pointed out, don't give the protection to features they formerly gave. The outlying neighborhood houses follow with the same picture within a week. Unless one follows the newspapers very closely, it would seem that the feature is playing day and date, all along the theatre line.

So the other attractions will count with the public; and the exhibitor will quickly awaken to this fact and play up the short feature in his advertising.

"Provided," he emphasized, "they are worth it.

"Here at the Roach studios we are out for production quality, and concentrating on it. We don't believe that anything else will count—certainly not without this requisite. All the ballyhoo in the world won't make features out of short subjects unless they are features. That is what we are after. Our distributing affairs we have put entirely in the capable hands of Metro-Goldwyn-Mayer. We are out for the production goal."

So, it appears, are others. It is safe to predict a big year in short subjects, much activity on a higher plane of endeavor and some hectic competition.

Hollywood Productions is starring Edward Everett Horton in a series for Paramount release. I saw the first of these at the Metropolitan projection rooms. It is snappy, funny and clean.

Taylor Holmes and Leah Baird are making a series of comedies after the story style of the Sidney Drew subjects.

Studios in Full Swing

The Educational and Christie studios are in full swing. Universal and Fox will devote this year a large part of their heavy production budgets to short subjects; so will F.B.O.

Arthur Maude, whose "Vision" received the Riesenfeld medal for the best short subject of 1926, has just finished another remarkable two-reel feature in technicolor. It is titled "Making the American Flag," and features Francis X. Bushman as George Washington, and Enid Bennett as Betsy Ross. Johnny Walker and Alice Calhoun play the romantic parts in a story written by Maude. The picture was received with cheers at the preview here at the West Lake Theatre.

Here is a short feature—in every sense of the word, "feature."

It is the first of a series in technicolor on great moments in history. The next will be "The Alamo." The producing company is Colorcraft.

All in all, it looks like a big short subject year.

Charles Christie figures that the situation on two-reel comedies will not be greatly changed—as to their volume. The advent of Paramount and Metro-Goldwyn-Mayer into this field will be offset by the reduction in these releases on the part of Educational and Pathe. He estimates no more than 190 two-reel comedies from all four concerns, which about equalled the combined releases (of two-reelers) by Educational and Pathe last year.

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PICTURES AND PEOPLE



Cecil B. De Mille arrives in New York for the "King of Kings" opening, with Mrs. De Mille, Miss Cecilia De Mille and Jeanie Macpherson. (Wide World Photo.)

Swedish Film Taste

AN American film came in first in a contest recently, conducted by the *Stockholm Filmjournalen* to determine the most popular film of 1926. The results were as follows: "The Volga Boatman," 960 votes; "Variety," 920; "The Big Parade," 880; "The Dancing Fool," 850; "The Merry Widow," 840; "Faust," 840; "Son of the Sheik," 810; "Adjutant Stahl," 800; "Kiki," 770; and "Jerusalem," 730.



Photograph of Vilma Banky and Rod La Rocque at their engagement party at Samuel Goldwyn's home, telephoned by the A. T. & T. to leading Associated Press offices

By Any Other Name

WHEN Joseph P. Kennedy, president of F.B.O., signed Goldie Flynn, a chorus girl in "Criss Cross," it was decided to change her name for screen purposes to the more euphonious Elinor King, and the young lady started on her way to Hollywood under that cognomen—but before she arrived there a letter was received by Mr. Kennedy from another young lady who informed him that Elinor King was her real name and that she had been using it in pictures for six years, so couldn't he find some other name for Miss Flynn? As a result, the former chorister had been rechristened Eileen King by the time she stepped off the train in Hollywood.



Vera Steadman, Christie comedienne appearing in comedies for Educational release, poses for the photographer in a gracefully exotic costume



W. C. Smith, who has been elected president of the Pathe club as successor to L. S. Diamond, resigned, and will pilot the destinies of that live crowd.

Up the Ladder

TWO well deserved promotions in the Fox publicity department by Vivian M. Moses have been given the official O.K. of James R. Grainger, Daniel Doherty succeeds Gerald K. Rudolph, resigned, as publicity manager, and Joel Swenson becomes assistant publicity manager. Doherty has been with the department for two years, prior to which



A. P. Younger, Metro-Goldwyn-Mayer writer, who was responsible for both the original story and the continuity on "Slide, Kelly, Slide," directed by Sedgwick



You've heard of Baby Stars—here is a real one hatching out. Snookums, who is the baby in "The Newlyweds and Their Baby" comedies adapted by Stern Bros. from the George McManus cartoons, has broken through the shell of popularity with a smash



Perhaps none of the newer and younger players has more individuality and charm than Janet Gaynor, whose latest role is Diane in Fox Films' "7th Heaven."

Special Laemmle Stamp

IN order to give rush inter-office communications precedence over routine mail at Universal City, a special stamp has been designed and put into use, bearing a picture of Carl Laemmle and the words "Universal City Studio Post."



Moe Mark (seated) signing the contract for "The Better 'Ole" at the Strand Theatre, New York City. The other Mark, Stanley and Warner Bros. executives, left to right, are: A. P. Waxman, Joe Plunkett, Abe Sablosky, Abe Einstein and Morris Safier

Schwartzman Moves

SAMUEL J. SCHWARTZMAN, counsellor at law, who handles legal affairs for such eminent persons as Dr. Hugo Riesenfeld, Milt Gross, Harry Hershfield, Cliff Sterrett and many others, not to overlook the Motion Picture News, has removed his law office to 220 West 42nd Street, where he will be in the heart of film affairs.

Wurtzel and Seiler Here

SOL M. WURTZEL, superintendent of the Fox West Coast studios, and Lew Seiler, who recently finished directing Tom Mix in "Outlaws of Red River," arrived in New York this week on a vacation trip, making the trip by boat through the Panama Canal.



Director John Francis Dillon, Priscilla Bonner and Lewis Stone admiring the painting of Miss Bonner done by one of the First National studio artists and used in Sam E. Rork's production, "His Son." It will be shipped east for display purposes, after which Miss Bonner will place it in her home



F. W. Murnau, directing "Sunrise" for Fox Films, and once a Max Reinhardt player himself, entertains Reinhardt on the set; left to right—Rochus Gliese, Murnau's art director; Iris Tree, Murnau, Reinhardt, Mrs. Emil Jannings, and Dr. Hans Vollmoeller, author of "The Miracle"

Back from the Tyrol

JOHN FORD, Fox director who rose to fame with "The Iron Horse," arrived in New York from Europe a few days ago, and continued on to the West Coast on Tuesday afternoon. He spent some little time in the Bavarian and Austrian Tyrol, shooting atmosphere for his probable next picture, as yet untitled.

Negri to Vacation

POLA NEGRI will arrive in New York on April 24th and two days later will sail on the *Berengaria* for a two months' vacation in Poland, France and Germany. Her current picture, "The Woman on Trial," is nearing completion.

Bowling Championship

HIRLAGRAPH'S bowling five wins the championship of the M.P. League Bowling Tournament, its final standing being 64—17. Fox stands second with 54—27, and Pathe and Universal are tied for third place with 51—30.



Bob Meusel (left) and Tony Lazzeri (right) receive the print of Metro-Goldwyn-Mayer's "Slide, Kelly, Slide," as part of the ceremonies at Waterfront Park, St. Petersburg, Fla., preceding the first public showing of the picture in honor of the New York Yankees, who took part in it

Dan Doherty Ill

THE new publicity manager of Fox, Daniel Doherty, is ill at home with grippe and tonsilitis. It is expected that he will be kept away from the office for several days.

From Selling to Making

WILLIAM K. HOWARD, the director of "White Gold," who returned to the Coast to start "The Shepherd of the Hills" on Thursday, is a former film salesman—one of the few among directors. Howard went to Minneapolis as a salesman for Vitagraph, later becoming manager for Metro there. The war intervened, and when he returned he went with Universal, touring the country as special sales representative for the Stage Women's War Relief series of two reelers. On the Coast he decided to enter production and took a position as assistant director at Fox. He had advanced to a full directorship, making small program pictures of the ten-day schedule order, when a slump hit the Coast and studios shut down. Things went rather badly for a spell, with an independent picture now and then—he even returned to New York and sold film for a while—when a contract with Famous Players started the ball rolling in the right direction, since when matters have gone very well. "The Thundering Herd" established Howard as a director to be reckoned with. "Gigolo" and "White Gold" at De Mille have enhanced that reputation.

"White Gold," which is an uncompromisingly realistic piece, was filmed in sequence without a script, each situation being permitted to develop logically out of the characters' reactions. It was not planned on an amibtious scale, but it will probably do more for its company's reputation this year than many of the more lavish productions.

Howard was the surprise speaker at the get-together luncheon of the Motion Pictures Salesmen, Inc., in New York last Saturday, and was a decided hit. He told, among other things, of the influence which leading directors have on younger megaphone wielders, citing Lubitsch as the subtle influence, Murnau for technical mastery, von Stroheim for belligerent aggressiveness, Cruze for human values, Vidor as the greatest American director, Seastrom as the realist, C. B. De Mille as the executive and Griffith as the pioneer.

Dancing Feet at F.B.O.

SIX girls now playing in pictures at the F.B.O. studios won their way into the celluloid drama after dancing careers—Lorraine Eason, Jeanne Morgan, Jola Mendez, Eileen King, Thelma Hill and Sharon Lynn. This is no mere coincidence, says William Le Baron, the new vice-president in charge of production, pointing out that dancers acquire a poise and grace which are valuable in screen work, and have in addition the beauty of face and figure essential to picture success.

Wallach Colony House Manager

EDGAR WALLACH was appointed this week as house manager of the Colony Theatre in New York, succeeding Joe Marks, who is returning to Youngstown, O., where he was previously engaged in theatrical enterprises.

The Story of a Promotion

BACK of the simple announcement that the Board of Directors of United Artists Corporation has elected Miss Mary Rusk to the post of assistant treasurer lies an unusual story of loyalty and diligence and their reward. There are those who say that such things count for little in the film industry—the rise of Mary Rusk from bookkeeper to assistant treasurer is a pleasant reminder that they can and do.



Miss Mary Rusk, new assistant treasurer of United Artists Corp.

When the late Hiram Abrams came to Paramount as president he needed the services of a bookkeeper whom he could rely upon. Miss Rusk was then in the auditing department, and Mr. Abrams' personal accounts were entrusted to her.

Later, when he opened an office in the Candler Building and began working toward the organization of United Artists, he looked about for a secretary who also understood bookkeeping. The auditor of Paramount recommended Miss Rusk for the position as she was fully qualified and was familiar with Mr. Abrams' affairs in the bargain. Thus her connection with United Artists dates from its very inception.

As the years passed, her knowledge of practical film affairs grew in scope and sureness, and she was able to relieve the president of more and more routine detail. Everything went on as usual in his absence, and the confidence which he imposed in her was a tribute both to her ability and her trustworthiness.

She continues to handle these matters today, and a thousand and one details of prints, accessories and whatnot pass through her hands with efficiency and despatch. Yet she is, in manner and appearance, the very reverse of the traditional modern business woman. Quiet-voiced, modest, shy in the extreme, unfailingly even-tempered, self-effacing—surely, here is not what one would expect of a successful woman executive. But there is another side to the picture. At 8:30, Mary Rusk is at her desk, and she is there until work is finished, whether that means 5:30 or 10:30. She is wholly absorbed in her work—lives it—with no hobbies, no diversions, no distractions—yet she remains a sane, normal, well-balanced human being. Perhaps no one is more universally liked in the United Artists organization, and every member of it seemed to find pleasure in the recognition given her services. Arthur Kelly, treasurer, paid a warm tribute to her ability, and expressed satisfaction with her recent promotion.

Obtaining an interview with Miss Rusk proved difficult. She had never been interviewed before—and, she asserts, never will



Striking character types feature the Fox Films production of "Seventh Heaven," recently completed at the West Coast studios in Fox Hills. Three of them are shown above—Charles Farrel as Chico, the central male character of the piece; Albert Grau as Boul, another striking type; David Butler in a remarkable character make-up; and another pose of Farrel as Chico

be again—and attempted to evade it by preparing a written statement. When she finally saw a reporter, she insisted that her story was all in the statement—that there was nothing unusual or interesting about herself—that there was nothing to write. Perhaps a few sentences from the statement which she wrote will illustrate her character best:

"May I here pay just tribute to the splendid men with whom it has been my great privilege to work. Loyalty to those 'higher up,' who have never hesitated to help me when I needed assistance in my work, has been a joy. . . . I am happy in knowing my late advancement is due entirely to the magnanimous liberality of our chief executive. . . . When any individual is permitted to serve such men as it has been my privilege to meet in this business—his or her success is assured."



Frances Lee, Wampas Baby Star, shows Bobby Vernon, star of "Duck Out," a Bobby Vernon-Educational comedy, how easy it is to do a split. Bobby has just about decided to leave such things to his leading lady in future.

Hitt Given Coast Post

LAURANCE W. HITT, former art director of the Paramount Long Island studios, has been given a similar post at the Hollywood plant. Hitt was at one time an architect in Montreal and New York, entering picture work in 1920. After "The Passion Flower," "Smilin' Through," "Fascination," "Sherlock Holmes" and others, he joined Famous in 1922 and was made art director of the Eastern studios the following year.



Johnny Hines, C. C. Burr and their script and gag staff, assisted by Loretta, the comedian's parrot, working out laugh sequences for "White Pants Willie," his next First National feature, adapted from Elmer Davis' Liberty magazine serial



There's something funny about this somewhere. Lya de Putti has dark hair and there is only one of her—but here she is blonde twins. Her latest picture is "The Heart Thief" for Metropolitan

The Trail of Danger

THOSE who sit back comfortably in their upholstered seats in a luxurious theatre to see "The Trail of '98" will probably give little thought to the hardships endured by the unit making the picture—but the two dozen members of the cast and hundred technicians who recently returned to Los Angeles with Director Clarence Brown will not forget them in a hurry.

A month spent at an altitude of 12,000 feet in the midst of record-breaking blizzards, terrific gales and a temperature of 25 below zero proved a difficult location trip. Thousands of tons of snow on the peaks above threatened to engulf the camp at Corona, Col., and dynamite had to be used to remove some of the drifts. The high altitude made exertion difficult, and the danger of frostbite and freezing had to be contended with constantly. Brown feels, however, that he has brought back with him the most remarkable snow scenes yet filmed.



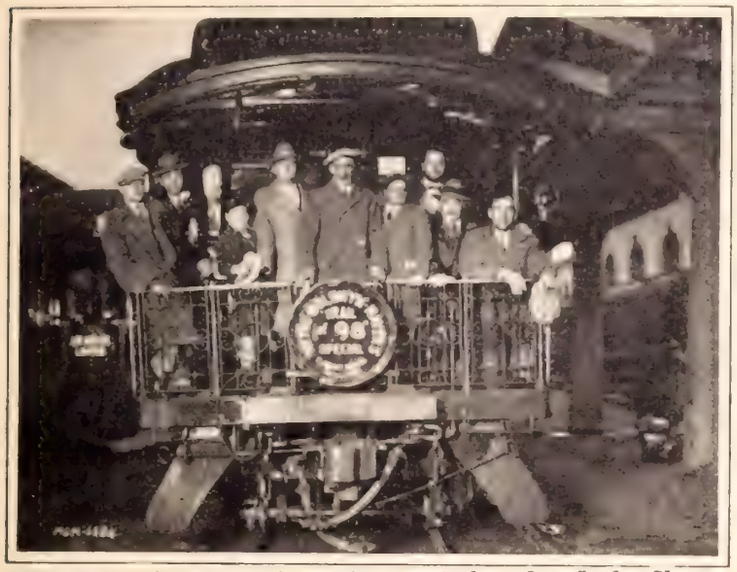
Eileen, Pat O'Malley's eldest, is pursued by the menacing Eric von Stroheim, Jr., through the two reels of "Young Hollywood," a Madeline Brandeis production for Pathe. Billy Reid, Barbara Denny, Carey McCoy, George Bosworth, Tim Holt and Mary Desmond are also in the cast

D. A. R. Picks Educationals

FOUR Educational releases are on the first published list of pictures approved by the Daughters of the American Revolution —Eugene H. Roth's three Romance productions: "The Vision," "The Blue Boy," and "The Mona Lisa," and the Robert C. Bruce Scenic Novelties.

What Does He Do in Spare Time?

GRAHAM BAKER, staff scenarist at Warner Bros., is now writing the picture play of "The Heart of Maryland." Lloyd Bacon, who directed "White Flannels" from Baker's script, will officiate. Now in course of production is "Irish Hearts," which he also wrote. In less than one year under the Warner banner, Baker has not only written these, but also "The Third Degree," "Finger Prints," "My Official Wife," "Millionaires," "The Gay Old Bird," "Matinee Ladies," "Broken Hearts of Hollywood," "Hills of Kentucky," and has collaborated on several others. At odd times he plays golf and bridge.



With a special train of 16 cars for principals and staff, the Clarence Brown company departed recently for Denver to film snow scenes of "The Trail of '98," his latest Metro-Goldwyn-Mayer production. Tully Marshall, Ralph Forbes and Harry Carey may be recognized among those on the rear platform

Pinning the Medals

SIX subjects were selected for special mention by the National Board of Review in the past fortnight—"Mr. Wu," M-G-M; "No Man's Law," Pathe; Pathe Review Nos. 18 and 19; "Afraid to Love," Paramount, and "Convoy," First National.

Foreign Offers Refused

EDDIE CANTOR has turned down offers to appear at the Hippodrome in London and the Ambassador in Paris to continue his screen career with Paramount.



The first Fox Films' European production to be released here will be "Madame Wants No Children," a light comedy directed by Alexander Korda and starring Maria Corda, shown in the above close shot. Miss Corda is highly popular on the Continent She and Director Korda are both in this country



Hans Stuewe and Elizabeth Pinajeff in a scene from "The Silent Sister," now being made by Producers International Corp., the export branch of P.D.C., at the National Studios in Berlin under the direction of Mario Bonnard

Picture News Is Vital

FRESH recognition of the genuine news value of film events recently evidenced by the Associated Press action in establishing a film department was given on Monday of this week, when telephotographs of the Vilma Banky-Rod La Rocque engagement party were sent by telephone by the A. T. & T. to A. P. offices in leading cities of the United States. Thus, for the first time, a motion picture news story was handled, words and pictures, entirely by wire.

Miss Banky is doing very nicely, thank you—as shown by her winning of the New York *Daily News* popularity contest, in which 31,370 persons voted. Ronald Colman came in second.

Irene Rich Wed

IRENE RICH, Warner Bros. star, was married to David F. Blankenhorn, Los Angeles real estate man, at Pebble Beach, Cal., last week.



Arnold, appearing in "The Missing Link" for Warner Bros., rehearses the "Alas, poor Yorick" scene under the expert supervision of Syd Chaplin, star of the production

McGowan Returning Home

WORD received in Culver City indicates that Robert McGowan, director for five years of the "Our Gang" comedies, will be back at the Hal Roach studios shortly to resume work on the series. He has been vacationing for the past three months, a rest made necessary by more than five years of consistent, hard work on one type of story with the same cast, virtually, throughout.



Elinor Fair, featured Cecil B. DeMille player, was the first passenger to try the Pullman facilities of the first "International air express," carrying passengers from Los Angeles to Ensenada, Mexico

Creating Public Favor

EVIDENCE of what may be done in a service way to influence public sentiment in favor of pictures is contained in a letter to M. J. O'Toole of the M.P.T.O.A. from Jimmie Leckie, a student in a Hamilton, Ont., school, telling how a debate on the advantages of photoplays was won through information sent him by the national exhibitor organization. Extracts follow:

"We were fortunate in winning the debate, your material being of great assistance. The vote was unanimous. A rather large audience was in attendance, some people claiming we had changed their opinions towards moving pictures from bad to favorable."

Rothacker Sails

WATTERSON R. ROTHACKER, transatlantic commuter extraordinary, sailed for Europe on Wednesday of this week, to be gone a very short time.

Comedy Scenarist on Leave

FRANK CONKLIN, the man who has written many of the Educational-Christie comedies of wedded life, has been so busy producing scripts for the new comedies for such stars as Bobby Vernon, Billy Dooley, Jimmie Adams and Neal Burns, that he is just getting around to taking his bride, formerly Grace Haskins, whom he married a year and a half ago, on their wedding trip to Europe.

Mr. Conklin has been extremely busy in the last few months and has several stories ahead for Christie. Consequently the comedy producer has given him a leave of absence, and the Conklins are now bound for Vigo, Spain. After a visit there, they will go to Paris and see the sidewalk cafes and cabarets, presumably to absorb a few Continental ideas for comedies.

Foxites to Stage Play

AT the regular meeting in May of the Fox A.C., the Fox Dramatic society will present "Nearly Newlyweds," a one-act farce by Thomas Carmody, with a cast including Joe Ornstein, Dave Ornstein, Pearl Brandeis, Gertrude Robbins, Herman Blumenfeld and Harry Goldberg.

Gest Talks on the Cinema

MORRIS GEST, theatrical impresario, who is to invade pictures with "The Darling of the Gods" for United Artists, returned to New York this week after presenting "The Miracle" to record audiences in California, and predicted that motion pictures, which he once looked down upon, were on the eve of a revolution which would see tremendous intellectual and artistic growth.

It all came about, he says, through a prize fight, a rainstorm and a bad cold. He went to the Dempsey-Tunney fight, was soaked in the rain and caught a bad cold. This, together with his financial worries and what not at that time weakened him to the point where he consented to go to California to stage "The Miracle," and what he saw while there convinced him that the films were a medium worthy of his talents.

"The Miracle" played in San Francisco for three weeks, he said, taking in $145,000 the last week. In Los Angeles it brought $535,000 in five weeks.

Schwab Turns Movie Actor

CHARLES M. SCHWAB, steel magnate, turned movie actor at the M-G-M studios the other day, when he enacted an impromptu scene under the direction of Edmund Goulding. After seeing it, Louis B. Mayer is said to have offered him a steady contract, should Bethlehem Steel go up the spout.

Actor, Stockbroker, Actor

FRANK EVANS, a character actor who plays a strenuous role in W. C. Fields' new Paramount comedy, divides his time between screen acting and stock brokerage.

Evans was one of the pioneers in celluloid circles, having appeared with Mabel Normand and Fred Mace in a 900-foot Sennett comedy, "One-Round O'Brien," which ran six consecutive seasons as a "filler" for the variety acts at Hammerstein's Victoria Theatre, now the site of the Rialto Theatre in New York. For four years Evans was a member of the famous D. W. Griffith stock company at the Biograph studios. He has played featured roles in films with Pauline Frederick, Robert Warwick and Alfred Lunt, among others.

In the Fields picture Evans will return to the screen after an absence of a few years devoted to his brokerage business. His role is that of a hard-boiled business man with a deep-rooted aversion for bill collectors. Fields is a victim of his ruthless tactics, but avenges his dignity when he returns, deluded by a hypnotist into the belief that he is a lion, and boxes the formerly ferocious Evans into a state of helplessness.

Navy Men to See "Convoy"

DURING Navy Week, starting May 30th, a special showing of "Convoy," Robert Kane's naval feature, will be held at the Norva Theatre, Norfolk, Va. Important officials of the Navy Department in Washington are expected to attend, as well as other government department heads.



Alice Terry, playing the leading role in "The Garden of Allah," Rex Ingram's production for Metro-Goldwyn, introduces "Shorty," Ingram's 65-year-old protege, to Rabah, a Bedouin dancing girl brought to Nice from Africa for this picture.

Weekly Playdates Total 48,528, *News'* Survey Shows

Four Thousand Direct Exhibitor Reports Basis of Tabulation—Over 28,000 Prints in Weekly Circulation

BY J. S. DICKERSON

THE number of playing dates for feature pictures over a given period for the United States has been the subject of much argument and of considerable variance of opinion on the part of those who have been in the best position to compile figures from actual data.

In view of this apparent lack of statistical information, especially from authoritative sources, MOTION PICTURE NEWS has tabulated from four thousand direct exhibitor reports percentage figures from which accurate playing date data has been obtainable.

The grand total of these figures show that 48,528 actual theatre playing dates are available each week in 14,877 theatres (non-theatrical bookings not counted) and that 28,565 prints work one or more times per week to fill the above number of playing dates.

Divided into groups according to the number of days each theatre plays an attraction, the following data is disclosed:

Indefinite runs in theatres devoted exclusively to pictures, not counting producer-owned pre-view houses, road shows, or the occasional hold-over attraction, is compiled at 80. The number of new playing dates in this group at an average run of two and one half weeks is 32. The weekly change group shows 590 houses, with obviously, 590 new playing dates weekly.

Analysis in Detail

Two thousand, two hundred and thirty houses change twice per week and require 4,460 new shows. In the three-times-per-week group there are 4,070 theatres. These houses use 12,210 changes of program.

Changing four times per week there are 1,550 theatres and the number of bills used is 6,200. Only 530 theatres change 5 times per week, but this group requires 2,650 programs.

The daily change houses have been divided into two parts, the first being the houses that are open every day (a six and seven day week counted as a unit) and the second group being the theatres in all towns of less than 1,500 population where , while a daily change policy is universal, the number of days per week the theatres are open varies from one to seven.

In the daily change group playing every day, the NEWS figures show 1,450 houses requiring 8,700 programs. The second group of 4,377 theatres (towns of 1,500 and less) shows an average operating policy of three and one-eighth days per week which, when multiplied by the number of houses, 4,377, gives 15,750 shows used each week in the group.

The number of shows in both subdivisions in the daily change group is 24,450.

Placed in a table the above figures are as follows:

	No. Theatres
Indefinite runs (as designated)..	80
Weekly change runs.....	590
Twice per week changes.....	2,230
Three changes per week.....	4,070
Four changes per week.....	1,550
Five changes per week.....	530
Daily change houses (above 1,500)	1,450
Daily change houses (less than 1,500)	4,377
Total	14,877

Determining Numbers of Prints

Figures showing the number of prints needed to play the 48,528 dates are secured by the following method: prints needed for indefinite run new shows are 32, for the weekly change houses 590, for twice-a-week houses, allowing three days for transportation and inspection between the week-run and twice-a-week group, 4,460; for the three times weekly group 8,140 prints (two days allowed for transportation), and for the four day change houses, with two prints working, 3,100 are required.

Thirteen hundred and twenty prints are figured to serve the 530 houses in the five change per week houses and in the daily change group of houses running every day, 4,350 prints per week are estimated as being needed. The 4,377 small town houses operating on an average of three and one-eighth days per week, estimating the transportation, inspection and lost time in booking as five and one-half days per week, should need 6,565 prints.

The total of these figures is 28,565.

It will be noted that 5,827 houses are still in the daily change class and that the second largest group is the three-change-per-week theatre, 4,070 being in this classification.

Adding these two gives 9,897, slightly less than two-thirds of the number of houses playing pictures once per week or more. The large number of prints required to serve the daily change houses, 10,915, having a total weekly number of playing dates amounting to 22,378 invites conjecture as to the cost of physical distribution in comparison to the gross revenue, except where the daily change house is considered strictly on a basis of volume of business accruing from an investment and fixed overhead that cannot be changed, except in the matter of selling expenses.

In the number of weekly change houses, no allowance has been made for specials that are from time to time held over by the split-week policy theatres. If these engagements were actually counted over a year the number of week runs would without doubt be materially increased. Just what the increase would be, however, is only a guess. The same rule should apply to the weekly run policy theatres but since information of this nature could not be secured at any cost, the NEWS figures have necessarily been compiled on the announced policy of the houses considered and makes no allowance for exceptions.

Ontario Has Wider Distribution of British Films

THE first definite financial move toward the encouragement of British Empire moving pictures in the Province of Ontario was taken March 25 at the sitting of the Provincial Legislature at Toronto when an appropriation of $130,625 was voted for the Ontario Government's Motion Picture Studio at Trenton, Ontario.

In announcing the item, Hon. J. D. Monteith, Provincial Treasurer, told the Legislature that the Ontario Government had decided to give support to the campaign for wider distribution of British pictures in Canada. The appropriation of $130,625, which was considerably more than for the same studio last year, was adopted without a dissenting voice.

Record Number of Repeat Performances for "Big Parade" and "Ben-Hur"

METRO-GOLDWYN-MAYER claims establishment of another world's record for roadshows with "The Big Parade" and "Ben-Hur." "The Big Parade" has played, up to the present time, thirty-three "repeat" engagements in the first-run houses where it has been road-showed throughout the country. "Ben-Hur" has repeated in thirteen cities, making a total of forty-six second runs for these two specials, which have not yet been generally released, and establishing a precedent in motion picture history for repeats on road show film within such a short space of time, states M-G-M.

Dates Set for Paramount Regional Convention

Sessions at New York, Chicago, San Francisco; Production Program Announced at Meetings

ADVICES from the Paramount home office state that the coming international sales convention will be held this year in three cities, New York, Chicago and San Francisco. The New York sessions run May 2nd to 5th, those in Chicago May 7th to 10th and in San Francisco May 14th to 17th. The New York meetings will be held at the Hotel Pennsylvania, at the Drake Hotel in Chicago, and those in San Francisco at the Whitcomb Hotel.

What Paramount executives declare will be the company's outstanding production program will be presented to the field forces at these sessions, which will be significant in that they mark the company's re-entry into the short feature field. Sidney R. Kent, who will preside at the meetings, will define the company's policy of handling the program of features and short features. Jesse L. Lasky and Emanuel Cohen, director of short feature production, will tell of the product for the new season.

Between 400 and 500 production and sales representatives will attend the three conventions, while the foreign delegation, which begins to arrive in New York this week, will represent more than fifty countries.

Home office executives who will attend the conventions are Sidney R. Kent, Eugene J. Zukor, Sam Katz, Jesse L. Lasky, Walter Wanger, B. P. Schulberg, Owen Davis, Emanuel Cohen, George W. Weeks, Emil E. Shauer, John D. Clark, Phil Reisman, George Schaefer, M. H. Lewis, Mel Shauer, George M. Spidell, G. B. J. Frawley, Charles E. McCarthy, Russell Holman, A. O. Dillenbeck, Leon Bamberger, Dr. Emanuel Stern, Sam Dembow, James A. Clark, Monte Katterjohn, Henry Salsbury, Randolph Rogers, John Butler, E. Gelsey, John J. Gain, L. Sarecky, Louis Swarts, Stanley Waite, Miles F. Gibbons, Joseph H. Seidelman, O. R. Geyer.

From the foreign field will come John Cecil Graham, I. Blumenthal, John W. Hicks, Jr., O. V. Traggardh, Montague Goldman, Fred Martin, Earl St. John, Ben Simmons, J. Hamson, Herman Lorber, Adolphe Osso, Carl P. York, Albert Deane, John L. Day, W. C. Winship, R. A. Loomis, C. C. Margon, Harry Novak, Tom D. Cochrane, Clarence C. Margon.

Members of the field force attending the three conventions follow:

NEW YORK CONVENTION
GEORGE J. SCHAEFER, Division Manager

Boston—Tom H. Bailey, W. H. Erbb, J. F. Shea, K. G. Robinson, E. Ruff, J. F. Gubbins, Chas. Mekleburg, J. H. Stevens, J. Moore, T. F. Duane, A. M. Kane, J. Kennedy, J. L. Harris.

New Haven—John D. Powers, J. A. Callahan, J. C. Leighton, H. Germaine, A. E. Poulton.

Portland—A. Bevan, J. L. Cronin, E. C. Bradley, G. M. Richardson, L. W. Hughes.

New Jersey—M. S. Kusell, A. Gebhart, R. J. Fannon, M. Uris.

Albany—H. H. Goldstein, H. Bassett, F. L. Frechette, O. R. Rieffel, C. G. Eastman, R. D. Hayes, R. Grossman.

Philadelphia—W. E. Smith, P. A. Bloch, M. S. Landow, K. A. Suelke, Beverley Griffith, R. J. O'Rourke, Ulrik Smith, L. Lang, Vincent O'Donnell.

Washington—H. Hunter, J. Oulahan, D. Morrow, H. Thompson, J. Walsh, H. Davidson, H. Beiersdorf, R. Grace, W. Waters.

Wilkesbarre—Fred H. Myers, Jr., C. C. Charles, W. A. Devonshire, J. F. Kirby, Harold J. Keohoe, Herman Rubin.

Atlanta—H. G. Ballance, E. B. Price, Fred Unger, J. C. Whitlock, C. H. E. Felder, Phil Longdon, Paul Wilson, O. L. Freeman, D. Prince.

Memphis—C. E. Hilgers, C. J. Raley, R. V. Reagin, J. N. Talley, A. C. Field.

Charlotte—R. B. Wilbanks, Henry Owen, Ed Crowell, E. M. Adams, J. W. Dorland, Mark Kister, Jr.

Jacksonville—Scott E. Chestnutt, Walter Klements, M. L. Stevens, B. P. Stiles, E. B. Price, Ralph Kay.

Buffalo—E. M. Kempner, J. H. Moran, E. R. Brink, M. Rose, W. F. Bork, E. A. Williams, M. W. Kempner.

Brooklyn—F. T. Murray, Al Ferrari, N. Kurtz, E. H. Bell, Miss Lillian Bergson.

New York—J. A. Hammell, J. J. Unger, Lester W. Adler, E. W. Sweigert, D. B. Price, Max Broad, W. A. Leith, Paul Goldman, K. Flynn, L. J. Cushing, Morris Gluck.

Canadian Offices—St. John exchange, P. J. Hogan and Ralph Thorne; Montreal exchange, Ed. English, Tommy Dowbiggan and John Levitt; Toronto exchange, Jack Hunter, H. R. Patter, H. Q. Burns, Irvin Waterstreet, Syd. Taube, Lloyd Hatfield, Ed. Stuckey, Joe Killackey, Mel Levenson, W. J. O'Neill, M. A. Milligan and A. C. Benson.

CHICAGO CONVENTION
PHIL REISMAN, Division Manager

Columbus—J. Maurice Ridge, Harry W. Dodge, C. E. Kratz, T. L. Irwin, C. W. Powers, E. R. Custer, G. H. Peterson, J. C. Calhoun, Mel Evidon.

Cleveland—E. H. Brauer, J. Himmelein, M. S. Cummins, Max Greenwald, Wm. K. Selman, C. W. Scheuch, Carl Hohage, Ed. V. Kelly.

Pittsburgh—J. E. Fontaine, E. M. Stuve, C. W. Perry, D. Kimelman, G. A. Robb, B. Sugarman, R. E. Caskey, M. Simon, J. T. McGreevey, D. Brown.

Cincinnati—Lou Foster, Lon Muchmore, J. P. Hamilton, Le Noir Zaiser, Ed. Cook, Grady McGlosson, Mike Spanagel, Tom Saunders, Hugh Owen.

Indianapolis—F. E. Wagoner, C. C. Nieman, A. J. Schmalz, D. C. Newman, V. V. Huddleston, M. W. Elliott, H. G. Reckley, H. H. Burn.

Louisville—Wm. B. Kelley, Nat B. Kaplan, A. L. Hancock, Walter W. Erwin, Harry Mouth, A. H. Kaufman.

Detroit—O. W. Bolle, J. E. Ryder, C. J. Bell, T. M. Harper, R. H. Ramsey, R. G. Williams, E. M. Canty, D. E. Rose.

Chicago—H. A. Ross, N. F. Agney, H. A. Washburn, J. O. Kent, A. W. Friemel, H. F. Neill, W. P. Weins, Dave Ross, E. J. Wall, M. B. Gore, E. T. Smith, Henry Busback.

Milwaukee—G. A. Smith, J. V. Lenahan, R. J. Bassett, J. A. Kraker, J. P. Gruwell, W. D. Washburn, F. G. Felzman.

Peoria—E. L. Goldberg, Allen V. Burke, Harry R. Hamburg, M. Whitmoyer, Milton Ettinger, Harry Hurley.

Minneapolis—Ben Blotcky, E. J. Frace, A. R. Anderson, Fred Benno, Wm. M. Grant, Ernest Hill, Everett Lovelatt, C. F. Rose, Charles Jackson, L. H. Coen, G. E. Ackers.

Sioux Falls—D. H. Ruliffson, T. F. Tucker, F. R. Anderson, E. D. Nash, J. R. Fritcher, B. Bergen.

SAN FRANCISCO CONVENTION
JOHN D. CLARK, Division Manager

St. Louis—M. Schweitzer, A. S. Carr, W. A. Sandel, W. F. De Frenne, R. D. Thomson, Wm. Weiss, R. J. McManus, J. T. McBride.

Portland—H. Neal East, A. R. Taylor, L. G. Stang, Hal Vaughn, V. A. Whitcomb, C. W. Hudson.

Seattle—George P. Endert, A. A. Haley, M. Segel, H. S. Hoke, H. Eagles, R. E. Dunagan, H. S. Lawrence, R. C. Brown.

Kansas City—R. C. LiBeau, A. H. Cole, J. H. States, Murrel Hillyer, Sam B. Stoll, J. Roy Young, W. D. Woods, R. E. Carnie, Paul de Outo, Tom W. Edwards, J. T. Manfre, A. J. Eimones, Ben Abrams.

Salt Lake City—Louis Marcus, L. J. McGinley, A. W. Smith, A. K. Shopherd, F. H. Smith, C. G. Epperson, E. M. Loy, F. S. Gulbransen, F. J. Murphy, Joseph A. English.

Denver—H. W. Braly, Samuel Henley, A. L. Johnson, C. H. Watson, C. J. Duer, Olof Wog, E. I. Reed, Ansel Knowles, J. C. Rodman.

San Francisco—J. J. Patridge, J. M. Bettencourt, C. A. Reeder, G. F. Sullivan, H. W. Haustein, Allen Usher, J. J. Donohue, J. P. Myers.

Los Angeles—C. N. Peacock, Frank Clark, L. R. Scamahorn, M. C. Burles, I. G. White, H. Swift, H. B. Davis, R. Price, H. Haas.

Des Moines—A. W. Nicholls, R. M. Copeland, H. H. Savereide, P. W. Robbins, E. R. Rushing, C. W. Nobiling, L. F. Morgan, M. E. Anderson, B. Barnett.

Dallas—J. B. Dugger, Oscar Morgan, Ralph Larned, Curtis Dunham, J. L. Lyne, John Cunningham, Neal B. Houston, P. P. Reynold, C. E. House, Jack McCarty, J. A. Muchmore.

Omaha—A. Mendenhall, W. E. Barker, I. W. Fischer, T. M. Eckert, E. E. Gruenberg, E. I. Rubin, H. J. Tardy.

Oklahoma City—R. E. Heffner, W. A. Ford, W. D. Bobb, Curtis Logan, John W. Davis, C. E. Lindsey, J. W. Loewe.

New Orleans—H. F. Wilkes, E. E. Shinn, Charles Dees, Wm. Shiell, Jr., Floyd Murphy.

San Antonio—H. E. Pickett, M. W. Vaughn, R. A. Kern, Slater O'Hare, L. W. McClintock, Charles Karr.

Canadian Offices—Vancouver exchange, Wm. Hansher, Jack Marshall, Gordon Walgleish; Calgary exchange, W. O. Kelly and Doug. MacNeill; Winnipeg exchange, A. E. Ritchie, Robert Hutchinson and Dave Brickman.

Sunday Show Ordinance Introduced in Nashville

SUNDAY motion picture shows in Tennessee are sought in a bill introduced in the House of Representatives, Nashville, Tennn., April 6th, by the Shelby County delegation.

Unlike the act passed in 1923 and vetoed by Governor Austin Peary, the present bill applies not only to Memphis, which is located in Shelby County, but to the entire State of Tennessee. The bill would repeal the act of 1923, which prohibited Sunday showings anywhere in the State.

In the 1925 General Assembly the Shelby delegation succeeded in passing an act that gave Memphis alone the right to have Sunday showings.

Hartford Resigns; Production Not Affected

THE reported resignation of David M. Hartford as director general of David M. Hartford Productions, Inc., has been confirmed by A. J. Moeller, president of American Cinema Association, for whom the Hartford unit produces. Mr. Moeller declared that Mr. Hartford's move will in no way affect the production program of A.C.A.

The Hartford producing organization has purchased thirty stories, eighteen of which will be produced for the coming season.

Several Theatre Projects in New England

Six new theatre construction projects were launched this week in New England. P. and D. Theatres, Inc., have awarded contracts to Ralph W. Perkins for the erection of a 2,300-seat house at Washington and Dodge Streets in Salem, Mass. James H. Bickford and Sons have been commissioned to prepare plans for the structure which will be typically colonial in architecture. It is planned to have the theatre ready by November 1.

The razing of a building on Moody Street, Waltham, Mass., for the site of a 2,200-seat theatre which the Moody Theatre Trust will build, has been started. David Weinstock is having plans drawn by Edward T. Wiley for a 1,100-seat theatre in Hartford for which G. Cudemo has the general contract. The house will be ready for opening on November 1.

The Blanchard Brothers at Southbridge, Mass., have let contracts for the reconstruction of the Blanchard Theatre, recently destroyed by fire. The house will be ready by Thanksgiving and will be 100 by 70 feet. J. E. Kelley, architect, has let contracts for the Park Theatre for J. J. Donovan at Taunton. This theatre will seat about 1,800. Bids were closed this week for a Philbin Bros. theatre to be built in Chicopee, Mass. The Philbin Bros. who closed their theatre in Clinton some months ago, are now remodeling the structure into an apartment house.

Riesenfeld to Direct Colony Sept. 1

Laemmle Announces Signing This Week; Films to Dominate



Hugo Riesenfeld

DR. HUGO RIESENFELD, one of Broadway's pioneers in the presentation and musical settings of motion pictures, has been signed to become managing director of the Colony Theatre in New York on September 1, when Universal takes the house over as a presentation theatre, it was announced this week by Carl Laemmle upon his arrival in the East. The Universal president paid high tribute to the reputation and ability of Dr. Riesenfeld, and said that he was confident he would make the Colony one of the most popular houses on Broadway.

Dr. Riesenfeld, in a subsequent interview, indicated the policy he would follow, pointing out his determination to base his entire presentation upon the picture itself.

"The picture shall be first, last and all the time," he said. "In presentations, everything else will be only a temporary means of catching the eye or the attention of the audience, of getting them into the theatre, and of supplying a musical and colorful or emotional frame for the motion picture itself.

"For instance, I don't want to give opera in the Colony unless it lends itself to the feature picture of the moment. A picture should be surrounded only by what it can stand.

"I will have an exceptional orchestra—not the biggest on Broadway, but, I hope, the best. The music will appeal to popular taste. It will not be highbrow. I shall devote a great deal of time to the discovery of novelties, both in pictures and in presentation. I am going to pay great attention to short subjects. Their presentation will be handled with the same care as features. In brief, I mean to make the Colony Theatre a mecca for those New Yorkers who want to see excellent pictures presented under the most favorable conditions."

Over Two-Hundred Short Features from Paramount During the Coming Year

THE short subjects department of Paramount will have a releasing schedule of 208 short features during the ensuing season, according to Emanuel Cohen, director of Paramount short feature production, who promises an announcement of the complete Paramount group of shorts within a few weeks.

Besides the bi-weekly issues of the Paramount newsreel, the list of short subjects will include 26 Krazy Kat cartoons from Winkler Pictures, Inc., and 26 Out of the Inkwell cartoons to be made by Out of the Inkwell Films, Inc. Five novelties and five short comedies and comedy dramas will also be produced by the Winkler Company for distribution through Paramount.

De Forest Plans Campaign

Prospect of Sharp Competition Looms, With Vitaphone, Movietone, Photophone and New Foreign Devices

LEE DE FOREST, inventor of the Phonofilm, returned from Europe this week, where he has been recording subjects in England, France and Spain, with the announcement that he would inaugurate an intensive drive shortly to bring Phonofilm into wide use in competition with Vitaphone.

Prospects of a legal battle also appeared when he referred to his patent suit against Fox-Case. Should this succeed he expects to proceed against other companies operating on the principle of photographing the sound record on the edge of the film. Vitaphone continues to strain every resource in making installations keep pace with the demand, and a pool of five companies is still negotiating for the Photophone, in which the General Electric, the Radio Corporation of America and Westinghouse are interested. Fox-Case is proceeding rapidly with recording and the signing of talent, Ben Bernie being the latest "name" mentioned in this connection.

Barney Balaban, a director of First National, stated this week that talking films would come up for discussion at the annual meeting next week in Atlantic City. A low priced installation, within reach of small theatres, is ready, he said. This is presumably Photophone.

To these prospects of a talking picture war is added the announcement that a German device will shortly be placed on the market here. No details are forthcoming. Two such apparatuses are now being shown in Germany, one of them, the Tri-Ergon, being a Ufa project.

Experiments in this direction by two Italian engineers, Lamberto Pineschi and Arturo Quintiliani, are reported by Consul H. D. Finley at Naples to the Department of Commerce. It has been demonstrated in Paris before the Sorbonne, and before the noted physicist, Branley.

Lesser Theatres Group Busy

Plan Chain of A Hundred California Houses; Levy Curtails Louisville Interests; Switows Plan Fifty

SOL LESSER, Colonel Fred Levy and Mike Rosenberg, operating under the Principal Pictures Corporation, which Lesser headed for many years, plan a circuit of about one hundred theatres in California in addition to their producing activities through Master Pictures Corporation. There are already about twelve houses in the chain, which has been active since Mr. Lesser's return from Europe.

Principal Pictures will carry on a survey of the small towns of California and will acquire or build in those towns which haven't "adequate facilities." In the event of the materialization of the program outlined the Lesser's group of houses will be the chief rival of West Coast Theatres of which Lesser a short time was a chief figure.

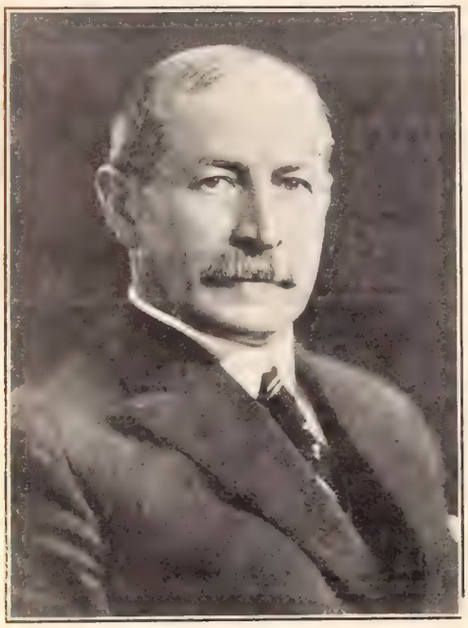
Fifty theatres in 1928 is the goal set by M. Switow & Sons Enterprises, Louisville, formed following purchase of the interests of Col. Fred Levy and Lee Goldberg in Louisville, Lexington and Danville.

The purchase brought the total in the chain to 25, and steady acquisition of houses in Kentucky and Indiana will double the number during the year.

The deal with Levy and Goldberg involved the Kentucky here, the Kentucky and Ada Meade, Lexington, and the new Kentucky, Danville. It in no way affects the partners' interests in the Strand Amusement Co., which operates a chain in Kentucky and Indiana.

Eisele's Death Mourned in Business World

William Fox Pays Tribute to Departed Company Treasurer; Had Many Important Interests



John C. Eisele

WILLIAM FOX paid high tribute to John Eisele, deceased treasurer of the Fox Film Company, in a statement issued this week, which read, "John Eisele was a lifelong friend and business associate and his untimely death is a great shock to me, as it must be to his legion of friends. Death has never called a kindlier man or a truer friend, and no one will ever quite fill his place."

Mr. Eisele died suddenly Thursday morning, April 7th, from an attack of acute indigestion. He complained of not feeling well last month after returning from a survey of Fox production activities but, after receiving medical care, he was apparently fully restored to health, and attended his many business interests. Mr. Eisele had just finished presiding over a meeting of the Washington Trust Company executive committee in the company's Newark, N.J., offices when he was stricken.

He is survived by his widow, Mrs. Anna E. Eisele, and four sons, all of whom were associated with their father in the firm of Eisele & King. The family home is at 591 Clifton Avenue, Newark. Mr. Eisele was 67 years old.

Mr. Eisele was born in Newark and started his business career at the age of fourteen as assistant to a silversmith. In 1894 he and Nathaniel King formed a partnership as representatives of the Equitable Life Insurance Company. This agency soon developed into the largest in the country, and it was here that Mr. Eisele laid the foundation of his fortune. Later Eisele & King became a brokerage firm, and the insurance business was carried on by H. W. Maull & Co., in which the original partners retained a two-thirds interest.

On February 6, 1915, Mr. Eisele took the post of director and treasurer of Fox Film Corporation. With William Fox he had a large share in formulating the financial policy that developed the corporation into its present position in the motion picture industry. He was also much interested in production activities.

Mr. Eisele owned many choice corners of property in lower New York and in Newark. Many times he made use of his knowledge of real estate for Fox Films. He purchased the new Fox Hills studio in Westwood, Cal., the largest motion picture studio on the West Coast. It covers an area of 140 acres.

At the time of his death Mr. Eisele was a director of the Fidelity Union Trust Company, the West Side Trust Company and the Security Savings Bank; president of the Lincoln Building and Loan Association and the Norfolk Building and Loan Association, all of Newark, and director of the Public National Bank of New York.

War on Theatre Lotteries

Theatre Practice of Prizes for Lucky Seat Holders or Drawings Condemned in Massachusetts

THE lid has been clamped down on theatre lotteries which have been running rampant in a large number of the motion picture houses in New England during recent months.

Starting with an edict against all lotteries in motion picture theatres by Superintendent Michael J. Crowley of the Boston Police, Attorney General Arthur K. Reading has issued a similar edict but much broader in scope, taking in lotteries of every kind. As a result of the attorney general's action, two large carnivals scheduled for next week have been called off.

It has been the practice of many theatres, to stimulate patronage, to give away articles of various values, from victrolas to automobiles to lucky seat holders or in drawings made with more or less regularity. The Attorney General has notified police heads throughout the state that such lotteries are prohibited, no matter in what form they are operated, and he has ordered the prizes thus offered to be seized and confiscated. While no such drastic action has been taken during the two or three days since the edict was issued, police chiefs have issued warnings and all lotteries have been ordered brought to an immediate close. The edict extends to church fairs as well as other forms.

Brooklyn Broadvue Plans Spring Building

The Brooklyn Broadvue Company, Cleveland, Ohio, which has just completed the Broadvue Theatre announces a building program for the spring which surpases all other programs announced. On Lake Shore Boulevard at Huntmere Road work has already been started on a building which will house a 1500-seat motion picture theatre, seven stores on the ground floor, and seven suites on the second floor. The building is to be completed by Labor Day. The Union Square Theatre, at Union Avenue and East 114th Street, seating 1,700 will be completed no later than April. Plans have been made and a contract let for a 2,000-seat house on Lorain Avenue and West 118th Street. This will be a two-story structure with stores and suites. Also, the Shaw-Hayden Theatre, recently purchased by the company is to be entirely remodeled and rebuilt so as to double the present seating capacity of 900. Room will be made for a balcony and the entire auditorium floor space will be altered, the walls alone to remain unchanged. Nocola Petti who has been successful in planning the majority of the recent local picture houses, is planning the alterations at the Shaw Hayden. Not content with these houses which are actually in process of construction, Meyer Fine, heading the Brooklyn-Broadvue Company says that a surprise announcement will soon be made about a new 3000-seat house.

Will Feel Harrisburg on Daylight Saving Question

With six committees appointed from the membership of the various business men's luncheon club of Harrisburg, Penn., to canvass the sentiment of the city on the question of whether daylight saving should be restored to Harrisburg this year, the theatre interests are vitally interested in the outcome of the probe. The ordinance has had a lapse of one season but the Lions Club, which is sponsoring the movement, proposes putting daylight saving in force from April 24 to September 25. The theatres, as a whole, are opposed to the proposition.

The city of Duluth decisively defeated a daylight saving ordinance at its municipal election, held this week. The ordinance provided for setting clocks ahead one hour during the summer.

Loew's, Inc., to Lease New Louisville House

Louisville is to have another modern new theatre, a $1,500,000 house, to be built on part of the old St. Joseph's Infirmary property. Work on the new theatre will start within thirty days. It is to be leased by Loew's, Inc., of New York. The plans call for one of the largest and finest theatres in the South, to be of the de luxe type, with a seating capacity of more than 3,500.

Minneapolis Theatre Co. Erecting $2,000,000 House

The Minneapolis Theatre Co., which is building the $2,000,000 Minneapolis theatre at La Salle Avenue and Ninth Street, Minneapolis, took out a permit this week for the foundations for the structure. The cost of the work is set at $40,000, and is scheduled for completion on June 1.

Roxy to Address M. P. T. O. Convention

Woodhull Announces Proposed Amendments Regarding Elections



S. L. Rothafel

IN line with his policy of a constructive business program for the M.P.T.O.A. national convention at Columbus, June 7th, 8th and 9th, President R. F. Woodhull this week announced that S. L. Rothafel (Roxy) would be present and address the delegates.

He is the first of the experts to be chosen to lead discussions at the convention on business topics. Roxy's subject will be "Showmanship," in which he is, by universal agreement, a master. Roxy will also speak at the convention banquet, and will be the guest of the organization during his stay in Columbus.

As the managing director of the world's biggest theatre, Roxy will bring to the exhibitors a vital message on showmanship, Mr. Woodhull pointed out.

Mr. Woodhull also announced that an amendment has been regularly proposed to the constitution which changes the procedure associated with the election of the board of directors. There are thirty members to be elected and the proposed amendment provides that at the convention in Columbus ten of these are to be elected for a period of three years, ten additional directors for a period of two years and ten additional directors for a period of one year and that at each succeeding national convention ten directors are to be elected for a period of three years.

Another amendment proposed which Mr. Woodhull announced is that an amendment may be made to the constitution at any convention and proposed from the floor of the convention to be referred to the committee on amendments if a two-thirds vote is obtained in favor of the the same providing that such amendment be proposed at least one day previous to the final vote being taken upon the same.

Laemmle, in East, Shows Strong Enthusiasm

CARL LAEMMLE, president of Universal, who arrived in New York quietly several days ago in connection with the purchase of several circuits to be added to Universal Chain Theatres, expressed great enthusiasm this week over the special productions in work at Universal City for next season.

"Uncle Tom's Cabin," he predicted, would take its place in film history alongside of "The Birth of a Nation" as the epic of a period in American history. Final shots on this will be made before the end of this month, he said.

The Universal head also spoke with the utmost enthusiasm of "War Eagles," a picture dealing with the U. S. aviation service during the World War. This is now in the cutting stage, he said, and from present appearances promises to be outstanding among the several war pictures of the season's output.

Mr. Laemmle plans to return to the West Coast in a few days.

"Chang"

MAKING natives and wild beasts of the jungle play a dramatic story is the amazing achievement of Merian C. Cooper and Ernest Schoedsack.

The scenario was written in New York before these hardy adventurers stepped on a boat outbound for a remote corner of Siam. They had already shown in "Grass" that they could capture authentic screen records of the biggest of all struggles—man in combat with the primitive, but they were still to show that they could do this to the complete satisfaction of the box-office. Paramount believed they could—and put up cold cash to back the belief. The result eminently justifies the hazard.

So Cooper and Schoedsack took the script and went to Siam. There, through months of patient work and physical danger mutely revealed by the picture itself, they literally dramatized the jungle and brought back what is probably the most unique picture ever made.

There is tremendous appeal in the fight of the little native family against the jungle terrors, culminating in the massed attack of the elephants that smashes everything in sight. No staged thrill could ever bear so authentic a stamp of reality. It is one of the high moments of the screen.

But the adventurous producers have not forgotten that to be dramatic a picture must also be at moments comic. Here the near-human monkeys come into play. Or that it must have its tender interludes; so the child is snatched away just in time to escape the thundering stampede of the elephants. These are only instances—there are many others—of the perfection with which the job has been done.

"Chang" is a great picture, by all odds the finest of its type. It is an extraordinary combination of melodramatic thrill with the wild, almost deadly beauty of the primitive. In theme, it is vital and irresistible. And in action, it moves along with swing and tempo straight to its dramatic goal.

The accompanying music score, arranged by Dr. Hugo Riesenfeld, is admirable and adds another to the long list of his successes.

At the Rivoli, New York, when the picture was privately shown this week, the screen suddenly enlarged, through the Magnascope process, at the climax of the massed attack. The effect is like opening a huge window on a new world. For the whole industry, this is what "Chang," the picture, itself does.—O. C.

Importance of New French Projector Is Discounted Here

FROM Paris comes the report this week that a new motion picture projector has been demonstrated which would reduce film footage by one-half. This machine, according to the reports, shows only seven images per second instead of the customary sixteen.

Judging from past developments in the field of continuous projection, it is evident that the new French machine is following these lines. The so-called continuous projectors dispense with intermittent movement, and mirror and lens systems bring about the substitution of each succeeding image.

Continuous projectors have been built in this country and have also been introduced from abroad. Some of these have already shown good projection results at speeds as slow as four or five images a second. The complexity of these machines and the fact that there is no particular demand for projecting pictures at slower than normal speeds are assigned as causes for failure to adopt them for general use here.

The claim advanced for this new French machine—that it will reduce projection speed and thus cut down film footage—is of questionable merit, as sixteen or more images must be viewed per second to get the illusion of the smooth motion of objects at normal speed—P.M.A.

Salesmen Dine Managers

First Attempt of N. Y. Salesmen and Film Board to "Get-To-Gether" Promises Well

THE first "Get-To-Gether" luncheon of The Motion Picture Salesmen, Inc., and members of the New York Film Board of Trade was held on Saturday afternoon, April 9th at the Hotel Astor. The meeting was largely attended and is said to be the first attempt of its kind in this city to bring about a better understanding between men of both organizations.

Representatives of both organizations agreed that better relations would inevitably follow the suggested move to appoint committees from both bodies to sit in on future salesmen and board meetings.

Among the speakers of the day were Felix Feist, manager of distribution for Metro-Goldwyn-Mayer; G. W. Wolf, president of M. P. Salesmen, Inc.; Charles Rosenzweig, exchange manager in New York for F.B.O. and president of the Film Board of Trade; Louis Phillips, secretary of the F.B. of T.; and William K. Howard, former film salesman and now director with Cecil B. De Mille. Arthur James acted as toastmaster and in addition to introducing the several speakers also read a letter from Will Hays.

Mr. Feist named the three requisites of a successful salesman from his point of view: Good Health; Knowledge of Product; and Sincere Enthusiasm. He also dwelt on the importance of honesty and tact, illustrating the latter characteristic with a fitting story.

The Will Hays letter commended an occasion which would tend to cultivate a better relationship between salesmen, exhibitors and the film boards of trade. It stressed the importance of salesmen in the industry and their ability to sell film—and to sell it in a way which would reduce controversies to a minimum. The letter further stated: "We do not consider that 'honesty' should be practiced solely or chiefly because it is 'the best policy.' That would be putting a glorious precept upon a low plane. But it is the best policy all the same. I would translate preachment into practice, theory into application even to the point of fetching ideals down to 'brass tacks.'"

Charles Rosensweig then paid tribute to G. W. Wolf, whose efforts were largely responsible for bringing about the "Get-To-Gether" movement. He seconded the motion that committees be appointed by both organizations to sit in at their respective meetings and also spoke of the relationship between sales manager and salesman—adding: "No contract was ever turned down because it was too good."

Louis Phillips further seconded the move of appointing committees from both organizations to better observe the working of each, further stating that there was no room in the industry for dishonest dealings and that those who attained success through those methods, paid a high price.

Toastmaster James then introduced William K. Howard, director with Producers Distributing Corp., whose picture "White Gold" goes into the Roxy this week. Mr. Howard was on familiar ground, having at one time worked as a salesman out of a Minneapolis exchange. He spoke of the difficulties encountered by salesmen of the Northwest, such as ploughing through snowdrifts, mud and other unpleasant obstacles during his calls in that territory. Mr. Howard told several good stories and also gave some interesting ratings of whom he considers the foremost directors.

Motion Picture Salesmen, Inc., who attended the luncheon included President J. W. Wolf, Vice-president Jack Ellis, Secretary Vice-president Matty Kahn, Treasurer Saul Trauner, Recording Secretary Morris H. Markowitz, Financial Secretary M. Rappaport, Historian J. W. Goldstein, Trustees Jack Dillon and Solomon Title, Sergeant-at-Arms Jules Jasper and his assistant Bernard Tlied.

Will Review Decision Affecting Theatre Co.

The question of a theatre's liability for injury to a patron through faulty equipment is to be decided by the United States Supreme Court, Washington, D. C., which on April 11 agreed to review the decision of the court below in the case of Marianita Truschel against the Rex Amusement Company of West Virginia.

The plaintiff was a patron of the defendant company at its Rex Theatre, and tripped over a loose stair carpet. She brought suit and was awarded damages of $18,000 in the lower court, which decision was upheld by the Supreme Court of Appeals of West Virginia.

The company sought a review of the case by the Supreme Court. Under the West Virginia law the company was not an insurer of the safety of persons visiting its theatre and proof of knowledge, actual or imputed, of the alleged defective condition was declared essential to recovery, which the company contended, was not submitted. The lower court, the Supreme Court was told, had excluded testimony which it was declared would have shown that the company had no knowledge of the defective condition of the carpet.

Pioneer Albany Exhibitor Dead After Month's Illness

Emil Deiches, one time manager of no less than thirty-six amusement places in and around Albany, N. Y., died at his home in that city last Sunday night after a month's illness. Mr. Deiches was very well known throughout the state and particularly in New York City. He had the distinction of being the first of Albany's theatre managers to offer continuous vaudeville, and was also one of the first to operate a motion picture theatre in that city. He was at one time president of the New York State Vaudeville Managers Association. A wife and son survive. Interment was made in Albany.

Association T.O. Indiana Replaces M.P.T.O.

A NEW organization, the Associated Theatre Owners of Indiana, has come into existence in Indianapolis superseding the Motion Picture Theatre Owners of Indiana, organized ten years ago. Charles Metzger, owner of three small Indianapolis houses, is president of the association and he explains that the new organization was incorporated to allow for the expansion of the organization so that all theatres in Indiana, whether devoted to films, vaudeville, burlesque or legitimate, are eligible to membership in the Associated Theatre Owners of Indiana.

C. B. Trotters, secretary-manager of the former M.P.T.O., was retained as manager. Other officers are A. C. Zaring vice-president; John Marks, treasurer and Helen Brown, secretary. Headquarters are now located in the Chamber of Commerce Building.

Frank Rembusch, who headed the old M.P.T.O. for two years, has been named delegate at large to the national convention of the M.P.T.O.A. to be held in June at Columbus, O.

In And Out of Town

MOE ALTMAN, purchasing agent for the Fox Film Eastern studio, and his brother, Theodore Altman, art collector for the Fox Film studio, left New York this week for California and the Fox studio on the West Coast, where they will continue in their respective spheres.

LOU REMY, district manager for Fox Films in the Southwest, is in New York for a few days. Most of his time will be spent at the home office conferring with James R. Grainger, Fox Films general sales manager.

WALTER F. FUTTER, producer of Curiosities, an Educational release, is leaving shortly for the West Coast where he will make a survey of the short subject situation. He will also visit the Middle-West for this purpose and then attend the Educational convention in May in Los Angeles.

C. C. MOSKOWITZ, assistant to N. M. Schenck, has returned from a two months' sojourn in Europe on the "Mauretania." During his tour Mr. Moskowitz looked over the Loew properties in France, England and Germany. He brings home with him a report on conditions abroad.

STANLEY HATCH, Western sales manager for First National, left Monday of this week for a swing around the Western circuit to meet all of the exchange men in his territory. He will be absent for about twenty-six days. During that time he will visit twelve exchanges, traveling more than 8,000 miles.

PAUL LAZARUS, general sales manager for United Artists in the South and West, left New York Wednesday, April 6, for a trip of three weeks in the Southern territory. He will spend most of his time in Dallas and Atlanta.

A. W. SMITH, JR., Eastern and Canadian sales manager for First National, left on Sunday for a brief trip to Toronto and Montreal. In Toronto he will confer on sales matters for the spring and early summer product with Lester Bell, general manager of First National's Canadian office.

MORRIS SAFIER, head of the extended runs of Warner Bros., is back at the home office from a three weeks' tour of key cities throughout the Middle-West in the interest of two of the Warner specials.

W. E. CALLAWAY, Southern sales manager for First National, is in New Orleans negotiating with the Saenger Circuit for First National's special productions. Mr. Callaway will bring his family and his household goods to New York with him on returning to the home office.

Two Films Planned for Mackaill-Mulhall Team

First National will produce two productions co-starring Dorothy Mackaill and Jack Mulhall. The first will be "The Road to Romance," which will get under way next week as a Charles R. Rogers production. Ben Taylor is doing the continuity from an original screen story by Al Rosenberg. The second film will be a picturization of "The Crystal Cup," a Gertrude Atherton novel, which Ray Rockett will produce.

Virginia Lee Corbin Gets First National Contract

Virginia Lee Corbin, until recently known as a child actress, has been signed by John McCormick, general manager of West Coast production for First National, to a long-term contract.

De Mille Announces Additions to Studio Staff; Brother Assoc. Producer



A. G. Volck

CECIL B. DE MILLE this week announced the appointment of A. George Volck, former production manager for De Mille, to the position of assistant general manager of the De Mille studio, as a preliminary step in the increased production schedule for the 1927-28 season. Further additions to the executive staff of the studio include Walter Woods and William C. De Mille, Woods as a supervisor and De Mille associate producer.

Mr. Volck has been in the film business since 1922, holding executive positions with Selznick, Robertson-Cole and Thomas H. Ince, from whence he came to the De Mille studio as production manager. Mr. Woods has supervised a number of Paramount's big productions and C. De Mille comes from the directorial field having directed a total of forty-five pictures; he is also known as a successful playwright.

Next year's program of releases for Producers Distributing Corporation is now being arranged and, while the total production expenditure has not as yet been announced it is expected that it will considerably exceed that of last year. The De Mille-Metropolitan Stock Company will be enlarged and used as a training school for "new faces."

Universal Sales Forces Convention in Chicago

Executives and Field Force to Hold Sessions at Drake Hotel, May First to Fourth

THE annual sales convention of the Laemmle organization is to be held this year at the Drake Hotel in Chicago on May 1, 2, 3 and 4. Several times as many sales executives and salesmen as have been assembled by Universal in the past will rally at the meet at which will be discussed Universal's new product. A number of features and short subjects will be exhibited to the sales force during the convention and a big banquet will be the culminating event. The announcement of the Chicago meeting is from Carl Laemmle, the Universal president, who has arrived from the Coast, accompanied by Lou B. Metzger, general sales manager of Universal. Some of Universal's product for the new season will be screened.

Mr. Metzger will direct the convention and he will have as assistants Universal Sales Directors H. M. Herbel and Earl Kramer. Officials and executives from the Universal home office who will be present are: R. H. Cochrane, P. D. Cochrane, E. H. Goldstein, Julius Stern, Paul Gulick, Robert E. Walsh, Nat Rothstein, Hal E. Hodes, Sidney Singerman, Dave Bader, E. D. Leishman, Ben H. Grimm and others.

In addition to the branch managers, exchange heads and exploitation men, all of the Universal exchanges will be represented by several salesmen. They will win the privilege of participating in the sales discussions by their sales percentages during the next few weeks.

Paramount Plans New Screen Material

STATING that all previous methods of developing new faces for the screen will be abandoned, Jesse L. Lasky, vice-president in charge of production of Paramount, announces the intention of his company of concentrating on the developing of the best prospective junior stars within the organization. In April of each year from four to six of these younger players will be chosen, the selections to follow after a close study of the junior stars who have given distinguished performances during the previous year. They will be awarded special contracts and the benefit of the experience of older stars and directors will be placed at their disposal. The selection of the new junior stars will be announced within a few days.

Robt. G. Larsen and Mother Dead Within Week

Just a week from the time of death of Robert G. Larsen, manager of the Keith-Albee interests in Boston and vicinity, came the death of his 90-year-old mother, Mrs. Sarah J. Larsen, at her home, 91 Waldeck Street, Boston. Mrs. Larsen was stricken the day following the death of her son, the shock of which is believed to have caused the stroke.

The body of Robert G. Larsen was brought to Boston following his sudden death in New York, and services were held in St. Paul's Episcopal Church, Brookline.

Burial was in the family tomb at Forest Hills Cemetery.

Arkansas Exhibitors Meet

Discuss Problems in Two Day Session at Little Rock; Memphis Branch Managers Present

THE music tax was probably the most important topic discussed at the Arkansas Motion Picture Theatre Owners convention which was held April 2nd and 3rd at Little Rock. Much of one day's sessions were devoted to discussion of the tax several members reporting they had information that a contract by which the Arkansas exhibitor pays five cents tax per seat annually may be abrogated by the composers' association. They had been advised, they said, that the maximum, ten cents a seat, would be charged.

As the contract was drawn in 1925 for one year's duration, the association could decline to observe it further, but the organization has permitted its provisions to govern the amount paid by the Arkansas theatres since that time. Officers said that they would investigate the reported dissatisfaction of the composers' association with the contract and seek to remedy conditions responsible.

Addresses on problems confronting the exhibitor were made by Claude McKean, president of the Memphis-Little Rock Board of Trade, O. O. Flake, of F.B.O. talked on relations between salesman and exhibitors. Seven delegates to the annual convention of the Motion Picture Theatre Owners Association of America were elected. They are: E. H. Butler of Russellville, W. M. Reaves of Little Rock, J. F. Norman of England, W. L. Landers of Batesville, M. A. Lightman of El Dorado, H. D. Wharton of Warren and President Cupp.

Present officers will continue to serve until the annual election at the semiannual meeting here in October. Besides President Cupp, they are: E. C. Robertson of Fayetteville, vice president, and Mr. Wharton, secretary-treasurer.

Problems affecting the film trade were discussed by exchange managers from Memphil and Little Rock at a meeting held at the Lafayette Hotel, Little Rock, during the convention. A luncheon was given at noon Monday, April 4, at the Lafayette Hotel.

During the course of the luncheon talks were made on fire prevention work that is carried on by the Film Board, the duties of the Executive Committee, cooperation among members; ideas were exchanged on "what makes the most successful salesman"; the functions of the Film Board of Trade and the Board of Arbitration; and the proper handling of contracts where a theatre changes ownership.

Fox Theatres Net $645,101

First Annual Report As of October 31, 1926; Earnings of Seventy-Two Cents a Share

A NET profit of $645,101 is shown in the first annual financial report of Fox Theatres Corporation as of October 31, 1926, after deduction of charges and Federal taxes. The net indicates earnings of seventy-two cents a share after all taxes, depreciation, etc., and a book value in excess of twenty-four dollars a share on the total of 900,000 shares of Class A and Class B stock outstanding.

The balance sheet of the corporation for this period shows the following:

Assets: Land, leaseholds, buildings, furniture, fixtures and equipment, less reserves, $1,627,318; cash, $547,728; call loans, $100,000; demand loans, $2,050,000; miscellaneous accounts receivable, $18,194; accrued interest on loans and notes receivable, $52,488; investments, $12,741,118; amount due in respect to stock of corporation held for employees, $702,681; deposits to secure leases, $202,000; organization expense, $222,254; theatre leases, including minority interest, $3,412,625; deferred charges, $133,417; showing a total of $21,809,823.

Liabilities: Class A stock, represented by 800,000 shares, no par value, $17,600,000; Class B stock represented by 100,000 shares, no par value, $2,200,000; Federal income taxes, estimated, $77,000; deposits by tenants, $4,772; notes payable $400,000; accounts payable and accrued expenses, $224,478; capital surplus arising from appraisal of land, $649,472; surplus, $654,101.

Plans of the corporation for a coast to coast chain are rapidly maturing, it is stated in a letter to stockholders accompanying the annual report. Douglas Tauszig, vice-president, notes that the company has opened the Savoy, Brooklyn, the new Academy of Music on 14th Street, and has acquired a controlling interest in the Roxy. Practically no earnings from these theatres are reflected in the first annual report. It is estimaed that net income of the Roxy will equal 2,500,000 per year, of which approximately $1,250,000 will accrue to Fox Theatres Corp.

The corporation will continue with the construction of the two additional Roxy theatres at Lexington Avenue and 58th Street, and at Broadway and 75th Street, New York.

In addition the new Newark, seating 5,000, is to be constructed in 1928, and the company further announces that it has acquired a site for the largest theatre in Pennsylvania, to be constructed on Market Street, Philadelphia.

Within the next few months a new theatre will be opened in Buffalo, in which the company will have one-half interest; and the Washington, D.C., theatre will be completed by September 1st.

The letter also states that the financing of the theatres in the business districts of Brooklyn, St. Louis and Detroit have been completed, and that each of these theatres, seating in the neighborhood of 5,000 persons, would be in operation early in 1928. The San Francisco, seating 5,000, is being erected for the Fox Theatres Corp. by the Bank of Italy.

Backing Child Health Day with Trailers

A MOTION picture trailer for the use of motion picture theatres wherever and whenever requested during the month of April is the Pathe educational department's contribution to the drive conducted by the American Child Health Association to center the attention of the nation on May 1st, the fourth anniversary of the Child Health Day and the day dedicated to healthy and happy childhood.

Contained in the trailer are the seal of the Association and the "child's bill of rights," written by Herbert Hoover, president of the Association.

Greta Nissen Signs Fox Films Contract



Greta Nissen

GRETA NISSEN, blonde Swedish actress, has signed a contract to appear in Fox Films pictures. The star's first picture will probably be under the direction of Howard Hawks. Charles Farrell, now playing the leading role in "Seventh Heaven," will play opposite Miss Nissen.

Florida, Publix' Jacksonville House, Opened

Publix' newest theatre in Florida, the $1,500,000 Florida in Jacksonville, was formally opened Friday night, April 8, amid an elaborate fanfare of speeches and special features. E. P. Owen, manager of the Jacksonville Chamber of Commerce, and Mayor John T. Alsop, Jr., made addresses of appreciation opening the ceremonies. The invitations included representative folk in Jacksonville and neighboring cities. The house has every modern innovation and convenience, coupled with artistic treatment suggesting old Spain.

Pending the recovery of Guy A. Kenimer, manager of the Florida, who is seriously ill with pneumonia, Frank Lloyd, manager of the Olympic at Miami, and his head usher, Dixon Williams, were assigned to the opening of the Florida.

T. O. C. C. Behind Arbitration, Says O'Reilly

Announcing that the Theatre Owners' Chamber of Commerce is one hundred per cent behind arbitration, Charles L. O'Reilly, president, substantiated the statement which occured in the course of his address before the organization's meeting at the Hotel Astor recently, by referring to a resolution passed by the arbitration committee of the Chamber which authorized that that committee take out yearly membership in the American Arbitration Association. The resolution suggested that an arbitrator could render better service if he maintained such a contract; it was introduced by Sol Raives, chairman of the Arbitration committee of the chamber, and passed by that body at its meeting of March 29.

New Incorporations Are Formed in New England

New incorporations in New England formed during the week include the following:

Fall River Theatres, Inc., Fall River, Mass., $100,000, Samuel Sandler, Nathan Yamins, Isadore S. Levin; R. & S. Theatres, Inc., Boston, $75,000, Edward Ansin, Betty G. Selya, Jacob J. Yonkers, Philip Smith; Union Theatre, Inc., Providence, R.I., $100,000, Daniel Howland, L. H. C. Huntoon, Henry L. Rathbun, William Richardson, Jr., Martin Kaufer; State Amusement Co., Revere, Mass., $50,000, Joseph A. DiPesa, Frederick T. Foley, Andrew A. Casassa.

"Give and Take" Is Acquired by "U"

UNIVERSAL has purchased the screen rights to "Give and Take," the Aaron Hoffman stage success of 1923. The play was acquired from Hoffman's heirs, through William Grossman, Fred A. Bartman and Jane A. Frankel, his executors. Negotiations are said to have extended over a period of six months due to spirited bidding, Universal says. "Give and Take" will be produced as a screen comedy feature and will have popular stars in the leads.

Frazer on Way to N. Y. for Conferences

William R. Frazer, general manager of the Harold Lloyd Corporation, left this week for New York for a series of conferences with Paramount officials. He will attend Paramount conventions during his stay of one month in the East. He will also arrange for the release of the Hollywood productions starring Edward Everett Horton, two of which have been completed. Mr. Frazer is president of Hollywood Productions; as one of the directors of the American Green Grass Association he will help in the promotion of National Forest Week in the East.

Mrs. Frazer will accompany him.

Minnesota Body O'Kays Anti-Daylight Saving Bill

A bill, recently introduced into the Minnesota State Legislature to prohibit the installation of daylight saving systems anywhere in the State has been passed by the house and is now under consideration by the Senate. Exhibitors are expected to support the bill as daylight saving has proven a menace to their business. Duluth is the only city in the State which is considering the system at the present time and it is to come to a vote there early this month. It was soundly defeated when presented in Minneapolis.

Philly Arbitration Board Makes Large Award

The Philadelphia Board of Arbitration recently made the largest award since its inception by giving local exchanges a grand total of $2,592.50, representing contracts signed for by Mr. Coury, who was employed by the Panther Valley Amusement Company as manager of its theatres at Lansford. The award was to compel the company either to play the pictures called for in the contracts which were outstanding or to pay for them.

G. B. Theatres Files Corporation Papers in N.Y.

The G. B. Theatres Corp., controlled by Goldstein Brothers, has been authorized to engage in business in New York State through filing of corporation papers there. The company will maintain New York State headquarters at Utica in the State Theatre building. It is believed this move is a forerunner of the company adding more New York State theatres to its chain. Its main headquarters will be continued at Springfield, Mass.

Exchange Building in N. Y.

Eastman Price Slash May Result in Elimination of Foreign Stock; Rate Met by Some Distributors

AS the upshot of discussions held over a number of years it has been practically settled that New York City is to have a central exchange building which will be so constructed as to make film vaults absolutely fire-proof. The details rest in the hands of a committee functioning under the guidance of the Hays organization with Charles M. Steele, supervisor of exchanges for First National as chairman and J. S. McCloud, of M-G-M and C. C. Ryan of Warner Bros. as the remaining members.

Active in the plan to develop such a structure is understood to be Louis Hirshon of M. and L. Hess. He is reported to have assembled a plot on West 44th St. between 9th and 10th Avenues, and not far removed from the Fox and Paramount exchanges. It is his intention to erect on that site a 16-story building fireproof in construction and designed to meet the problems which enter the shipment of motion pictures.

The committee, however, is inclined to believe that a 10-story building on a plot 100 by 125 feet will be sufficient. This will provide area of 12,500 sq. ft. per floor.

It is reported that several exchanges have already signed leases. Those who are mentioned as having expressed a willingness to take space in the proposed building include Universal, M-G-M, Educational, P.D.C., F.B.O. and Pathe. The project hinges very largely around whatever considerations are forthcoming from the fire department. It was suggested at one time that exchanges be removed to Long Island City. The companies involved, however, hold this procedure to be out of keeping with their business needs.

Several of the future occupants of a building such as has been proposed are tied up by existing leases in 729 - 7th Avenue and 1600 Broadway. The agreements still have one, two and three years to run, but it is believed that, if the deal should go through, an effort will be made to make a settlement covering the unexpired terms.

Raw Film Imports Threaten

Plans Practically Settled for Structure to House Shipping Departments of All Companies

OWING to the reduction in the price of raw stock by the Eastman Kodak Company, effective Tuesday, April 12, it is believed by raw stock distributors that importation will practically be killed; this because of the fact that the duty on raw stock is forty cents per hundred feet, which will force foreign distributors price down to eighty-five cents per hundred if they meet the Eastman price.

Under the new schedule, the Eastman Company is reducing positive stock from one and one-half cents per foot to one and one-quarter cents, and the news stock from one and three-tenth cents per foot to one-tenth. Eastman has not reduced the price for the Canadian market, and it is probable that the price for the export foreign market will remain unchanged.

Statements from executives of the competitive companies show a disposition in some instances to meet the Eastman price.

Du Pont-Pathe is meeting the price reduction, and Ansco states that they expect to meet it also.

Alfred Weiss, president of Agfa, could not be reached for a statement, as he is now at the Coast. On behalf of Bay State Film, Ross Coram stated that his company was holding the prevailing opinion among all these concerns seemed to be that unless foreign offices have a large amount of raw stock on hand, the Eastman price cut will result in practical elimination of all importation.



Fred Schader, veteran film newspaperman, who goes to the Coast as publicity chief of West Coast Theatres, Inc.

Canada's Studio at Ottawa to be Self-Supporting

During the next twelve months the Canadian Government's motion picture studio at Ottawa will be self-supporting because of the increased revenue to be received from a number of contracts for Canadian Government pictures recently secured in Hollywood and Chicago by Raymond S. Peck, director of the Ottawa laboratory. This announcement was made in the House of Commons, Ottawa, by Honorable James Malcolm, minister of trade and commerce. The Canadian studio is operated along the lines of a private producing company.

At a recent public meeting held in Ottawa, Director Peck declared that the total outlay for the Canadian Government studio during the past fiscal year was approximately $55,000.

First Nat'l Releasing Five During Month of May

FIVE features are listed on First National's releasing schedule for the month of May. Heading the list is "The Tender Hour," set for May 1; then follows "All Aboard" on May 8th. "Broadway Nights" will be nationally released on May 15th. On May 22nd "Babe Comes Home" will be issued. The fifth and last release for May will be "The Sunset Derby," scheduled for the 29th of the month.

R. N. Bradbury Supervisor F.B.O. Western Units

An increase in F.B.O. production of Westerns is promised in the announcement from Joseph P. Kennedy that within 90 days two new units will be added to this division. This statement followed closely the announcement of the appointment of Robert North Bradbury to the position of supervisor of Western units. Bradbury is both a writer and a director. Tom Tyler is being groomed, it is said, to fill the gap caused by Fred Thomson's departure to Paramount.

Gotham Adds More Material for Coming Line-Up

Gotham has secured the screening rights to "The Spider's Web" by Reginald Wright Kauffman and "The Head of the Family," by the late George Randolph Chester. These two novels in addition to the Gerald Beaumont stories acquired by Sax have been added to the forthcoming schedule. Negotiations for additional material are now in final stages. An announcement from Sax is due next week.

Liberty-Specialty Acquires New Columbia Franchise

The Liberty-Specialty Films Distributing Corporation, one of the strongest distributing organizations in the South, has entered into a contract with Columbia Pictures for the continued distribution of Columbia's production by Liberty-Specialty. The contract was signed by Joe Brandt, president of Columbia, and William Underwood, general manager of Liberty-Specialty.

Buster Keaton Production Christened "College"

The second production by Buster Keaton for United Artists' release has been titled "College." It is now in its third week of production under the direction of James W. Horne. The story is that of a youth who aspires to the heights of every form of undergraduate sport. Prominent in the cast are Ann Cornwall, Florence Turner and Snitz Edwards.

"Irish Hearts" Is May McAvoy's Next

May McAvoy's next stellar picture for Warner Brothers will be "Irish Hearts," a story by Melville Crosman adapted to the screen by Graham Baker. Byron Haskins will direct a cast which will include Walter Perry, William Demarest, Walter Rodger, Jason Robards, Warner Richmond and Kathleen Key.



Lena Malena and Victor Varconi

De Mille Signs Malena; Varconi Contract Renewed

The signing of new talent and the retention of old were two of the outstanding events at the De Mille studio during the past week. The new find is Lena Malena, a German importation, who has enlisted herself with the De Mille forces and the contract renewal was that of Victor Varconi, the Hungarian actor who will be featured in many De Mille pictures during the coming twelve months.

Miss Malena, part gypsy, graduated from the Berlin stage to the Ufa studio. About two weeks ago she left Germany to try her luck in Hollywood. Special stories are now being sought for her. Her first has not yet been named as some rearrangements of the present De Mille program are being made to permit an early start for her.

Lois Moran to Play in "The Irresistible Lover"

Lois Moran will co-star with Norman Kerry in "The Irresistible Lover," a Universal Jewel which William Beaudine will direct for next season's release. The story heretofore bore the title of "Too Many Women." An early production date has been set for "The Irresistible Lover," in which Miss Moran will make her first appearance in a Universal picture. Carl Laemmle, Jr., recently promoted to the position of a production supervisor at Universal City, will superintend the making of the picture.

Columbia's "Paying the Price" for April

Columbia's first release for April will be "Paying the Price," a melodrama in which are featured William Welch and Mary Carr, portrayers of father and mother roles respectively, George Fawcett, John Miljan, George Hackathorne, Eddie Phillips, William Eugene, Priscilla and Marjorie Bonner. David Selman directed.

Release Dates Advanced for 2 Fox Comedies

IN order that one of the Fox Films special comedy features would be available for first-run bookings for the Easter holiday season, James R. Grainger, general sales manager for Fox Films, announces this week that "The Cradle Snatchers" will be released on April 24th instead of later in the season. "Is Zat So?" another comedy based on a Broadway success, will be issued on May 8th.

Pathe News Featured in Three Broadway Plays

THREE reigning stage successes in New York employ Pathe News in one way or another in their action—"Spread Eagle," "Chicago" and "Honeymoon Lane." The latest of these to open is "Spread Eagle," the new Jed Harris production, in which a reel specially prepared by Editor Ray Hall of Pathe News, a news reel showing the first six weeks of a hypothetical war, is a vital link in the action, billed on the program as "Scene 4—A Broadway Motion Picture Theatre, Six Weeks Later."

In "Chicago" a Pathe News cameraman figures in the trial scene, while in "Honeymoon Lake" a sketch is played in which one of the comedians plays a cameraman known as "Mr. Pathe."

Fontaine Fox Character to Make Screen Debut

Mickey McGuire, one of the characters in the Toonerville Trolley cartoons of Fontaine Fox, will make his screen debut in the near future in Darmour Productions Corporation presentations which are to be released by Standard Cinema Corporation through F.B.O.

"What Price Dough" is the tenth of the fat-men comedies which Standard Cinema is producing. Production work has begun on the next comedy of the series, which has been tentatively titled "How High Is Up?"

Mary Duncan, Stage Star, Signed by Fox Films

Mary Duncan, now appearing in "The Shanghai Gesture" in Chicago, has been signed to a contract by Fox Films and will report for work at the Fox studio on June 1. No announcement has been made as to her first picture, but it is likely that she will be directed by Frank Borzage, who recommended her to Winfield R. Sheehan for a screen test. When the test revealed that Miss Duncan registered on the screen, she was persuaded by Mr. Sheehan to try out the movies.

Ingraham to Direct Last Fred Thomson for F.B.O.

Lloyd Ingraham will direct the final Fred Thomson starring production for F.B.O. prior to his assuming his new contract with another producing organization. The story is "Arizona Nights," and it is said to be entirely different from any previous Thomson film. Ingraham also directed "Silver Comes Through," now undergoing the cutting and titling processes.

Fay Wray in Jannings' "Hitting for Heaven"

Fay Wray, who has been working under Erich Von Stroheim's direction in "The Wedding March," has been selected by Paramount to portray the leading feminine role opposite Emil Jannings in the latter's next picture for Paramount, a story of London's Soho district which has been tentatively titled "Hitting for Heaven."

Columbia Has "New Faces" to be Developed

While during his brief stay in New York City, Harry Cohn, vice-president of Columbia Pictures, spent a considerable portion of his time to the testing of screen aspirants and the discovery of new faces. In response to his company's statement that new talent was wanted for the coming year about thirty applicants took screen tests and of this number only four proved successful. They are Bert Wheeler, comedian with "Rio Rita," Alexander Clark, Jr., in "Fog," and the McCarthy Sisters, appearing in "Scandals."

Mr. Cohn left for the Coast this week accompanied by his wife and Dorothy Howell, assistant production manager. He brought back with him several options the names of which he will announce later. If the players mentioned are placed under contract by Columbia, Mr. Wheeler will supply comedy relief and the other three will be featured in future Columbia productions.

Morris Gest Sails to Select His Cast

Morris Gest sailed for Europe on the S.S. "Homeric" on Friday night, April 8, to choose his international cast for "The Darling of the Gods," his first motion picture which United Artists will release. He will be gone until July. Mr. Gest goes to Dortmund, Germany. He will leave there accompanied by Max Reinhardt, for Venice where plans will be discussed with Otto Kahn. Mr. Gest will also visit Maxim Gorky and Gabriele d'Annunzio. Joseph M. Schenck will join Mr. Gest in Europe and together they will choose the principals for the first Gest picture. Production on "The Darling of the Gods" will probably begin in Hollywood in July.

Elect Officers of M.P.T.O. for Maryland

Officers for the Motion Picture Theatre Owners of Maryland, Inc., for the ensuing year have been elected as follows:

Harman A. Blum, president; William M. Whitehurst, vice-president; Frank A. Hornig, treasurer; J. Louis Rome, counsel; William E. Stumpf, secretary. Those elected as directors are Frank A. Hornig, Walter D. Pacey, Harry Cluster, Louis Back, Louis Garman, A. W. Bauers, Havre De Grace and Phillip Miller, Annapolis, Md.

Warners Sign Clyde Cook to Long Term Contract

Clyde Cook, comedian, has signed a long-term contract with the Warner Bros. whereby he becomes a member of the Warner stock company. He is to support Louise Fazenda in "Simple Sis."

Chicago Radio Station to Broadcast Warner News

Weekly news of the activities of Warner Bros. stars and pictures will hereafter be broadcast through station WBBM, Chicago radio station, every Monday evening between six and seven o'clock.

"King" Premiere April 19 at Gaiety, N. Y.

Preparations in Charge of Hugo Riesenfeld; Theatre Undergoing Remodeling Process

THE first presentation of Cecil B. De Mille's "The King of Kings" will take place the evening of Tuesday, April 19, at the Gaiety Theatre, New York City, which has been remodeled for the occasion. Preparations are under way to make this premiere one of the most important of recent years.

Dr. Hugo Riesenfeld is in supreme charge of the presentation and he is being assisted to the remodeling activities by John Wenger. A lower stage is in the process of construction for the thirty-six piece orchestra, and a number of novel effects, combining the work of projectionists, players and stage crew are in preparation. It is said that a chorus of forty voices will supplement the orchestra over which Dr. Riesenfeld will preside. Sets are being constructed and painted by Wenger. A massive electrical design which will cover practically the entire Broadway front of the building will be carried out by Norden. One of the features of the Gaiety showings will be the fifty-two large oil paintings which will stand in the entrance of the theatre. These paintings are enlargements thrown up and colored from still negatives; complete information concerning them will be embodied in a catalogue that is being prepared for the audiences.

Many of the distinguished men and women of the East will be present at the Gaiety on Tuesday evening. Representing the Pacific Coast will be a large party of Mr. De Mille, which arrived in New York last Sunday morning, April 17. A number of distinguished visitors from the West will be present also.

Included in the De Mille party are Mr. and Mrs. De Mille, Miss Cecilia De Mille, William Sistrom, general manager of the De Mille-Metropolitan studio; Jeanie Macpherson, Mrs. Claire O'Neill, Mrs. E. K. Adams, Anne Bauchens and A. B. Berwanger. Among those who have been interesting themselves in the invitation list of leading men and women of the country to be present at the premiere are Will Hays, president of the Motion Picture Producers and Distributors; Mark A. Luescher, head of Keith-Albee publicity; and John C. Flinn, vice-president and general manager of Producers Distributing Corporation.

A dress rehearsal prereview will be staged at the Gaiety on Monday evening, April 18.

M-G-M Studios Are Active

Now Producing Fourteen Pictures; Seven More to Start Shortly; Three Specials Well in Work

THE production mills of the Metro-Goldwyn-Mayer studios are grinding busily these days. The Culver City plant is now turning out fourteen productions and seven more, three of them specials, are scheduled to be launched shortly as part of Metro-Goldwyn-Mayer's production program.

These specials are films that will run from ten to twelve reels and they will receive special presentation as road shows or extended run attractions. Three of these, which are in the midst of production but upon which work must continue for many weeks before they reach the completed stage, are "The Trail of '98," "Old Heidelberg" and "The Crowd."

Feature pictures now in work are "The Wind," which Victor Seastrom is directing and "Quality Street," a Sir James Barrie stage play which Sidney Franklin is transplanting to the screen. Other pictures under way are "His Brother from Brazil," presenting a new comedy team, and "The Callahans and the Murphys," presenting an all-star cast.

Among the productions on which the cutters and titlers will be working soon are "Captain Salvation," "The Bugle Call," "Body and Soul," "California," "Rookies," "The Unknown" and "The Thirteenth Hour."

Forthcoming films which are to get under way in the near future are the specials, "Anna Karenina," "Twelve Miles Out" and "Spring Fever" and "The Frontiersman" and "Smarty." Another two which will enter production soon and which are now almost ready for screening are "The Enemy" and "Rose Marie." Both of the pictures will be filmed lavishly, it is said.

Dorothy Devore Signed by Educational

DOROTHY DEVORE, a featured star in two-reel Christie comedies up to three years ago, has been signed by Educational to star in Dorothy Devore Comedies, her own series of two-reelers for next season, which will be produced at the Educational studio.

Miss Devore played in Christies for about four years. During the last three years she has been taking featured roles.

"Beau Sabreur" Will Have Both Comedy and Romance

Paramount's "Beau Sabreur," P. C. Wren's sequel story to "Beau Geste," will be produced as a spectacle with a high-grade comedy plot coupled with romance as the central theme, this according to B. P. Schulberg, who announced the details of the production, which will be James Cruze's next special production. The script will be worked out by Tom J. Geraghty.

Resume of Current News Weeklies

KINOGRAMS, NO. 5281: Dedham, Mass.—Sacco and Vanzetti are re-sentenced to death after highest court confirms sentence; Amherst, Mass.—New England sheep have boyish bob when students of Agricultural College hold annual shearing contest; New York—Geo. Dodge, 83, veteran of Civil War, weds Civil War nurse of 81; New Orleans—Vice-President Dawes visits South with Mrs. Dawes; Fort Myer, Va.—Battery C., 16th Field Artillery, the only gray horse command in service, goes through maneuvers. Berlin—Wild West show parades through streets and police struggle with crowds; Constantinople—Amusement park like Coney Island opens and is patronized by thousands of Turks; New York—Columbia freshman and varsity crews have first real tryout on Hudson River; Seattle, Wash.—Motherless cat and a gray parrot are adopted by big Saint Bernard dog; North Attleboro, Mass.—Cow gives birth to triplets for first time on record in New England; Memphis, Tenn.—Phoebe Omlie, who holds parachute jump record for women, performs sensational stunts on the wing.

KINOGRAMS, NO. 5282: Baseball season opens all over the country with all leagues; San Diego, Cal.—"Fighting Sixth" regiment of marines sail for Shanghai; New York—Dwight Davis, Secretary of War, returns from Central America; Dedham, Mass.—Sacco and Vanzetti, accused murderers, are placed under armed guard; Washington—Secretary Hoover tries out television; Wurtemburg—Old German festival is revived with comic water pail race; New York—Doting mothers bring host of infants as contestants for coming Baby Week; Chicago—Girl scouts turn in and make their own Easter bonnets; Bristol, Pa.—Commander Noel Davis tries out his New York to Paris 'plane; Pompton Plains, N. J.—Charlew Sanwald, Kinograms cameraman, is near death in 'plane crash; Philadelphia—Quartermaster Department turns out huge flag for a garrison.

INTERNATIONAL NEWSREEL NO. 30: Kiel Germany—German battleships start cruise; Ambler, Fla.—Girl students like to "work in the fields"; Chicago, Ill.—Thompson, Mayor of Chicago for third time; Seattle, Wash.—Here's a little pastime for flappers; Los Angeles, Cal.—Newest in Easter styles shown by movie stars; On South Atlantic—Coastwise steamers battle furious spring hurricane; New York City—New aerial cameras show New York in unique mosaic; Shanghai, China—Chinese flock to Shanghai derby despite war perils.

INTERNATIONAL NEWSREEL, NO. 31: Bristol, Pa.—Race on to be first in non-stop flight to Paris; San Diego, Cal.—Crack devildog unit embarks for Shanghai; St. Augustine, Fla—.Floridians re-enact landing of Ponce De Leon; Philadelphia, Pa.—Visit to official United States flag factory; Absaroka National Forest, Mont.—Forest-Rangers' patrol finds signs of spring; Tampa, Fla.—Rebel yells greet Veterans of Confederacy; Dedham, Mass.—Crowds besiege court for death sentence of radicals; Athens, Greece—Glories of ancient Greece fascinate visiting "gobs"; Miami, Fla.—Archers and golfers combine in new game; Suresnes, France—Foch pays homage to America's war heroes; Managua, Nicaragua—Marine air patrol finds old volcano active again!

FOX NEWS, VOL. 8, NO. 55: Paris—Throng Mi-Careme pageant; Palm Beach, Fla.—Rum-runner's craft forced ashore by Coast Guard; Paris, Pantheon de la Guerre departs for America; Woodland, Wash.—Seagulls swarm inland to feast off schools of smelt; Cambridge, Mass.—Harvard singles and eights turn out for day's row; Boston, Mass.—Massachusetts Institute of Technology boys take holiday; San Antonio, Tex.—U. S. cavalry star polo players win army post tournament; Berlin—Professor Einstein completes curious studio; New York City—Herman Cron and wife, on *Leviathan*, bring orphan lion cub; Italy—Mussolini, in black shirt, reviews Fascist youth; New York City—Broadway chorus girls take up boxing; Liverpool—Fans brave rain to see horses race in Grand National; Hoodsport, Wash.—In wilds of Olympic peninsula, gigantic logs skid down chutes into Pacific.

FOX NEWS, VOL. 8, NO. 56: Australia—Royal party welcomed, landing from *Renown;* Television in first public test—New York talks to and sees Washington; Italy—Holy Week, as painted by old masters; Chicago, Ill.—William Hale Thompson elected mayor; Attleboro, Mass.—Spotty mother of triplet calves; Little Rock, Ark.—Motion picture theatre owners received at state capitol; St. Augustine, Fla.—Landing of Ponce de Leon on American soil re-enacted in pageant; San Antonio, Tex.—Italian flyer ends hop from Galveston; Latest dance creation is "Sugar Foot Strut"; Weepah, Nevada—City in desert wastes; Caribbean Sea—*U. S. S. California* presents 14-inch visiting cards to Atlantic targets.

PATHE NEWS NO. 31: San Diego, Cal.—Sixth Marines embark for Shanghai ' 1 Colonel Harold Snyder, commander of the Sixth Marines and his staff; N.Y. City—First long distance test of television is successful. Johannesburg, So. Africa—Bantu sports shake wicked leg in Black Bottom's home town; Nevada's Klondike—Magic cry of gold attracts hundreds of fortune hunters; Palm Beach, Fla.—Fast workers salvage rings lost by winter tourists; Yokohama, Japan—Lads of Nippon receive instruction in ju-jutsu wrestling; San Juan, Porto Rico—Secretary of War Davis welcomed to West Indies; Long Beach, Cal.—Dashing sport of water skiing behind racing speedboat; New York City—Easy it is to get a brand new bonnet every day in the month; Harrison, N.J.—General Electric experimental laboratory; Ardmore, Okla.—Everybody turns tramp and is happy.

PATHE NEWS, NO. 32: Woolwich, England—Prince of Wales joins thousands of bargain hunters; East View, N. Y.—Young turf aristocrats live happy lives; Boston, Mass.—Senator E. Borah debates with Dr. N. M. Butler on prohibition; Plymouth, England—Military display and municipal ceremony mark home coming of Second Devon Regiment; Tacoma, Wash.—Gorgeous flower show riot of color and fragrance; Race to Fly Atlantic—Keen rivalry fires aviators to be first to make 3,600-mile New York-Paris flight; Tampa, Fla.—Confederate Veterans star performers at convention; Over There—American Legion plans second crusade in Europe—crusade of peace.

F.B.O. to Release New Comedy Series

A new series of new two-reel comedies featuring Mickey McGuire, one of the characters in Fontaine Fox's "Toonerville Trolley" series, are to be produced by Standard Cinema for release through F.B.O., which company is now casting children for the various roles. It is probable that Frankie Darro, juvenile actor, will have the part of Mickey. The director of the series will be announced soon.

Matt Moore Comedy Heads Pathe List

"HONORABLE Mr. Buggs," a Hal Roach comedy starring Matt Moore, heads Pathe's program of short features for April 24th. Vieing for first place with the Roach comedy is "Broke in China," a Mack Sennett short featuring Ben Turpin. Other releases on the schedule are "The Fatal Attack," the third chapter of the serial, "Melting Millions," "The Pie-eyed Piper," one of the Aesop Film Fables, Pathe Review No. 17, Topics of the Day No. 17 and two issues of the Pathe news reel, Nos. 36 and 37.

Supporting Moore in the Roach number are Anna May Wong, K. Sojin, Martha Sleeper, Oliver Hardy and Laura La Varnie. F. W. Jackman directed. In the Turpin offering are Louise Carver and Ann Belcher. Eddie Cline was the director. Composing the current issue of the Pathe Review are three topics, "The Monkey Club," "Plymouth of the Pilgrims" and With the Putnam Expedition to Greenland."

"U" Scenarists Preparing Ten for Production

Among the stories which Universal's enlarged scenario department is preparing for screening purposes are ten feature productions which are scheduled for the coming season. Edward Montagne and Charles Kenyon are collaborating on "Show Boat," "The Man Who Laughs" is being prepared by J. Grubb Alexander and Gladys Lehman is working on "Thanks for the Buggy Ride," an original story. "The Best Policy" and "Heaven Forbid," both Reginald Denny pictures, are now being whipped into shape, the former by Rex Taylor and the latter by Earle Snell. Other stories and scenarists are "The Stolen Lady," Custis Benton, "Too Many Women," Beatrice Van, "Betty's a Lady," Lee Jacobson, "We Americans," Alfred Cohn and "Let's Go Home" (tentative), John Clymer.

Two Tiffany Productions Are Completed

"The Enchanted Island" and "The Beauty Shoppers," two Tiffany productions, have been finished and are now in the final stages of editing and titling. They will be released this month. In the former picture are Henry B. Walthall, Charlotte Stevens, Pat Hartigan and Floyd Shackleford. In the latter feature Mae Busch, Ward Crane, Dale Fuller, Thomas Haines, Doris Hill, James Marcus and Cissy Fitzgerald are the players.

"U" Slates Four Farces for Denny Program

An original story by Peter Milne and Philip Hurn will be put into production by Universal as a next season Reginald Denny vehicle under the title of "Good Morning, Judge." Three other pictures on the list of forthcoming Denny releases are "Ask Me Another," "Out All Night," and "The Canvas Kisser."

Key City Reports

Brief Reviews of Box Office Conditions at Leading Theatres About the Country

New York

BUSINESS last week on Broadway was nothing to grow excited about—a not unnatural condition in view of the season. The Roxy continued to pull strongly, however, going over the $100,000 mark on the second week of "Wolf's Clothing," not considered a strong draw. There are many speculations along Film Row these days as to what gross the house can maintain after the novelty has worn off and the theatre ceases to be an attraction in itself.

According to a statement issued by the theatre publicity department, $503,513 paid admissions had been registered up to and including Monday evening, April 4, with a total gross for the three weesk and three days of $430,950.79.

"Casey at the Bat" proved a timely draw at the Paramount, the house going over the $70,000 figure its grosses hover around.

The Strand suffered the worst drop. "See You in Jail" turning in a very poor week's receipts.

"Metropolis" at the Rialto did well, all things considered, and the six weeks' run will turn in a better figure than many of the dopesters estimated.

"Tell It to the Marines" at the Capitol proved a draw, and boosted receipts well above the previous seven days. It would have stood another week, in all probability, but previous bookings and the season made it unwise. The two-dollar pictures all slipped last week.

Los Angeles

BUSINESS was generally good throughout Los Angeles last week, although one or two slight disappointments were felt in the down town theatres. Reports of good and fair spotted the neighborhood houses; a falling off in receipts in some localities due to the Lenten season.

"What Price Glory," now in its twenty-first week at the Carthy Circle, continues to pull big business. "Old Ironsides," at Grauman's Egyptian, improved over last week, but is not playing to normal business. "The Beloved Rogue," at the Criterion, will close this week after a run of three weeks. The picture was a slight disappointment as it was hoped to carry along for a four weeks run at least.

"The Magic Garden" played to good crowds at the Figueroa Theatre. Deserving of special mention is the Fox travel picture, "Exploring the Amazon." The management reports it is receiving unusual praise from their patrons, and is being held over for a second week run along with the feature. The Amazon picture runs about 3500 feet and never lags a minute in audience interest.

"Getting Gertie's Garter" with Marie Prevost, clicked at the Metropolitan, while Sorrows of Satan at the Million Dollar did not come up to expectations. "The Yankee Clipper" closes this week after a three weeks run of satisfactory business.

Chicago

BUSINESS in Chicago for the week preceding Palm Sunday, was spotty, the smaller theatres apparently bearing the brunt of the Lenten depression.

In the loop the Chicago Theatre with **"Knockout Riley"** as the feature picture, and the inauguration of H. Leopold Spitalny's orchestral productions, which are now being given **in addition to the usual stage show, did a big business.**

At McVickers, **"Children of Divorce,"** was in its second week and business **was slightly off.** The Oriental, whose box office reports probably fluctuate less than those of any theatre in Chicago, did its **usual big business with "Afraid To Love" and Paul Ash** and his merry and musical gang on the stage in "Hogan's Alley." At the Roosevelt, **"Casey at the Bat," enjoyed a second big week;** in fact business was so good that this feature will remain at this State Street house for four weeks instead of two or three as originally booked. **"Old Ironsides" went into its second week at the Auditorium to good business.** At the Monroe, **"Whispering Sage" played to a business up to the usual Monroe average,** and **"White Flannels"** and the Vitaphone turned in a **fair box office** report at the Orpheum.

The unusual spectacle of the same feature being played in three big de luxe northside theatres was presented by Norma Shearer in **"The Demi Bride,"** which was the feature at Lubliner & Trinz Harding and Senate, in both of which, **normal crowds** were reported, and at Ascher's Sheridan, where it also played normal attendance.

Other theatres reporting fairly satisfactory business, considering the time of the year, were the Granada with "Love Makes 'Em Wild," as the feature picture, and the Uptown, with "Sorrows of Satan."

On the south side, **Bennie Kreuger again proved his popularity at the Tivoli, where "The Telephone Girl" was the feature,** business was good. The Capitol, with **"Sorrows of Satan,"** as its picture, the **Vitaphone,** and on the stage, Del and the **Capitol Merrymakers, was a little off** in its box office report.

St. Louis

WEATHER conditions were not ideal for big business at St. Louis motion picture theatres during the week that ended on April 8.

The neighborhood houses' business continues off. It is possible that the passing of Lent will have a beneficial effect.

At the Missouri Theatre Gilda Gray in "Cabaret" was the chief screen attraction, while on the stage "The Night Club Revue" built around Sissle and Blake, stars of "Shuffle Along" was the big noise. This combination proved strong enough to do very nicely throughout the run.

Across the street at the Grand Central, Viola Dana, in "Home Struck" was the film offering. The passing of Gene Rodemich as leader of his Merry Maniacs apparently had some effect at the box office.

"Casey at the Bat," at the Ambassador Theatre knocked 'em dead in real big league style. It was noted that a very large percentage of the patrons at this big down town house during the week were of the masculine gender, indicating that Casey is a man's man.

John Gilbert in "The Show," was the feature picture at Loew's State, during the week.

Atlanta

LENT is doing its share towards turning the tide away from local box offices, and coupled with very changeable weather, the result last week was that all local houses suffered. **The record-marker was "Children of Divorce"** at the Howard. The picture clicked emphatically with audiences at the big Publix house, and business ascended correspondingly. **Loew's Grand did good business with "The Taxi Dancer" and Keith's Georgia held its own with "The Auctioneer,"** both houses showing excellent vaudeville bills in conjunction. **"The Red Mill" was disappointing from the box office angle at the Metropolitan,** and the Rialto did fairly well on "Breed of the Sea" and the re-issued "Shoulder Arms," both liked. The semi-weekly change house, the Tudor, suffered a slump with "Thunder Mountain" and "Hidden Loot." The New Alamo did nicely on "Stolen Pleasures," two days, and very well indeed on "The Courage of Wolf Heart," played Saturday only.

Boston

PRE-EASTER business in both down town and outlaying theatres was below the average maintained for the rest of the Lenten season, but is slightly better than during the same period last year.

Michael Strogoff at Loew's State did a good week's business, supplemented by Duke Yelleman's WEAF orchestra and vaudeville.

Fashions for Women at the Metropolitan played to a little less than average, but part of this may be due to the fact that there were no large conventions in Boston during the week to bring out sight-seers and the Easter shopping season was hardly under way.

Children of Divorce played simultaneously at five theatres, Fenway, Central Square, Scollay Square Olympia, Capitol and Washington Street Olympia, **to average houses.**

What Price Glory enters its final week this week after a three month's run. Unlike its predecessors, it maintains attendance records and no free passes have been issued during its entire run.

"Too Many Crooks" at the Twin Houses, the Modern and Beacon, and a Tom Mix feature, "The Broncho Twister," were exceptions to the general rule with better than average receipts.

Both Keith's and Keith-Albee Boston Theatres played to good business, the latter continuing its recently adopted policy of a feature film with "The Mysterious Rider."

Loew's Orpheum with **"The Fire Brigade,"** the Bowdoin Square with a special Spring Carnival program, the [illegible] with **"McFadden's Flats"** and **"The Third Degree"** and double feature bills at the Exeter and University report patronage **well up to the average.**

Cleveland

REMARKABLE business for the Lenten period, is universally reported at all of the local downtown theatres. While the general average of the houses is somewhat below normal, it is considerably above previous pre-Easter weeks. "Slide, Kelly Slide" held up right to the finish of its three weeks' engagement at the Stillman. "Orchids and Ermine," entirely surrounded by a jazz week program, did splendid business at the Allen. Thomas Meighan in "Blind Alleys" was well patronized at the State. The Palace did fairly well with "Butterflies in the Rain" featuring Laura LaPlante and a mediocre vaudeville bill. "Casey at the Bat" brought its continued run at the Cameo to a successful close. "It" did first-run business during its second-run engagement at the Park. "Bertha the Sewing Machine Girl," brought up to date, did fairly well at Keith's East 105th Street Theatre, but did very well downtown at Reade's Hippodrome where it was shown simultaneously. The Circle Theatre made a very good showing with "The First Night," in addition to Vitaphone specialty acts. Neighborhood houses reported business pretty good in some sections, but the majority of the suburban houses state that they are just about breaking even.

San Francisco

IN spite of the two days of storm, good business was done, by the first-run houses the last week in March.

"Casey at the Bat" continued to draw crowds for a third week at the St. Francis Theatre and the management was more than pleased with the results. "Getting Gertie's Garter" at the Granada proved very popular, together with Jack Partington's presentation act. "The Red Kimono," shown at the Cameo at popular prices proved to draw crowds. The second week of the "Flesh and The Devil," which was shown at Loew's Warfield Theatre, proved fairly popular, although the majority, it is thought came because of Fanchon & Marcos presentation, that always draw. "The Taxi Dancer" at the California Theatre, proved popular.

The Golden Gate Theatre celebrated its fifth anniversary and had special vaudeville and "Easy Pickings." The picture was fairly popular. "Hair Trigger Baxter" at the Union Square proved popular as did the comedy, "Blue Streak." "The Black Pirate," with Douglas Fairbanks was at the Rivoli Theatre and it is thought if it had not been shown here before, many more would have gone there.

The residence theatres did well. The Coliseum showing "The Canadian" and the Wigwam did especially well with "Riley's Night Out." Success there also is attributed to Russell's comic acts.

Minneapolis

THE past week proved another good one for Minneapolis picture theatres, with the weather remaining mild and conducive to theatre-going.

"The Night of Love" proved a box office smash. "Casey at the Bat," at the State Theatre, proved another strong attraction and business was exceedingly good. "The General," was the offering at the Garrick, and although the picture was not of the type generally shown at this house, it recorded very good business.

Other picture houses in the city, both loop and neighborhood, reported business as being from "fair" to "very good." There were a number of rather strong counter-attractions in the city, which probably cut into the movie business some.

Kansas City

A WEEK of sunshine brought out good attendances at virtually all Kansas City theatres again this week, following a week of rain and inclement weather. The line-up of pictures at most first run houses, too, was strong.

Lon Chaney in "Mr. Wu" at the Newman attracted good crowds all week, the Publix stage presentation, "Chinese Jade," serving as a timely prologue. At the Liberty, "Madame Wants No Children," played big to audiences which were composed largely of women, especially at matinees. Corinne Griffith in "Three Hours" at the Main Street played to a normal week's attendance, while the same can be said of "The Monkey Talks" at the Pantages Theatre and "The Shamrock Handicap" at the Globe Theatre.

Seattle

MODERATING weather and an increase in general retail business around the Northwest resulted in a stimulated motion picture business last week, and several houses in this city established new high marks for recent weeks.

At the Blue Mouse Theatre, Vitaphone and "Don Juan" played a second week to capacity business, with long waiting lines before the house every night, and at several daily matinees. It will continue indefinitely, according to announcements made recently.

At the Coliseum Theatre, Manager Al Raleigh cashed in on "Faust," putting it over with a fine newspaper campaign and an elaborate operatic prologue and musical score. The picture did a very fine business.

The Fifth Avenue Theatre did a very good business with "Slide, Kelly Slide" and an elaborate Chinese Fanchon Marco Revue. The picture was the drawing attraction—the act was highly exploited but failed to interest the audiences as much as was expected.

At the United Artists Theatre, "McFadden's Flats" ended its two-week engagement with a good click at the box office. Reports indicate that the picture did the largest gross at the house of any film that has played there since the opening, three months ago.

"Angles Preferred" at Pantages and "Love Makes 'Em Wild" at the Embassy were both average attractions.

Among the suburban houses, Hamrick's Egyptian Theatre continued to top the list. The attraction was "Flesh and the Devil" which did a fair week at the Fifth Avenue two months ago. Manager Carl Mahne offered as an added attraction the Blue Mouse Music Masters in concert, taking advantage of the Vitaphone engagement as the Blue Mouse Theatre. Mahne's Egyptian Seneraders, directed by Bill Winder, are playing concerts only at Hamrick's Uptown and Lakeside Theatres.

Ottawa

BALMY weather and religious observance tended to break up the patronage at theatres in Ottawa during the week of April 4, although several of the leading houses continued to draw big crowds. Even with the downtown theatres, the patronage was "spotty." From a Canadian viewpoint, "Tell It to the Marines" was surprisingly good and it satisfied all ages at the Regent Theatre. The opinion of patrons at B. F. Keith's Theatre where "he Cheerful Fraud," starring Reginald Denny, was shown, was rather divided. Some said it was Denny's best, while others thought that the plot was weak. The McTigue-Sharkey fight pictures helped to draw good crowds to Keith's. Attendance at the Centre was fair to good for "The Sea Tiger" while at the Imperial Theatre "The City" drew fairly well. The general interest in Lon Chaney in "Tell It to the Marines" was reflected at the Fern Theatre where good crowds saw him in "The Road to Mandaly," second run. The new stock company at the Capital Theatre has cut into the patronage of exclusive picture houses, largely because Ottawa has had mighty few stage attractions during the past year.

Theatres of Hull, on the Quebec side of the Ottawa River from Ottawa, were not very active centres because of Lent. Announcement was made that they would close altogether on Good Friday. During the week of April 3, the Laurier had fair patronage with three different features, "Three Bad Men"; "Kosher Kitty Kelly" and "Don Q, Son of Zorro." The Eden Theatre did fairly well with three attractions, "Sealed Lips," "The Boy Friend" and "30 Below Zero."

Exhibitors in Ottawa and Hull have made big preparations for Easter Week with special attractions.

Denver

APRIL 8th marked the close of an unusually poor week among Denver theatres from a business standpoint. Every day was warm and spring-like and the generally accepted reason for poor business is the fans are taking advantage of their first opportunity to spend their evening motoring in the mountains nearby. This condition is expected to exist for another week at least.

The America Theatre showing "Taxi, Taxi" reports business away off. The Victory Theatre with "Children of Divorce" also reported receipts away below standard. The Rialto with "Let It Rain" seems to be about the only house which is anywhere near satisfied with their week's business. The Aladdin out on east Colfax Avenue, with the Vitaphone and "Ankles Preferred" did a good business.

All suburban houses are complaining but are marking time until after Easter.

Des Moines

"THE Night of Love," playing at the Des Moines Theatre, did very nicely. "The Sea Tiger" evidenced that Milton Sills is a drawing card. The week at the Capitol went very nicely indeed. No doubt considerable of the success of the run was due to the fact that Dorothy Burke, a former Des Moines girl, was the star of the Publix Show, "Puppets," a gorgeous thing. "The Show" went very good at the Strand. It was scheduled for a half week. "Johnny Get Your Hair Cut" did fine for the rest of the week. It came just at the time when the youngster were all out for spring vacation and the grown-ups think it adorable, too cute, etc.

Baltimore

IT IS claimed that "Tell It to the Marines" went over great with the public during the second week of its engagement at Loew's Valencia, Baltimore, Md., beginning Monday, April 4.

It is unquestionably true that Chaney is a great drawing card in Baltimore.

In conjunction with the showing of "Fashions for Women," at Loew's Century, a fashion show tie up was arranged by the theatre and went over very fine.

"One Hour of Love," and five acts of vaudeville did excellent business at Keith's Hippodrome but at the opposition house, the Garden, "Down the Stretch" with five acts of vaudeville did not do so well. The shows were about evenly matched.

"White Flannels" played to pretty good business at Warners' Metropolitan with Vitaphone attractions and "Love's Greatest Mistake," went over good at the New Theatre. This might be attributed not only to the appearance of the story in Liberty but also to the fact that it was written by a Baltimore novelist and the scenario was done by a cousin of Albert C. Ritchie of Maryland.

Colleen Moore, as usual, went over very well at the Rivoli in "Orchids and Ermine."

New Orleans

THERE was a noticeable drop in attendance at the downtown theatres the past week. This is attributed to the coming of Holy Week.

The best picture business was recorded at Loew's State with "Slide, Kelly, Slide."

This city is all agog over the opening of the Southern League baseball season and incidental with the showing of this picture of the great national pastime was the appearance in the city of the St. Louis Browns, who also appear in "Slide, Kelly Slide," and other big league teams. The Loew State press agent took advantage of this situation and the result was that that theatre did the largest business of all, despite the drop. "The Show" at the Saenger drew good numbers of admirers of these stars.

"Hotel Imperial" with Pola Negri was the Strand attraction. Pola has been absent from New Orleans screens for some time, and the Strand attendance was up to expectations.

Bebe Daniels in "Stranded in Paris" drew a crowd of her fans all week at Saenger's Liberty, while at the Trianon "A Man of the Forest" also proved a drawing card. "Up Stage" did a fair business despite the fact that the picture had its local premiere at Loew's State. "McFadden's Flats" at the Crescent coupled with a musical comedy show did a good business. "Hold That Lion" was the Tudor attraction but business was not up to standard.

All local neighborhood houses report a falling off, due to Holy Week.

Milwaukee

"THE Crowds Pour In -And How!" says the Alhambra advertisement this week, which is literally true, for an unusually satisfactory attendance has prevailed during the showing of "Michael Strogoff" at that theatre. Crowds poured in too at the Wisconsin to see "Cabaret," for Gilda in Milwaukee has a large following of those who knew her when she lived there.

"It" upheld its popular appeal during the second week's showing at the Strand. "Ankles Preferred" at the Garden and "Altars of Desire" at the Merrill each drew a fair share of the downtown patronage during the week.

The big attraction downtown this week however, was "Beau Geste," shown at the Davidson. Twice daily it played to large houses.

Theatres in the outlying sections reported an unusually good week. "The Show" at the Milwaukee was most enthusiastically received. "Night of Love" at the Tower and Modjeska drew exceedingly well. "Getting Gertie's Garter" packed the Venetian. Crowds flocked to the beautiful new Colonial which recently opened, and which this week was showing "Tell It to the Marines."

Albany

WITH cool weather prevailing throughout the past week, business continued good at practically all the theatres in Albany and Troy, although dropping somewhat under the week before. This is mainly due to the effects of the Lenten Season and the approach of Easter.

The Vitaphone continues to be a heavy drawing attraction at the Mark Strand in Albany, and last week coupled with "The Night of Love," business ran well, though under the previous week. At the Leland, "The Midnight Sun" played to capacity throughout the week, although there was an absence of persons standing for the second show.

Stock opened last week at the Capitol Theatre, but without appreciably affecting the crowds at the motion picture theatres. Double feature first-runs at the Clinton Square last week included "The Masked Woman" and "The Wreck," both doing well. At the Mark Ritz, "Love's Greatest Mistake" did but fair.

In Troy, the Vitaphone, coupled with "It" played to business above normal, with Saturday and Sunday exceptionally good. At the Lincoln, in Troy, "Orchids and Ermine" ran but fair.

Salt Lake City

OCCASIONAL spring flurries have seemingly had no dampening effect the past week. Business at all of the downtown houses is reported to have been exceptionally good. This was due to the fact that in addition to the high grade productions being shown, it was also Mormon Conference week. Exploitation was keenly alive.

"The Fire Brigade," is being received very favorably and doing good business and is to run for two weeks. "Casey at the Bat" is going over unusually big at the Paramount Empress, and is booked for a nine-day run in connection with an added stage attraction billed as "The Follies of 1900." The Vitaphone and the second week of "The Better Ole" was the big attraction at the American. Gem has been showing "Young April" successfully, and the Kinema offered "Faust" as a second run. The Mission Theatre, a neighborhood house, did a fairly good business on "Stella Dallas." "Women Love Diamonds" was the feature picture shown at the Pantages in connection with their vaudeville, and "Play Safe" was the offering at the Orpheum.

Central Pennsylvania

THE outstanding pictures of the week were "Michael Strogoff," at Loew's Regent, and "Summer Bachelors," starring Madge Bellamy, which made an instant hit at the Colonial. The attendance at both theatres was exceptionally large. The weather was cold for this time of year, but the majority of days were fair.

"Blind Alleys," at the Victoria was not generally regarded as by any means the strongest vehicle that Meighan has appeared in that his local popularity prevented the picture from even approaching a "flop." The attendance was not, however, up to the usual average. Another episode of "The Collegians" serial was shown at this theatre and helped to swell the box office receipts.

The photoplay at the State, devoted in part to vaudeville, was "Lunatic at Large,"," starring Leon Errol, in the first half of the week and proved popular. At the Broad the main feature, "The Love Toy," proved a good business-getter.

As a counter attraction to the movies the Morgan Wallace Players ran into their third successful week in stock.

Oklahoma City

THE weather last week in Oklahoma City was mild enough but not very cheering—however, not enough so to have such influence on the audiences at the theatres. Advertising kept along at its usual pace. The Capitol Theatre received the best press notices the first of the week with the showing of "The Demi-Bride" and showed to good business. "Volcano" with an extra good cast created an interest in the week-end audiences at the Capitol. "The Winning of Barbara Worth," although the Criterion played to the usually good houses on Saturday and Sunday, the opening days of the week's picture, seemed to dwindle rather than increase the audiences for the balance of the showing. "The Notorious Lady" drew well at the Empress all week, the stars seeming to draw more than the picture. At the Liberty "Perch of the Devil" kept business at about the usual line for this theatre, while the last of the week, "Held by the Law" did a little better than usual in the size of audiences.

Tampa

LAST week was "off" for the show business. Hot summer weather and the Gulf bathing beaches called, and the Billy Sunday revival meetings pulled in excess of 23,000 people.

The Tampa played "The Beloved Rogue" the first four days and "Evening Clothes" the last three. Both the stars, Barrymore and Menjou are favorites in Tampa and would have made a better showing had conditions been different.

The Victory inaugurated their "summer season" this week with a cut in prices from 25 and 50 to 20 and 40 cents, which seemed to help out as a draw. "The Love Thrill" was the attraction and it did well.

The Strand had "Afraid to Love" the first two days, "The Cheerful Fraud" the next three and "Her Father Said No" the last two. Denny proved the best card of the three, but business was not up to the usual Strand standard. Over at the Franklin, "The Last Trail" did the best business, with "Rose of the Tenements" and "Red Hot Hoofs" doing as well as could be expected on this exceptional week.

Exhibitors Service Bureau



Stage act as "advance trailer" for "The Show" (M-G-M)

Fakir Act on Stage Heralds "The Show"

Instead of the usual trailer announcement for the presentation of "The Show," at Loew's State in Los Angeles, this production was "advanced" by a stage act featuring a fakir sideshow scene in which the magician ran swords through a box encasing a woman.

The announcement featuring the picture was displayed on the trunk which was used in the act.

"Music Master" Scene from Cut-out

As a lobby display to exploit the showing of "The Music Master" at the Liberty Theatre in Marysville, Cal., Manager W. H. Cornwell built a naturalistic scene in which figures cut from the stock 24-sheet were featured. The scene shows the violinist at the right corner of room—an effect gained by the use of an electric floor lamp, rug and enclosed in a cloth drape—in which a young man and women were seated, in the attitude of listening. A phonograph concealed behind the drape played violin records continuously. The arm of the Music Master was so arranged that it moved the bow across the violin. A fan motor was used to animate the figure.



Realistic lobby display with animated cut-out heralds "The Music Master" (Fox)

Circus Ballyhoo Used for "Don Juan"

Warner's Metropolitan Theatre in Baltimore is a downtown house with an uptown location, so to speak, and the exploitation staged in that city for special presentations is designed to meet the situation. When "Don Juan" and the Vitaphone were presented recently, Manager Frank Cassidy made a special play for advertising in downtown locations. He began by obtaining several excellent window displays and added to that a street ballyhoo consisting of a steam calliope mounted on a circus wagon with all the gilt and red paint necessary to add visual flash to the attractor.

"Twinkletoes" Display a High Kicker

Animated cut-outs are in high favor as occasional attractors for theatre front exploitation, and several ingenious devices have been made by exhibitors along the lines of this type of display. One of the most effective devices of the kind, done by Thomas C. Grindley, manager of the Wilma Theatre, Missoula, Mont., was made with a 24-sheet cut-out of Colleen Moore in the character of "Twinkletoes." Grindley cut off one of the legs, pivoted it to the body of the figure with a mechanism operated by a clockwork, and produced a realistic animated figure of the star going through a high-kick dance.



Steam calliope ballyhoo for "Don Juan" (Warner Bros.)

Man in Stocks is Feature of Float

"The Scarlet Letter" had the benefit of a clever exploitation campaign when it showed at the Capitol Theatre in Philadelphia. A highlight of the drive was the float which was used in advance and throughout the run as a street attractor. The float was mounted on a horse-drawn truck and featured the "stocks" which were the form of punishment in vogue in the period dealt with in "The Scarlet Letter."

Tiger Featured in Jungle Display

Though the display was for "The Gorilla Hunt," the highlight in the atmospheric lobby arrangement at the Loughlin Theatre in Long Beach, Cal., was a stuffed tiger, mounted on a circular pedestal in the center of the lobby.



Animated cut-out exploits "Twinkletoes" (First National)



Float used to exploit "The Scarlet Letter" (M-G-M)



Atmospheric lobby for "The Gorilla Hunt" (F.B.O.)



Title featured in lobby display for "The Red Mill" (M-G-M)

Huge Books Exploit Film of Novel

Manager W. F. Brock of the Rialto Theatre in Chattanooga, Tenn., directed attention to the fact that "The Winning of Barbara Worth" was a screen version of a novel by a lobby display featuring huge cut-outs representing the book by Harold Bell Wright. Over the marquee of the Rialto there was an open book with the billing for the picture printed across the spread pages in large lettering. At the curb, under the marquee, there was a realistic cut-out of a book, partially open and with a cut-out figure, made from a poster, with hero and heroine riding a white horse.

College Atmosphere in Lobby Display

A lobby display in which a colorful arrangement was obtained by the use of college pennants, pillow tops and the regular posters for the picture made an attractive exploitation device for "College Days" when that picture played the Tremont Theatre, Ansonia, Conn. The display was arranged by Manager Henry H. Cohen.



Pennants and posters used in atmospheric lobby display for "College Days" (Tiffany)

Gold Passes Given to Public Officials

A gold ticket, bearing an invitation to Mayor Malcolm W. Gross to attend a showing of "Michael Strogoff" at the Rialto Theatre in Allentown, Pa., was one of the exploitation stunts used for the picture in that city. The presentation was made by Bernard P. Berenstain and Harry A. Weisbrod in the presence of John Newkirk, manager of the Rialto. This was the fourth presentation of a gold pass for "Michael Strogoff" made through the Universal company.

Booth Changed Into "Red Mill"

A realistic "Red Mill" was constructed around the ticket booth of the Broadway Theatre, Newburgh, N.Y., when the picture of that title was offered as the feature attraction. The set was constructed of compo board, painted red, with white cloth sails on the arms of the mill. The cashier wore typical Dutch costume. On either side of the ticket window were painted panels to represent blinds, thrown open, and bearing the title printed in vertical fashion in white letters.



Attractive frontal display for "The Winning of Barbara Worth" (United Artists)



Gold ticket presented official invited to see "Michael Strogoff" (Universal)



Broadway store features window display for "The Beloved Rogue" (United Artists)

Firemen Do Stunts to Exploit Film

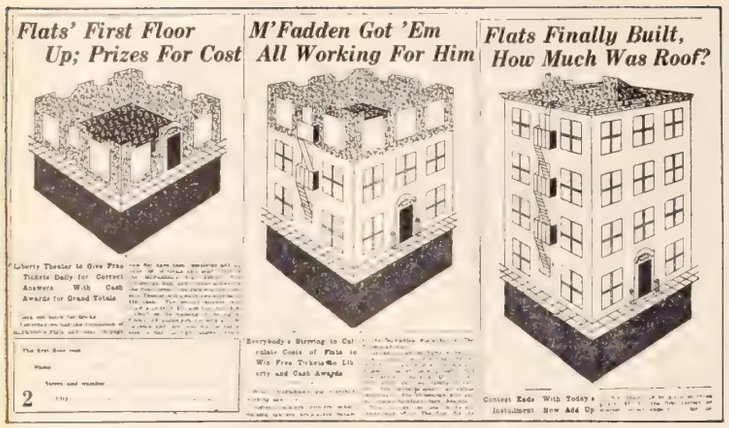
Through a tie-up with the Fire Department of Birmingham, Ala., the firemen of that city staged some thrilling stunts in front of the Temple Theatre as an advertisement for the showing of "The Fire Brigade." Hook and ladder apparatus was brought up to the theatre and from the top of an extended ladder the men jumped into fire nets held by their fellow fire fighters.

Window Display in Broadway Store

The Brill Bros. store on Broadway at 49th Street featured a window display with a tie-up with the Strand Theatre presentation of "The Beloved Rogue" recently. The display centered about a figure dressed in the original costume worn by John Barrymore during the filming of the picture.



Firemen's stunts outside theatre exploit "The Fire Brigade" (M-G-M)



Samples of the floor plans published in the contest which exploited "McFadden's Flats" (First National)



The Contest Editor of the Pittsburgh "Sun" was swamped with replies computing the cost of building "McFadden's Flats"

TWO PITTSBURGH THEATRES EXPLOIT "McFADDEN'S FLATS"

HOW two theatres in the same city can exploit the same feature was demonstrated recently when Harry Davis' Grand, at Pittsburgh, under direction of the Stanley Company, and Stanley-Rowland-Clark's Liberty, under management of Harry Thomas, put over "McFadden's Flats."

Two distinct and individual methods of exploitation were used by the two theatres—although newspaper circulation was the basis of both campaigns.

The Liberty, through a tie-up with the Pittsburgh Sun, inaugurated the "McFadden's Flats" contest, offering prizes of cash and tickets to the winners. It was in the form of an apartment floor plan, with one plan published on each day of the five days of the contest. On the drawings were dozens of small numbers, promiscuously sketched into the drawing. Correct additions and computations of cost of building "McFadden's Flats."

The Grand campaign for the feature was built along very different lines—and instead of tying up with a single paper, Mr. Davis preferred to use the five Pittsburgh sheets—omitting the contest angle, which might have been confusing, and to play the game heavily with display advertising and news readers. However, a private screening for 2,000 members of the Post's Fair Play Club, was arranged at the Grand, and a three-column spread in the news section resulted. The remainder of the campaign was given over to display ads in the news sections of the various papers.

Reo Co. Issues Material for "Yankee Clipper" Displays

THE Reo Motor Car Company of Lansing Mich., is preparing to launch a national co-operative drive on their model car, "The Flying Cloud," in connection with local showings of "The Yankee Clipper." The tie-up is based on the title of the picture and name of the car, "The Flying Cloud" was the name borne by one of the most famous of the New England clipper ships.

A series of publicity stories directly tying in The Flying Cloud with the De Mille photoplay will be sent to the local Reo dealers, who will, in turn, see that they are published in the different newspapers and magazines, prior to and simultaneously with the local run of the picture. Newspaper advertisements being prepaid in four and five columns, combining the copy of The Flying Cloud with "The Yankee Clipper," are to be inserted in the different newspapers, prior and during the run of the picture in the local city.

Urge Dealer Tie-ups

A complete description of "The Yankee Clipper" has been reproduced in the Reo Company's house organ and bulletin, along with a number of suggestions as to window displays and various tie-ups with the local theatres.

Window posters will be distributed both by Producers Distributing Corporation's representatives and the Reo distributors. These posters will have co-operative copy. A number of scenes from the film itself will be used in the layout. These posters will be distributed and displayed by the various Reo dealers during the run of "The Yankee Clipper" in the local cities and a quantity will be sent to each of the Producers Distributing Corporation's branch offices so they, in turn, can distribute them through their various channels.

Special bulletins have been sent out by the Reo Motor Car Company in which they urge that their representatives in the field give all possible co-operation to representatives of Producers Distributing Corporation in assisting them in placing the picture in the local theatres.

The campaign, which will be engineered during the run of "The Yankee Clipper" at the Roxy Theatre, in New York, will be an example which should be followed throughout the entire country.

New Taxi on Display for "A Kiss in a Taxi"

Manager Montague Salmon arranged for the display of a new taxicab in front of the theatre to exploit the Paramount picture, "A Kiss in a Taxi," when that film played at the Rialto Theatre, Macon, Ga.

Half of the taxi was on the sidewalk and the other half was on the street. Banners were placed on either side which advertised the picture, name of theatre, and play dates.

A large circular disk was stuck in the rear spare tire carrying the following words in lage type: "A Kiss in a Taxi." In the rear window of the taxi could be seen a silhouette of a couple in the act of kissing. At night a baby spot was thrown on the silhouette, which helped to increase its attractiveness.

A two-column ad (entire length of paper) was inserted in the "Telegraph" on the last day of showing of the picture. This ad was paid for by the taxicab company.

Courtesy Competition for Staff at Canada Theatre

W. P. McGeachie, manager of the Algoma Theatre, Sault Ste. Marie, Ontario, has his whole staff on their toes because he is conducting an "Employees Service and Courtesy Competition," the contest to close at the end of March. The patrons of the theatre have been asked by letter to point out how different employees of the theatre have acted toward them. Did the usher escort you to a seat? Did you receive a cordial "Thank You" from the cashier and doorman? Was the employee properly dressed?, etc. Prizes have been offered for the most courteous employees.

Colleen's Slippers Given to Canton Cinderella

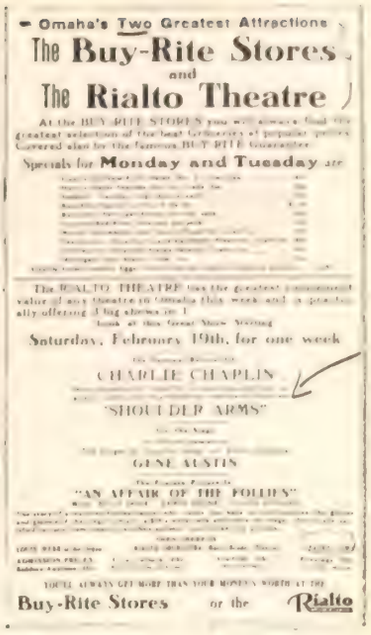
An adroit exploitation stunt netted the Alhambra Theatre in Canton, O., a fund of publicity for the showing at that house of "Twinkletoes." The stunt, executed by Ray C. Brown, manager of the house, was the giving of a pair of dancing slippers, donated by Colleen Moore, to a local store, which offered them to the girl who could wear them. The star's telegram to Brown in reply to his request for a pair of slippers similar to those worn by her in making "Twinkletoes" was featured in a newspaper ad run by the shoe store which tied up with the stunt.



Frontal display for "Shoulder Arms" (Pathe)



Electric lights feature showing of "Will Rogers in Dublin" (Pathe)



Merchant tie-up ad features "Shoulder Arms" (Pathe)

Stunts to Feature Short Subjects

It is not only the theatres of the smaller towns and the neighborhood houses which support their presentations of short subjects. The re-issue of "Shoulder Arms" is currently playing many big theatres and is being featured in newspaper advertising and theatre displays. The Strand Theatre in New York used marquee lights to bill the picture, and repeated the practice when the first Will Rogers travel picture "In Dublin" was presented. The Rialto Theatre in Omaha featured "Shoulder Arms" with large cut-outs and banners in a special frontal display, and in addition obtained an excellent advertising tie-up with the Buy-Rite Stores of that city.

Theatre Prints Ad Upside Down

The idea of printing a newspaper display for a motion picture upside down is, in a manner of speaking, journalistically taboo. So when Harold B. Dygert, advertising director of the Stanley-Rowland and Clark Theatres in Pittsburgh, decided to use the stunt for "The Silent Lover" at the Liberty Theatre, he was up against it for some means of making the newspaper composing rooms swallow the poison. He ordered his staff artist to draw in the usual standardized border first, with the name "Liberty" across the top, as usual. Then to turn it upside down, and sketch in the copy. The plate made from the drawing was sent to the paper. Thirty minutes before press time, the Gazette Composing Room rang Dygert on the phone and told him that the engravers had botched his Sunday ad. Dygert said it was too late to make any change and to go ahead and run it thus—which was done.

Style Map Used in Cooperative Ad

A novel cooperative page was put out recently in the Utica, N.Y., "Daily Press" for the showing of "Michael Strogoff" at the Majestic Theatre, Utica. A page cut was prepared along the lines of the old style maps.

Above the cut was the theatre's announcement and the rules of the contest conducted in connection with the page.

"Sally Wise starts out to see 'Michael Strogoff' at the Majestic Theatre, but the presentation being continuous, she stops on her way to the theatre to do some shopping, using all of the 12 stores whose advertisements appear herewith," read the copy.

"In each of these ads there is a headline in which the printer has used a number of capital letters, most of them correctly, some incorrectly. Jot down these capital letters, correct and incorrect, and using them as basis, see how many words you can make out of them, using only the capital letters in the headlines and using them only the same number of times in each word as they appear in the headlines."

Merchants Tie-in With Contest

A popularity contest, designed to select the most popular athlete in Carthage, Mo., proved excellent exploitation for the presentation of "The Collegians" at the Crane Theatre there. The idea was based on votes to be cast by patrons of the theatre, each admission entitling the purchaser to a vote. The contest thus was run for the entire period of ten weeks covered in the showing of the "Collegian" series. The contest stirred wide interest in Carthage.



Cooperative display exploits "The Collegians" (Universal)



Prints ad upside down to exploit "The Silent Lover" (First National)



Novel tie-up ad for "Michael Strogoff" (Universal)



"The Lunch Hound"
(Bray Cartoon—One Reel)

A RELEASE from the Bray studio which is decidedly amusing. Lantz has injected a lot of clever stuff in "The Lunch Hound." The appellation of hound could apply to either Pete, the cartoon pup, or Lantz, because both of them are ferociously hungry. And with such an important theme as hunger at the bottom of all this your interest is caught and does not wane. There are amusing little bits or highlights—notably where Lantz calls the pup (hiding somewhere in a cartoon forest) and calls in vain for Pete does not appear on the scene and respond to his master's voice. But Lantz knows how to draw him out, so he sketches a tempting morsel, the aroma from which compells the errant Pete to reveal his whereabouts. The dog seems to resent this for he plays a few practical jokes himself when Lantz tries to cook himself a meal in the absence of his cook. It's irritating for Lantz—and for Pete, too, for the latter gets a lunch of bread and water in a prison in which his master, by a few strokes of his pen, had confined him. An entertaining number.—RAYMOND GANLY.

"Pete's Pow Pow"
(Bray Cartoon—One Reel)

THE wonderful flexibility of these cartoon heroes! One must get used to their many sided accomplishments. They cannot be held down by mere pen and ink, flat surfaces, Newton's laws of gravity or anything of that sort. They are decidedly capable, ingenious. Pete, the Hot Dog pup, is a trainer of pugilists in this one. He is a good trainer but Walter Lantz, his creator, and pupil, finds training an irksome game. He displays a marvelous faculty for doing wrong. However Pete possesses a lot of patience. He also carries a punch, too, and this punch he uses to good advantage when his pupil's opponent invades Pete's gymnasium. Needless to say this same opponent gets himself knocked bowlegged. But not by Lantz, he had been induced to sleep for some time, but by the redoubtable Pete.

It is amusing and should prove entertainment for your patrons.—RAYMOND GANLY.

"Sports of the Great Lakes"
"Pottery"
"A Big City's Water Supply"
(Bray Magazine Special—One Reel)

INTERESTING subjects here. Fishing and duck hunting. The storing and filtering of millions of gallons of water. How pottery is manufactured. Scenes like this, different as they are, undoubtedly do entertain. Certainly they are not encountered generally in the life of the average movie goer. To those of us who live in cities such views of our great inland seas are illuminating. Then again the sight of our huge reservoirs, then many sprays, dams, etc., are worth while, offering as they do information about that all essential commodity—water. We are told that the industry of pottery-making is as old as civilization itself. And are they not discovering vases, urns and the like constantly in ancient tombs, mounds, pyramids? There is more than a mere modicum of interest in the matter incorporated in these subjects; it is worthwhile.—RAYMOND GANLY.

"Flaming Snow"
(Universal Western—Two Reels)
(Reviewed by E. G. Johnston)

DON'T confuse this "Western" with the kind chock full of hard-riding and fighting cowboys, bandits, guns, etc., for the most Western thing about it is its locale where the dramatic class of Piperock (somewhere in the wide-open spaces) are moved to display its histrionic ability.

Ben Corbett and Jack Knap are the two players very much in evidence throughout and accompanied with a two-ton leading lady who wrecks everything she comes in contact with, the laughable burlesque moves along with a generous helping of good lines and gags. Of course, the "snow scene" goes over big; also the fake wind storm, but a real storm steals upon them unawares and provides a good climax.

"The Hon. Mr. Buggs"
(Roach-Pathe—Two Reels)
(Reviewed by Harold Flavin)

THREE well-known feature length picture actors appear in the current Roach comedy, which will prove a highly amusing addition to any program, and they not alone "appear," but take full part in the work of getting over the various bits of business for which the plot calls.

Matt Moore plays another of his "timid" roles, Anna May Wong, the serio-comic adventuress and K. Sojin, the arch-fiend, in the tale of a stolen brooch and the excitement aroused in its recovery. Martha Sleeper, Oliver Hardy and Laura La Varnie, regular Roach comedians, add their work to the general whole and it is no mean contribution. Fred Wood Jackman directed and he made a good job of it.

"The Pie-Eyed Piper"
(Fables-Pathe—One Reel)

ANOTHER humorous Pathe release is the latest Aesops Fable. This time poor old Al Falfa is trimmed in a poker game by a couple of his animal "friends" and then, in hopes of charming back his money he buys an alleged Pied Piper's whistle which, however, doesn't achieve the result obtained by the original man from Hamlin. There's lots of fun in this reel—HAROLD FLAVIN.

"The Prince of Whales"
(Life Cartoon-Educational—One Reel)

THIS is about the best of the series seen thus far; the cartoon characters are made to perform many amusing stunts and the net result is good entertainment for the fans. The cats and dogs set out on a whaling trip; they sight one of the mammals and the fun begins when they shoot a huge harpoon which fails to hit a vital spot. The whale retaliates by upsetting the boat and chases them around in the water but is finally subdued.—HAROLD FLAVIN.

"Buried Treasure"
(Bruce-Educational—One Reel)

NOT up to the usual standard of the Bruce Scenics, for it lacks the camera views of nature's beauty spots usually on exhibition in this series. "Fadeout," a Scottish terrier, searches over land and sea for a lost bone and the quest is the means by which scenes on earth and water are introduced, but they are not as attractive as those ordinarily incorporated.—HAROLD FLAVIN.

"Dumb Belles"
(Christie-Educational—Two Reels)
(Reviewed by Harold Flavin)

BILLY DOOLEY'S latest starring comedy serves to introduce Ruth Perrine, one of the winners of the magazine contest conducted by Educational, and it seems, from the bit allowed her, that Miss Perrine will prove a good bet.

As for the story, Billy, or his cousin, will inherit a girl's school if either one shows more aptitude for the teaching job than the other. They both demonstrate their ability, thus providing many amusing scenes. Billy loses out but opens a seminary opposite that which he expected to inherit and the girls all flock to him. Directed by William Watson and the supporting cast includes Bill Irving and Jack Duffy. It satisfies.

"Keeping His Word"
(Universal-Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

THAT even a strapping, Amazonian type of mother-in-law cannot keep two loving hearts apart is laughably demonstrated in this recent Stern Bros. release featuring Charles King. First, Charlie gets in bad with the old lady by handing her an explosive golf ball. Further calamities result in our hero and his fiancee being hurled through the window of the latter's bedroom. This inspires mother-in-law to force a marriage, which is of course, entirely acceptable to the pair. However, the two are kept apart. A fake burglary arranged by Charlie makes him a hero in the household and all is well. Director Scott Pembroke has made a first rate comedy.

"Broke in China"
(Sennett-Pathe—Two Reels)
(Reviewed by Harold Flavin)

FUNNY gags, funny titles, funny comedians, make this latest Ben Turpin two-reeler one of the funniest comedies turned out at the Sennett studio, or at any studio, for that matter. Ben, as a sailor, in company with a shipmate, visits a cabaret in China catering to a hybrid miscellaneous patronage. Two hostesses (who look as if they starred in the first burlesque show ever produced) endeavor to part Ben from his money but instead he tells them a heart-breaking tale of thwarted love. And how he tells it!

Eddie Cline directed Ben who is supported by two excellent comedians, Louise Carver and Anne Belcher. You can't miss with this one.

Pathe Review No. 17
Monkeys, Pilgrims and Hunters
(Pathe—One Reel)

MONKEY life at the monkey club in the Zoological Gardens, Milwaukee, is on view in the opening scenes of the current reel; next Pathecolor shots of Plymouth, England, famous as the seaport from which the Pilgrims set sail in 1620. The latter porton of the reel is devoted to the third installment of the camera record of the Putnam expedition to Greenland; in this part is described the landing of the party, the Eskimo version of the "Black Bottom" and the mountain climb by the members of the expedition.

Interesting and amusing. — HAROLD FLAVIN.

"They Call It Love"
(Universal Bluebird—One Reel)

FOR those audiences not too well fed up on a lot of old familiar gags and slapsticks, this single reeler featuring Neely Edwards will do very well. Edwards is in the role of a young lover, who in order to win his fair one must prove his chivalry. This he attempts to do but continually walks into trouble in his efforts to render assistance to several ladies. The climax takes place in the gashouse district where a tough egg is maltreating his sweetheart. Neely emerges triumphant.—E. G. JOHNSTON.

Altars of Desire

Light Story; Should Do Well at Box-Office

(Reviewed by Harold Flavin)

MAE MURRAY, Conway Tearle, Andre Beranger, the "Different" comedian, and the semi-comic story constitute a combination that should draw patronage to any house in which this production is exhibited. The title seems rather heavy for the story idea, which is not of "The Merry Widow" type, but that is not an important matter as Mae Murray's name in the lights will draw them regardless of the picture in which she appears. Conway Tearle is there with his usual restrained emotionalism and Andre Beranger's unusual comedy-character delineation should give both high and low-brow any number of hearty chuckles. There is just a sufficient blending of the melodramatic and the ridiculous to satisfy the admirers of both types of pictures.

Another angle which will help sell this production is the sequences done in Technicolor which are about as good examples of this method of filming as has been seen. The story is a delightful whimsy built around the star who endangers her chances of real love and happiness by continually flirting to gain masculine admiration. Miss Murray's performance as the spoiled daughter of a rich man fully realizes the possibilities of the role which calls for a post-graduate course in "flapperism." The star is nobly aided and abetted by the entire cast which turns in sterling performances.

The Cast: Mae Murray, Conway Tearle, Andre Beranger, Maude George, Robert Edeson. Directed by Christy Cabanne from Maria Thompson Davies' story.

THEME: Rich man's daughter is infatuated with worthless count but, when in trouble, turns to childhood sweetheart and eventually marries him.

PRODUCTION HIGHLIGHTS: The performance of the entire cast. The Technicolor sequences. Direction and photography.

EXPLOITATION ANGLES: Mae Murray's name played up.

DRAWING POWER: Any type of house. Good for sophisticated grown-ups.

Produced and distributed by Metro-Goldwyn-Mayer. Length, 6,037 feet. Released February 5, 1927.



Scenes from the Warner Bros. production, "Matinee Ladies"



Amusing scenes from "See You in Jail," First National release

Down the Stretch

Universal Makes a "Different" Race Track Story

(Reviewed by Harold Flavin)

AT last—a race track story with the screen treatment from a different angle, and it's a thoroughly human one. Conspicuous by their absence are the grey-haired mother waiting on the "mortgaged to the hilt" farm for news of the race which will decide whether or not she has to leave the old homestead and the poor, but proud Kentucky colonel down to his last dollar and horse. This tale glorifies the jockey, stressing the torture undergone in an effort to hold down weight, the hunger, the drying out process and the terrible nerve strain which these boys suffer, but which is never realized or appreciated by anyone outside the training stables. And Robert Agnew, as the jockey, realizes the possibilities of his role to the fullest extent.

True, there is a mother and some reference to huge sums placed on the race, but these angles are used only as a background, being part of the generally good race track atmosphere maintained in the telling of the story. The one and lasting thought of the spectator is the awful hunger of the jockey. The one criticism is the length of the production. There is only one situation and it takes five reels to lead up to it. A deletion of approximately a thousand feet would help in quickening the tempo.

Recall your regular race track story details, the harsh trainer, the "interests," and the crooked gamblers, add to them the starting jockey angle and you have the "Down the Stretch" story.

The Cast: Robert Agnew, Marian Nixon, Otis Harlan, Ena Gregory, Virginia True Boardman, Ward Crane, Jack Daugherty. Directed by King Baggot.

THEME: Race track melodrama with youth suffering to keep down weight before big race which he wins. There's a girl.

PRODUCTION HIGHLIGHTS: The race track atmosphere, performance of the principals.

EXPLOITATION ANGLES: Restauraut tie-up and lobby display.

DRAWING POWER: Middle class patronage and theatres. Family picture.

Produced and distributed by Universal. Length, 6,910 feet. Released May 29, 1927.

See You In Jail

Amusing Moments On An Old Theme

(Reviewed by Laurence Reid)

AN old theme which has proved its mettle time and again upon the screen is uncovered here. It projects the young man who engages in verbal brickbats with the proverbial parent—with the result that the obstreperous heir is told to pack and be on his way. The youth's subsequent adventures comprise the meat and the stuffing and the sauce of this celluloid tidbit. Of course the only chance it has of scoring is in its array of incident and the interpretation. Fortunately the director sees to it that the high jinks tumble over each other with gags—and Jack Mulhall carries out the portrayal with a good sense of situation and humor.

The young smarty doesn't hold his jobs very long—and the girl who comes into his life doesn't help matters much. Indeed she hastens his exit. After idling about a bit the plot eventually gets under way insofar as explaining the title. He is propositioned to serve a term in jail for a rich man on his way to Honolulu. The hero takes him up in order to square himself with the girl—who has accused him of robbing her.

From this point the film releases some amusing moments—what with the youth kidding the judge to extend his three-day sentence to thirty, and again when he goes on a "big business" venture with his cell-mates. It's all impossible, but since it is pitched in a farcical key it doesn't ask you to take it seriously. Mulhall's aids catch his spirit—which is to say that the piece is played right up to the handle.

The Cast: Jack Mulhall, Alice Day, Mack Swain, Crauford Kent. Director, William H. Clifford.

THEME: Farce-comedy of rich man's son who is told to go on his own and not come back 'til he's made good.

PRODUCTION HIGHLIGHTS: Mulhall's acting. The scenes between father and son. The romantic interludes. The moment when hero goes to jail. The jail episodes. The subtitles. The sparkle of the humor.

EXPLOITATION ANGLES: Tease the title and map campaign along comedy lines. Play up star who has developed into first rate light comedian.

DRAWING POWER: Suitable for average houses everywhere.

Produced and distributed by First National. Length, six reels. Released April, 1927.



Highlights from First National's "The Sea Tiger"



Incidents from "Altars of Desire," a Metro-Goldwyn-Mayer picture

Matinee Ladies

Builds Slowly to Melodramatic Climax

(Reviewed by Harold Flavin)

THE first half of this production drags lamentably and, though they've packed a great number of melodramatic stunts in the latter portion, it is doubtful whether the picture is good box-office as the story is trite. The star simply walks through the first three reels accompanied by the leading man, no action, no attempt at characterization, no story started, save for a feeble effort here and there. All the fireworks are shot off in the last reels, a jazz party in a night club, the party's continuation on a houseboat, the inevitable storm and rescue of the girl by the hero. But, owing to the fact that these same incidents have been incorporated in numberless features during the past few years, it doesn't seem probable that audiences will react very enthusiastically. It is all so obvious.

It is hard to decide just who is responsible for this very old-fashioned story. If written the way in which it has been filmed, pity the poor scenarist, or perhaps the director read the script and then threw it away deciding he could do better; or, is it due to supervision? One would have to be on the ground when the picture was filmed in order to state who is to blame. May McAvoy, Malcolm MacGregor and the rest of the cast do their best, but they're up against a stale tale.

An embryo lawyer is forced to earn his way through college by becoming a paid dancer in a cabaret also employing a cigarette girl with whom the boy falls in love. She is sought by a wealthy bootlegger. The usual poor boy, rich man, pretty girl battle follows.

The Cast: May McAvoy, Malcolm MacGregor, Hedda Hopper, Margaret Seddon, Richard Tucker, Jean Lafferty, Cissy Fitzgerald, William Demarest. Directed by Byron Haskins.

THEME: Law student and cigarette girl fall in love, but she is sought by wealthy bootlegger. The temptation of riches and position against poverty and love besets her, but she chooses love.

PRODUCTION HIGHLIGHTS: The night life scenes. The houseboat sequence and the storm.

EXPLOITATION ANGLES: Play up as picture of wild night life.

DRAWING POWER: Will get by in small houses.

Produced and distributed by Warner Bros. Length, 6,352 feet. Released April 9, 1927.

The Ridin' Rowdy

A Fairly Good Western Has Its Appeal

(Reviewed by Raymond Ganly)

THERE is not a little that is good in this latest of the adventures of Pathe's cowboy star—Buffalo Bill, Jr. Perhaps the plot is a trifle familiar, but then are not all of these Westerners with their chaps, sombreros and cattle old acquaintances? "The Ridin' Rowdy" is a fair-to-middlin' proposition in its box-office or drawing value; however, in it the fan can find much that is entertaining. It does not offer anything that is spectacular or thrilling—but it offers a likable personality in its star, competent support from the other members of the cast, an interesting though familiar theme. In some Westerns pretending to visualize the days of rustlers, cow punchers and their cayuses there is very often absent those all important cattle generally the cause of all the monkey-business. In "The Ridin' Rowdy" one is not led to imagine that the cattle are around somewhere for we see shots of herds with punchers dutifully tending them.

The old feud 'tween cattler and rustler plays its part in "The Ridin' Rowdy." Bill is a cow man and he has the misfortune, from his father's point of view, to fall in love with a sheep herder, Olive Hasbrouck. Of course these characters come to feel that mutual attraction, that inner urge which Bill responds by fighting for her when she faces extinction and because of which she comes to love this impudent cow puncher who offended her high-strung, nervous temperament by embracing her upon their first meeting.

The Cast: Buffalo Bill, Jr., Olive Hasbrouck, Al Hart, Harry Todd, Lafe McKee, Jack McCready, Walter Brennan, Raye Hampton, Charles Whitaker. Director, Richard Thorpe.

THEME: Drama of the conventional Western brand in which the boy and girl defy conventions by loving and fighting for each other in spite of the fact that they are supposed to hate each other, being as they are cowpuncher and sheep herder.

PRODUCTION HIGHLIGHTS: The scrap in the bar room. The scene where the girl and her friends hold off the enemies who seek their extermination.

DRAWING POWER: Good in neighborhood houses.

Produced by Action Pictures, Inc. Presented by Lester F. Scott, Jr. Distributed by Pathe.
Released April 24, 1927. Footage, 4,794 feet.



Interesting episodes from Metro-Goldwyn-Mayer's "Frisco Sally Levy"



Highlights from the Paramount comedy-drama, "Afraid to Love"

The Notorious Lady

Satisfying But More Picturesque Than Real

(Reviewed by Laurence Reid)

WHAT is told in this picture has been told many, many times before, but withal, it manages to tuck away a moving hour—what with its melodramatic adventure, heroics and atmosphere. The lady of the title is not so notorious as she is big-hearted, but the definition is appropriate for the purpose of establishing her character in court.

The action, through a time lapse, shifts to the diamond fields of Africa and takes along its central figures. Another man enters the plot—and he becomes interested in the wife while a native girl makes life bearable for the husband. The subsequent episodes usher in a melodramatic climax which involves an attack by the natives. When the wife's new friend is severely wounded, the husband magnanimously carries him to her cabin. The result is her eyes are open to his manly gesture—and a reconciliation follows.

All of this is told with a fair amount of suspense, but the real highlights center around some gorgeous shots suggestive of the African locale and a fine subdued interpretation by Lewis Stone as the husband. Ann Rork displays a deal of personality and talent as the native girl—and is well on her way to emotional heights. Barbara Bedford as the wife would be more convincing if she didn't appear so civilized in the African scenes.

The Cast: Lewis Stone, Barbara Bedford, Ann Rork, Earl Metcalfe, Francis McDonald, Grace Carlyle, E. J. Ratcliffe, Guniss Davis. Director, King Baggot.

THEME: Adventure melodrama involving a triangle and a woman's self-sacrifice to save her husband.

PRODUCTION HIGHLIGHTS: The atmospheric backgrounds and detail in the African scenes. The acting by Lewis Stone. The appeal of Ann Rork.

EXPLOITATION ANGLES: Play up as a moving melodrama involving a woman's sacrifice. Feature Lewis Stone and the others in the cast.

DRAWING POWER: Stone has a following and billing him strongly will draw them. Suitable for average houses everywhere.

Produced by Sam Rork. Distributed by First National. Length, six reels. Released April, 1927.

Afraid to Love

Brisk Enough But Not So Bright

(Reviewed by Laurence Reid)

COMPOUNDED from a recipe which has performed yeoman service on the screen this picture is forced to rely upon its speed and its interpretation for appeal. The scenes dovetail well, but they are easily catalogued. You know just what is going to be served up every minute. Some of them are seasoned with sentiment, other with comedy relief. And all are in place. The fault, of course, is the lack of a nourishing plot in the stereotyped scheme of things for it fails to carry any surprising twists.

There is no variation at all on the old theme—which tells its little idea briskly enough, but with scarcely any sparkle. And because it drags, the customers are apt to become fidgety. We see a hero capitulating to the charms of a tidy temptress though he cannot marry her if he cares anything about his inheritance. Consequently a marriage of convenience is arranged in order to effect a quick divorce. But the upshot of it is he falls in love with his wife.

The piece might have enjoyed more emphasis upon the farcical incident, but instead it sticks straight to its cut-and-dried pattern. Florence Vidor humanizes the wife very well—and Clive Brook makes the husband genuine.

The Cast: Florence Vidor, Clive Brook, Jocelyn Lee, Norman Trevor, Arthur Lubin. Director, E. H. Griffith.

THEME: Farce-comedy of young man who must marry against his will or lose his inheritance. He ends up by falling in love with his bride.

PRODUCTION HIGHLIGHTS: The acting by the principals. The gowns worn by Miss Vidor. The brisk action. The settings and atmosphere.

EXPLOITATION ANGLES: Treat this from humorous angle, concentrating upon the domestic mix-up. Play up the featured players—who are always dependable.

DRAWING POWER: Suitable for neighborhood houses or high class clientele. Needs exploitation.

Produced and distributed by Famous Players. Length, six reels. Released April, 1927.



An idea of the situations that arise in "Don't Tell the Wife," Warner Bros., is conveyed by the above stills which are taken from the picture



Stirring events in the Pathe Western release, "The Ridin' Rowdy"

Frisco Sally Levy

Hokum In A Jewish-Irish Setting

(Reviewed by Laurence Reid)

NOT to be caught napping by the wayside Metro-Goldwyn has bobbed up with one of those "Abie" stories which never gets away from its stereotyped hokum insofar as the plot is concerned, but does present a fair assortment of gags to keep it going. As a result it's a pretty fair dish of celluloid—made so through the director's understanding of the characters. Naturally they behave according to the popular conception.

Papa Lapidowitz married an Irisher (yes her name is Bridget) and all the little Lapidowitzs have monickers suggestive of both racial strains. When Colleen Lapidowitz falls in love with a traffic cop (a true Irisher) she is merely obeying the same impulse which guided Mama to marry Papa. After various complications which are spirited enough to suit the Jews and the Irish everywhere the girl finds the officer more attractive than the wealthy bounder whose name has been reduced from Goldberger to Gold.

The high jinks revealing a St. Patrick's day parade and the various conflicts of the family are what add spice to the picture. The show should please you if you're not over-sophisticated.

The Cast: Sally O'Neil, Roy D'Arcy, Charles Delaney, Kate Price, Tehen Holtz, Leon Holme, Turner Savage, Helen Levine. Director, William Beaudine.

THEME: Romantic comedy based upon conflicts in home of Jewish-Irish family.

PRODUCTION HIGHLIGHTS: The gags, especially the St. Patrick's Day parade. The scene when the heroine leaves home and her reconcilation. The romantic conflict.

EXPLOITATION ANGLES: Feature as story of the Irish and the Jews. Go after the Irish and Jewish population. Bill as typical comedy of the two races. Play up cast.

DRAWING POWER: Should attract average theatre goers everywhere. Title should make it popular.

Produced and distributed by Metro-Goldwyn. Length, six reels. Released April, 1927.

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It Will Pay You to Advertise in the Classified Ad Section



A representative group of newspaper displays used in various cities in connection with first-run showings of Metro-Goldwyn-Mayer's "Flesh and the Devil" is shown above. The advertisements illustrated were featured by the following theatres: Palace, Dallas, Tex.; Sun Theatre, Omaha; Majestic, Columbus, O.; Loew's Valentine, Toledo; Leland, Albany; Virginia, Wheeling, W. Va.; Stillman, Cleveland

Regional News from Correspondents

N.Y. & N.J.

AN account of the "Get Together" dinner held at the Hotel Astor last Saturday by the Motion Picture Salesmen, Inc., will be found in the front news section of this publication. That it was a most successful affair will be attested by all those present.

Some of the highlights were: Felix Fiest's address, and his story illustrating "tact"; also, the one he told about Queen Isabella and Rosenzweig and Katz.

President Wolf, of the salesmen's organization also gave an interesting talk.

Max Broad kept things lively at the table occupied by members of the trade press.

Joe Less, of Fox Films failed to make a speech and you "ain't heard nothin'" until you hear Joe. We could recommend Joe and Pelham Lynton for a Big Time team.

William K. Howard, erstwhile film salesman and now a De Mille director, did his share to entertain the "fillum" boys. Howard knew his ground.

Charlie Rosensweig, of F.B.O. paid high tribute to G. W. Wolf, president of the M.P. Salesmen.

Not forgetting the luncheon: everything in the way of food was fine and the past reputation the film salesmen have for knowing how to entertain, was exemplified in every way.

Four more theatres in northern Jersey have been taken over by the Fabian-Stanley circuit, according to report. They are: Joseph Cocalis' Royal and Strand in Elizabeth and the U. S. Theatre Co.'s U. S. and Bishop theatres at Hoboken. Some time ago, the Cocalis deal was reported in these columns as being under way.

Bert Hannewald, of the Lido Theatre, Court and Butler Streets, Brooklyn, is taking a short rest up in the Catskills.

Julius Singer, of Albany exchange fame, visited New York City last week and was seen in the first row at the Morosco Theatre.

Sympathy of exchange row is extended to Irving Wormser, of the Big Three exchange, on the occasion of his father's death on Monday of this week.

Louis Nelson and associates, owners of the lately opened Stillwell Theatre, Bensonhurst, Brooklyn, opened for the first time their new Carroll Theatre, Utica Avenue and Crown Street, Brooklyn.

The Carroll is of single floor design and has a seating capacity of about 2,000. A Wurlitzer organ and a fourteen piece orchestra will furnish the music.

"Bill" Frank, manager of the Rivoli Theatre, Paterson, N.J., has been confined to his home for some time on account of illness. According to reports, Mr. Frank is chafing to get back in harness.

In answer to a query as to where David Gross was holding forth, we received this reply: "With Metro-Goldwyn-Mayer as New York manager of their new short subject department."

It is announced through the office of Edgar B. Haines, theatre specialist of Newark and New York that Messrs. Bratter & Pollak have signed a long term lease on the theatre being constructed at the corner of Kearney and Elizabeth Avenues, in Arlington, N.J.

In keeping with their announced plans to name each new theatre in their chain after a President, this one will be known as the Lincoln Theatre. The theatre is of concrete, steel and pressed brick construction and will seat fifteen hundred. The lease includes four stores and eight offices.

It is expected that the theatre will be finished in time for opening on September 1st of this year.

Irving Rothenberg, formerly with the Pathe exchange and now covering uptown New York for Universal, is quite "the big motion picture man" in his Mt. Vernon home. Rothenberg's young son having told his schoolmaster that "his father was in the business," was informed that the school motion picture outfit needed some rewind reels. Irving came across.

The Verona Theatre, Second Avenue and 107th Street, New York City, has closed its doors for an indefinite period, according to report.

Mrs. B. Gumiskey, proprietress of the New Third Avenue Theatre, is back in town again after spending a few weeks at Atlantic City.

There is a rumor around exchange row that Arthur Greenblatt of Educational is about to place his order for a new car.

The Yankee Stadium held quite a number of exchange men last Tuesday when the season was officially opened. Some say about three-quarters of the boys were there.

This Thursday is the 20th wedding anniversary of Milton Kronacher, one of the leading salesmen of the local Pathe exchange. But Milt will spend it a la bachelor, for Mrs. Kronacher is in Syracuse attending a sister who is ill.

Manager Van Pregg and his men of the Big U exchange are all due for a trip to the coming Universal convention at Chicago as the result of General Sales Manager Metzger's generosity. They will leave New York City on April 30.

Joe Weinberg is now Brooklyn Sales Manager for the Big U.

Another change and promotion in the Universal office is that of Nat Goldberg, from the booking department to office manager.

It is said that the Chatham Square Theatre, 5 Chatham Square, New York City, is in the open market. It is a 600-seat house.

The "Two Weeks Carl Laemmle's Own Drive" is over for the local Big U and three of the boys are in the money. Ben Price won $75; George Ross, $50, and Lew Levy, $25.

On April 19 the Tip Top Theatre, Wilson Avenue, Brooklyn, changed hands. A. Tweel was the former owner. The new party in charge is unnamed at present.

Two theatres in Brooklyn have closed their doors for an indefinite period. They are the Eagle at 16th Avenue and 43d Street and the Wilson at 433 Central Avenue.

M. Margolies now has three houses to his credit in Brooklyn, having recently acquired the Classic, Marcy Avenue. The others are the Regent and Nostrand.

Although we mentioned that Lester Evans opened the new Carroll Theatre it seems that Lester's specialty is opening theatres. Manager Godfrey, formerly of the A. H. Schwartz circuit, is now at the Carroll. It is reported that Mr. Evans has accepted a lucrative position with the Brooklyn Shubert organization.

Many prominent in the local film trade attended the opening of Leon Rosenblatt's new theatre at Hightstown, N.J., on April 1st.



Many prominent in New York City's film trade attended the M. P. Salesmen's luncheon at the Hotel Astor last Saturday afternoon

Milwaukee

FRANK COOK'S New Gem Theatre at Sheboygan was opened on April 9, after having been closed for some weeks undergoing remodeling. Extensive improvements have been made in the projection equipment.

Fred Knispel, district representative, visited the local P.D.C. office for a few days this week.

A testimonial banquet was given George L. Levine by the Film Board of Trade on Monday at the Wisconsin Hotel. Mr. Levine last week resigned the presidency of the Film Board when he was promoted from Universal Exchange manager to assistant sales director for the Western Division. About sixteen members were present.

Neil Duffy, manager of the Elite Theatre at Appleton, was in the city during the week straightening out his affairs at the various exchanges.

Ben Koenig, secretary of the Film Board of Trade, joined the ranks of proud papas. It's a son.

C. W. Powell has been added to the sales force of Fox and has been assigned to southern Wisconsin territory. Mr. Powell came to Milwaukee from Detroit.

Sam Thirion and his two sons were in the city on business during the past week, and dropped in for a visit at the exchanges.

The Grand Theatre at East Troy will be opened on the 16th under management of Dan Kelliher. The theatre has been redecorated and new projection equipment has been installed.

Stanley Hatch, newly appointed Western Division sales manager for First National, visited the Milwaukee office on Wednesday.

Morris Abrams, special exploitation director for M-G-M Minneapolis office, was in the city for a few days during the past week. He is at present in Madison arranging exploitation there.

T. F. Leach, manager of the Opera House, Hartford, spent a few hours in the city during the week.

In a recent issue of the NEWS in this column, O. V. Kelly, manager of the Badger Theatre at Reedsburg was reported to have sold his theatre to the Wisconsin Universal Theatre Circuit. This statement was an error, for Mr. Kelly did not close the deal, although he was for some time contemplating it.

A son was born to Mrs. S. H. Abrams, wife of the manager of F.B.O. Milwaukee branch, on April 2nd. This is the Abrams' second child.

The Fischer Theatre Circuit of Chicago has taken over the management of the Pastime Theatre at Delavan from S. Olson.

Otto Bell, manager of the Bell Theatre at Sparta, was a recent Film Row visitor.

Ground will be broken in a few days for the new theatre at Cudahy being built by Jake Disch.

L. Thurwachter of the Park Theatre at Waukesha made a brief visit to the local exchanges.

A. C. Wilson, district traveling auditor from the Fox home office, has been spending the past few weeks in the local Fox office.

Ed. Wiesner, according to rumor about Film Row, has taken an option on the Bell Theatre at Sparta. It is further rumored that Mr. Wiesner is negotiating a deal for Dan Kelliher's holdings at Elkhorn and Lake Geneva.

A. C. Accola, manager of the Bonham Theatre at Prairie du Sac was among out of town exhibitors to visit the exchange this week.

Sam Ludwig, manager of the Columbia and Elite Theatres of this city, has just returned from a three weeks' visit to New Orleans.

A new site has been selected for the Fox Exchange, the northeast corner of 8th and State Streets. A building plan is being contemplated now which will house two exchanges, and it is believed that M-G-M may share the building.

Not a word yet from E. W. Van Norman and Fred Seegert, exhibitors without a theatre, about when and where they will again join the ranks. Both are seen more or less frequently along Film Row and both are hopeful that soon they will again be active showmen.

F. G. Sliter, manager of the local Fox office, went down to Chicago early last week to be present at a sales meeting. District manager Clyde Eckhardt attended the gathering, as did also Max Roth, special home office representative. John Nolan, manager of the Kansas City branch, and Peck Gumersall from Indianapolis.

The bowling season officially closed last week, with Charles Trampe's team winning the championship. Ed. Zimmerman, manager of the Rainbow Theatre, took honors for high single score, 243, and N. A. Weinbaum of the Celebrated Exchange took first place for three-game high score, 618.

About $185 has accumulated in the treasury of the league, and a handicap tournament is now being planned, to be held in about a week, at which time the $185 will be given out in four prizes.

George Herzog stopped in for a short visit to the exchanges on Friday. Mr. Herzog manages the Strand and Rialto Theatres at Manitowoc.

Seattle

OLIE WALLACE, who sprang into prominence as a concert organist at the Liberty Theatre here many years ago, returned last week to the Fifth Avenue Theatre in a new guise—that of an orchestra leader. Wallace, who has hundreds of friends in Seattle, succeeds George Lipschultz, who has been at the Fifth Avenue since its opening last September, and who now goes over to the United Artists Theatre as director of the orchestra in that house.

Mr. and Mrs. Roy Cooper last week were receiving the congratulations of the trade upon the birth of Paula-Lou Cooper, six and three-quarter pound baby girl. Mr. Cooper is manager of the Capitol Theatre in this city for John Danz.

Don Mitchell, new Western district manager for Universal, made his first visit to the local territory last week, and spent several days going over conditions with Manager Matt Aparton and his staff. He is again en route to headquarters in Los Angeles.

John Hamrick, head of the Blue Mouse circuit, and Vic Gauntlett, fearless press agent and nationally-famous author, returned from Portland last week.

James M. Hone, executive secretary of the Motion Picture Theatre Owners of Washington, has been confined to his home by illness for the last several days, but expects to be back at his office within a week to handle the forthcoming meeting of the Arbitration Board.

M. S. Weisfeldt, new Western division manager for Greater F.B.O., arrived in Seattle last week for a business visit with Manager Art H. Huot and his group.

Waldo Ives, local boy who is making auspicious strides in the small city theatre field, last week reported that he has purchased the Lincoln Theatre in Mount Vernon, Washington, from Ed Hallberg. The purchase gives the theatre control of the city to the Ives-Ruth group again.

Earl Gray's Orchestra, a dance aggregation that has played at several of the leading cafes of this city, last week was acquired by Manager Frank Edwards of the Winter Garden Theatre as the house orchestra.

Eastern Washington was well represented in Film Row this week. Among those present were Will Starkey of the Starkey Enterprises from Spokane; Eddie Rivers, former Seattleite and now a theatre magnate of Walla Walla; and Manager Frieday of the Clemmer Theatre, Spokane, who conferred with Manager Robert W. Bender of the Columbia Theatre in this city.



Cleveland

LEW THOMPSON, late Minneapolis exchange manager for United Artists, is now connected with the Cleveland Metro-Goldwyn-Mayer sales organization.

Frank Greenwald, who recently gave up his own independent exchange, known as Greenwald-Griffith, and one of the oldest independent distribution centres in the city, is in New York.

Jesse Fishman, Vice-President and General Manager of the Standard Film Service Company, with offices in Cleveland, Pittsburgh, Cincinnati and Detroit, is taking a much-needed two-weeks' vacation in Atlantic City.

Jack Lawrence, of the Cleveland Standard Film Service Company's sales force, has been loaned to the Cincinnati Standard office for four weeks to lend his support to a special sales drive in that territory.

Harry Charnas, President of the Standard Film Service Company, spent most of the week receiving calls from representatives of state rights distributors.

J. Goldman has taken over the Peerless Theatre, Cedar Avenue. The house has been closed for some time. Goldman has redecorated the house, painted it inside and out, and plans to raise the standard of entertainment. He also plans to keep the house open every evening, in contrast to the former policy of running three days a week.

A. Ritzler, of the Sigma Theatre, Lima, is busy these days watching them install Vitaphone in his house.

Mansfield is going to have a new 1,500-seat motion picture house. It is reported that Jack Greenbaum, who now operates the Royal Theatre, has taken a ten-year lease on the house, which is to be built by the Knights of Pythias. Work on the structure will be started at once to insure completion by fall.

Bill Partella sold his Majestic Theatre and Opera House in Mansfield to the Silverman Bros. last winter, planning to retire. His plans did not materialize, however. He bought a Sweet Shop, just to have something to do. It went over so well that he has opened another one.

J. S. Jossey has something in common with Mark Twain. He has wired Cleveland friends that reports of his condition following a recent automobile accident, have been greatly exaggerated. Jossey has been in a hospital in Forsyth, Ga., for the past two weeks, but is now back on the job again, commuting between Atlanta and New Orleans, with Atlanta as a pivot point.

There's an epidemic of appendicitis in the local P. D. C. Exchange. Chester Loewe, Cincinnati branch manager had just been dismissed from the hospital, following an appendicitis operation, when Mrs. Bertha Schott, head booker, was seized with it.

Frank Stuart, Indianapolis P. D. C. Exchange manager, is now on an equal footing with division manager Bob Cotton. They can both talk about their tonsil operations.

Robert Cotton stopped off in Chicago last week on his way home from Minneapolis, where he was called by the illness of his mother.

Eugene Ochs, manager of the Southern Theatre, prior to its purchase by the Ohio Amusement Company, is now manager of the Plaza, the newest of the chain of houses belonging to the Washington circuit.

Harry W. Dodge, Central Division Manager for Paramount, is in Mt. Clemens, recovering from a recent operation in which he was forcibly separated from his tonsils.

Duke Clark, Paramount special representative, spent a few days in and around Cleveland last week. Clark is getting all pepped up over the forthcoming Paramount convention.

Mrs. Bernice Brown, who wears a service badge for her nine years as cashier for the Cleveland Paramount Exchange, has resigned. She and her husband have bought a farm.

Sam Barck, so the word goes, has taken over the Opera House at Bucyrus, Ohio, from N. J. Werbe. Barck has been in the local exhibition field for the past twelve years.

J. J. Mellert, former motion picture theatre owner, of this city, is back in harness again after a temporary retirement from business. He is assistant manager at the East Ninth Street Theatre, the newest U.-B. House.

L. J. Mellert, one-time house manager at Loew's Allen Theatre, is now managing the New Broadway Theatre, Cleveland. Under Mellert's direction the house is being house-cleaned and thoroughly renovated.

The Hilliard Square Theatre, the latest addition to the U.-B. Circuit, will open officially to the public on Easter Sunday. The Saturday night preceding, however, Dr. B. I. Brody, General Manager of the U.-B. Circuit and his associates will be hosts at an invitational opening, when a special courtesy program will be presented. E. J. Huegle has been appointed house manager of the new Hilliard Square.

Lee Berger, in addition to being manager of the Cedar-Lee Theatre, has been appointed director of maintenance and supplies for all the houses floating the U.-B. banner—eight in all.

Harry Brown, former local National Exchange manager, has opened an office of his own at 219 Film Exchange Building, under the name of the Lobby and Screen Advertising Company.

John Sebek will open his Mt. Pleasant Theatre, East 131st Street, near Union, on April 24th. This is a 1,000-seat house, fully equipped for picture and vaudeville programs.

Sam Gerson, who left Cleveland some time ago to become manager of Columbia's exchange in Pittsburgh, is back in town.

Albany

JAKE ROSENTHAL of the Rose, in Troy, has a new diversion. He has a brand new car and is now learning to drive it.

The Troy theatrical bowling league will shortly wind up its season, concluding with a dinner. At the present time the Lincoln Theatre team leads with the Proctor five a close second.

Mrs. Walter Roberts, wife of the manager of the Troy Theatre, is back home from several weeks in New York City, where her father has been seriously ill. Mr. and Mrs. Roberts will again take a summer camp near Troy and it is expected that the father will be able to join them in June.

Julius Byck, of Tannersville; Clarence Dopp, of Johnstown, and Tom Thornton, of Saugerties, were along Film Row during the week. Mr. Thornton reported that he had been redecorating his house and also that he had purchased a new velvet curtain for his stage.

A. J. Pincus, feature representative for Pathe in Albany, journeyed through the north country last week.

L. J. Hacking, of Boston, district manager for Pro-Dis-Co., spent a day in Albany, dropping off on his way from Buffalo to New York City.

Sidney Katz, of F.B.O., was up from New York, and was out over the territory with local manager Harry Weinberg.

Andy Smith, Eastern district sales manager for First National, was also in town during the week.

Miss Renee Craven resigned during the past week at the First National Exchange, to accept a more lucrative position as private secretary to the head of one of Albany's largest electrical supply companies.

Ben Apple and Harry Symansky, former well known Troy exhibitors, are now employed by one of the business firms in that city, Ben doing the bookkeeping.

Amos Leonard, Pathe salesman, struck town the other night after bucking a snow and sleet storm all the way from Gloversville.

Nomination of new officers in the motion picture machine operators union in Troy, will take place on the third Sunday in April with election a month later. It is expected that the same officers will be renominated and elected. Harry Brooks, president of the union, recently lost two fingers from his right hand by having them caught in the fan belt of his automobile.

Julius Singer was in New York City the past week-end.

Henry Frieder, well known exhibitor of Hudson, was on Film Row during the week, booking pictures for the months to come.

A. W. Goodman, of Utica, was also in town.

The Avon orchestra, in Watertown, will go to Carthage for April 13 and 14, to be featured at the Strand Theatre there.

Moe Mark and Walter Hayes, of the Stanley organization, made one of their flying trips to Albany last week, remaining in town for about two hours but transacting a great amount of business in the interval.

Harry Rose has increased the admission price at the King Theatre in Troy, and now charges 12 cents to his patrons. William Rose, manager of Gardner Hall, is using vaudeville occasionally, along with his pictures.

New uniforms have been ordered for the ushers at the Mark Ritz in Albany. The Leland featured the Passion Play last Sunday and the proceeds went to a local church.

Harry Lazarus will open his new theatre in Kingston some time during May at which time he will permanently close his old house. Mr. Lazarus will use both vaudeville and motion pictures as well as an occasional road show.

A. S. Thornton, of Williamstown, will show all of his big pictures during the next two months while college is still in session. His theatre is patronized largely by college men.

The new officers of the Albany Film Board of Trade were installed at a gathering held at the Hotel Ten Eyck on Monday night of this week. Howard Morgan is the new president.

Over 300 news boys of Albany were the guests one night last week of William Desmond, motion picture star, at Proctor's Grand.

Uly S. Hill is looking forward to a day's trout fishing and Chris Buckley is looking forward to the opening of the local baseball season.

Mike Freedman, formerly of Schenectady, is now associated with one of the Schine houses in Syracuse. William Benton, of Saratoga, is looking after his brother's theatres, the latter being ill.

Max Milder has been named as head booker of the Schine organization of Gloversville, according to notices received on Albany's Film Row during the week. He takes the place of Pete Dana.

J. Von Tilzer, United Artists' Exchange manager in Buffalo, N. Y., has been appointed manager of the Philadelphia, Pa., branch by Moxley Hill, General Sales Manager, Eastern Division, United Artists. Von Tilzer succeeds John Hennessey, who has resigned from the United Artists sales organization.

Chicago

M. [illegible] has purchased the Harris Theatre from [illegible] Palace Theatre on Halsted Street.

[illegible] Theatre, Joliet, was made the occasion of [illegible] a band, etc. This gives an entrance to the theatre from Scott Street, as well as the main entrance on Main Street, and provides [illegible] three hundred and fifty feet in length.

Word comes from Harry Weiss, manager of First National Pictures' St. Louis Exchange that Southern Illinois towns are greatly handicapped as a result of the high waters of the Mississippi and Ohio Rivers. The Illinois State Highway Department closed Route Two into Cairo on last Wednesday for an indefinite period, which cuts out Cairo, Mounds and other towns in the extreme southern part [illegible]

Out of town exhibitors who were visitors on Film Row this week, include B. L. Berve of the Majestic Theatre, Rochelle, and Mr. and Mrs. Anderson of Cole City, Ill.

Floyd Brockell traveled on the Century to New York this week and spent one day in the big city on business. Another Chicagoan, who is commuting to New York frequently, is Clyde Elliott, who made one of his customary trips this week.

Louis Weil, who has been managing the Adelphi Theatre, a Newelt, Reichin & Schaak theatre, has become connected with Lubliner & Trinz' Pantheon Theatre in a similar capacity.

Starting April 18th, Vitaphone will be a feature of performances at the Granada Theatre. This is the first neighborhood theatre in Chicago to give the complete Vitaphone program, including the vaudeville acts.

The Roosevelt Theatre is to again change its policy according [illegible] booked into this Balaban & Katz [illegible] long runs.

George B. Rubens, brother of L. M., a heavy stockholder in Great States Theatres, Inc., Jules J. [illegible] of Great States, and Maurice M., of Joliet, secretary of Great States, died at his home in Indianapolis early Monday morning from heart trouble. Mr. Rubens had been apparently in good health the day before and his death comes as a shock to his many friends. It is thought Mr. Rubens' remains would be brought to Chicago for interment.

On last Wednesday, April 13th, [illegible] man Hotel, the entire army of Chicago's musical directors and jazz maestros gathered together, in more or less conclave to discuss plans for their part in the Grand Ball and Movie Frolic to be given by the Exhibitors Association of Chicago, May 4th.

Oklahoma

H. G. SMITH, who has the Star Theatre at Sand Springs, Okla., has purchased his competitor's theatre, the Liberty. C. O. Murphree is the former owner of the Liberty.

R. D. Howell has sold his Grand and Liberty Theatres at Holdenville to the Holdenville Theatre Company. This gives this company the entire line-up of theatres in Holdenville, as it already has the Dixie Theatre there, and the Rex has been closed.

R. S. Hunt has purchased the Dixie Theatre at Spiro, Okla., from Mrs. Burt, according to reports this week.

Grace Puttskamer has sold the Queen Theatre at Chattanooga, Okla., to George Hinkle. Hinkle was once an owner of the Queen.

R. P. Waid has closed the Palace Theatre at Kiefer, Okla. Mr. Waid who has the Dixie Theatre, at Kiefer, also, recently purchased the Palace.

Charles Blaine has sold his interests in the Hippodrome and Orpheum Theatres at Okmulgee, Okla., to the Griffith Amusement Company.

All the film salesmen who cover the northeast part of this territory, attended a meeting in the Film Board of Trade office last Monday.

Claude Ezell, district manager for Warner Brothers, spent several days with Mr. Byrd out in the territory last week

C. W. Stombaugh, personal representative to General Sales Manager Harry Scott, was visiting the local Pathe office here this week. Mr. Stombaugh left Tuesday for Kansas City.

The Nushow Theatre at Panhandle, Texas, that has been operated by Dudley Tucker, has been reported closed and is being dismantled.

Harold Krieter, formerly manager at [illegible] in Los Angeles, is now representing Warner Brothers out in the territory.

Walter Dolin, who has been booker for First National for several years, has become a salesman for this company and will cover Block B. Roy Ginder, former booker for Warner Brothers, will take Dolin's place as booker, and at Warner Brothers, A. Moussa, the cashier will become booker. Miss Louella Williams is the new cashier at Warner Brothers.

Frank Marsh, formerly an accountant for Griffith Amusement Co., is now cashier for Educational, as Bill Para, the former cashier, will be the booker there.

Word comes from Enid that the general election last Tuesday brought into power a new city government that is in favor of Sunday shows, and the exhibitors there are hopeful that the ban on Sunday shows will be lifted.

J. H. Harryman of Augusta, Kan., purchased the Lyric Theatre at Perry, Okla., this week from J. D. McCullum. Mr. Harryman has all of the theatres at Augusta.

The Griffith Amusement Co., purchased two lots at Maud, Okla., this week and announce that work on a 1200-seat theatre will soon be started there by them. Rumors are also abroad this week that Phil Isley who has different theatre corporations throughout Oklahoma is opening a new show at Maud.

Tol Teeters, the go-getter at the Palace Theatre, Oklahoma City, Hippodrome at Dallas, and other enterprises, is reported having a location at Wichita, and will open another show by June.

Shawnee, Okla., voted on the closed Sunday question last Tuesday at the general election, and the theatres lost by a vote of 90. Shawnee has been closed for some time, but the vote was taken in the hopes that now that the town has increased in size from the oil wells recently discovered nearby the people were ready to have the [illegible]

Canada

THE Province Theatre, a large downtown house of Winnipeg, Manitoba, has been given a refinishing throughout by Manager H. N. Jernberg, who incidentally, is president of the Manitoba Exhibitors' Association.

Announcement is made of the appointment of Picture Service, Limited, 615 Yonge Street, Toronto, as the exclusive Canadian distributor for DeVry products.

S. Major, well known for years in the Toronto theatre field, has organized the Major Theatre Company, Limited, which is building a handsome moving picture theatre in Silverthorne, York Township, just outside of Toronto, which will be open about June 1. The new structure has a frontage of 60 feet and depth of 142 feet, the seating capacity being 750. The building is of solid brick with an upper floor which is to be fitted up as a hall for fraternal societies.

The theatre front will have two stores, while there will be a baby carriage room in proximity to the lobby, as well as rest rooms, lounge room and other facilities. The estimated cost of construction is $75,000. The architect is Herbert Duerr of Toronto.

William Legassicke, identified with film exchanges in Toronto and Winnipeg since 1919, has been appointed assistant booker at the head office of Famous Players Canadian Corp., Toronto. Mr. Legassicke has been with Specialty Film Import, Ltd.; Regal Films, Ltd.; Fox Film Co., all in Toronto, and with the First National in Winnipeg during the past year as assistant manager.

Fire has destroyed the Gaiety Theatre and two adjoining business blocks at Star City, Sask., the loss being $75,000. The fire started in the projection room and spread quickly. There were no patrons [illegible] outbreak.



Salt Lake City



THE Paramount Empress Theatre, under the management of George E. Carpenter, has had a new up-to-date projection booth installed within the past few days.

Twinfalls voters, at a municipal election April 5th, adopted by vote of 1061 to 758, an ordinance permitting the opening and operation of theatres and motion picture shows on Sunday afternoons and evenings. The Sunday show issue overshadowed other issues in the election, at which the mayor and two councilmen were elected. Joe Koehler of the Idaho Theatre has been working very hard to put this through for the past year.

The Utah Exhibitors had a dinner at the Newhouse Hotel of this city April 4th at which thirty-four exhibitors were present,

Film Row has been very much agog this week with the many exhibitors in town attending the convention of the Utah M.P.T.O.A.

L. J. McGinley, manager of the Paramount Exchange here, left this week for an extended trip into the territory. He will cover all territories of this office, spending some time in the company's sub office in Butte as well as the Montana section generally.

F. S. Gulbransen, who has been covering the Idaho territory for Paramount, has now been transferred to the Utah territory and Charles G. Epperson who has been making the Utah zone, will cover the territory vacated by Gulbransen.

The local Paramount office has been visited by the "Marriage Bee," it is stated, and Walter Sterzer, head shipper, and Miss Renness Colver of the Inspection Department have taken the step.

Louis Marcus, district manager for Paramount, just returned from a visit to the Butte branch of the company.

The Rex Theatre at Hyrum, Utah, is reported to have been taken over by T. M. Morris, who has been operating the Iris Theatre at American Falls and the Iris at Rockland.

C. M. Pace, Jr., is once again operating the Pace Theatre at Delta, Utah. Frank Beckwith, who has been operating this house, has recently made other plans.

Paul De Mordaunt and Hugh Drennen, operators of several theatres at Blackfoot and Rexburg, Idaho, were visitors in Salt Lake this week.

It is announced that practice has already been started for the Film baseball club.

Dave Farquhar, manager in this city for Warner Brothers, returned from the Idaho branch a few days ago and will leave for Butte, Montana, shortly.

Warner Brothers, F. B. O., United Artists, and Columbia here anticipated moving into the new film building April 1st, but due to a delay in the installation of the furnaces, it will be necessary for them to postpone the moving for a few days at least.

George Cloward, Warner Brothers sales representative, will be in the local office this week from Southern Utah, and Ed. C. Mix is also expected in within a few days, from Boise, Idaho.

W. F. Mueller, engineer of the Vitaphone Corporation, is now in this city, having come here from Seattle, Wash., to inspect the Vitaphone at the American.

Russell Egner, Special Home Office representative for Metro-Goldwyn-Mayer, has become the proud father of a beautiful baby girl, who first saw the light of day March 29th.

Able Davis, Branch Feature Sales Manager for Pathe, returned from the Butte territory to spend two or three weeks working in the Salt Lake territory.

C. J. Hamal is up Idaho this week, and George Jensen is working in Wyoming.

Norman Larson, in the employe of Pathe here, is the very proud owner of a five year service pin sent him for faithful service rendered.

The local Universal office force is enthused over the fact that they are near the top in the big drive.

W. K. Lendon, Traveling Auditor for Universal, is still in this city.

W. J. Heineman, local manager for Universal, is back from a trip which covered practically the entire state of Idaho.

Ernie Gibson, well known in film circles here, is in Salt Lake, recuperating from a recent illness.

Local Branch Manager W. F. Gordon of the Associated First National office, is at the present time in Butte, Mont., conferring with sales representatives Vete Stewart and John J. Harrington.

Claude Hawkes is working in Idaho.

T. M. Chestler of the Princess and Gem Theatres of Bingham, Utah, was among exhibitors seen along the Row here this week.

J. T. Sheffield, owner of the Columbia Exchanges, is in this city, and will remain to supervise the installation of the local office into the new building.

L. N. Strike, manager of the Kinema Theatre, and of the L. N. Strike Enterprises, will open the Princess Theatre of Provo, about April 10th, according to announcements.

C. O. Hawxhurst of the Princess at Sugarhouse, has remodeled and redecorated his theatre this week.

The Oak Theatre, owned by L. F. Brown and Cy Wark of Preston, Idaho, was moved recently, and has just been reopened.

The Peerys Brothers of the Egyptian and Ogden Theatres at Ogden, Utah, were among visitors at the local Exchange Mart this week.

Andy Floar of the Star Theatre of this city, is back from a three weeks trip to San Francisco.

Manager W. E. Shipley and his assistant P. Peterson, of the Gem Theatre, are expected back from their trip to Cuba, within a few days, according to reports.

Milton Cohn, United Artists salesman, is to arrive in the local office right away from Montana, and will then cover the Idaho section.

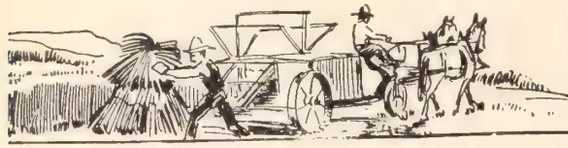
Mrs. Nell Schrieber of the Rialto Theatre at St. Anthony, Idaho, is spending a few days in this city, as is Wm. Worman, owner of a circuit of theatres out of Ogden, Utah, and Albert Van Wagoner of the Alhambra Theatre of Pleasant Grove, Utah.

Larry Breede is traveling Montana for F.B.O.

R. L. Harris, having just finished working the Utah territory, is making a two weeks' trip into Idaho.

George Smith, of the Gem and Empress theatres of Magna, states that he is leaving with Harry Bletzacker, mining engineer, for the Weepah gold fields in Nevada, for an indefinite period. The houses will still continue to operate however.

Clyde H. Messinger, Educational Branch Manager here, returned from Idaho a few days ago and is making a short trip into the Southern section of Utah this week.



Des Moines



RUBY MORGAN, stenographer for Universal, who had an operation for appendicitis last week, is still at the hospital. She is getting along nicely.

"Punch" Dunkel of the Pastime Theatre at Iowa City, almost never makes a visit to Screen Row. But last week he was in and received a royal welcome from the trade.

August Herman has taken the manager's title at the Broadway Theatre at Council Bluffs, one of A. H. Blank's theatres. Mr. Herman was formerly manager for Blank of the Strand Theatre in Omaha, which has been closed until fall. The Broadway has been under the management of M. C. McNall.

Tom Smith, who has been travelling the eastern part of the state for the National Theatre Supply Company, has been transferred to Nebraska out of Omaha. His successor at the Des Moines office has not yet been appointed.

S. C. Aiken, Western division sales manager for Pathe, was at the Des Moines office last week. He went to Omaha from here.

Al Yarowsky, booker at the Universal office and garnisher of the news, reports that Alice Gannon, the eminent biller of their office, is now wearing a pink smock.

Plans for vacation are already being made. One of the girls at the Pathe office is planning a trip to California in June.

Mr. Forsman of the Strand Theatre at Jewel was a visitor at the office of Metro-Goldwyn-Mayer last week. Another visitor was W. W. Booth of the Strand Theatre at Bell Plain.

The Royal Theatre at O'Neill will reopen on April 5. The theatre has been closed for a time. George O'Rasley, owner of the Royal Theatre, is having it completely redecorated.

I. Miller and Nate Dax have disbanded as partners in the operation of the World Theatre at Sioux City. Mr. Dax has bought out Mr. Miller's interest in the house. He plans a number of changes in the policy of the theatre.

George Hundling is the manager of the Capitol Theatre at Newton which had its opening on March 30. The theatre seats 1000 and is in the Hotel Maytag building. Mr. Hundling manages the theatre for A. H. Blank who has contracted for the supervision of the theatre.

Exhibitor Tournier, who has had the Star Theatre at Mason City for a number of years, has decided to open the house for Sunday shows. There has been no rule against the Sunday show, but Mr. Tournier had not operated the theatre as a Sunday show house.

Universal has made an addition to the sales staff in D. L. Longtin, who will cover the state as a special man. He comes from the coast.

Nate Frudenfeld, publicity man for A. H. Blank Enterprises, has returned to the Des Moines office. He has been in Omaha looking after publicity in connection with the opening of the new Riviera.

W. J. Miller, theatre broker, making a trip to Columbus Junction last week, found very bad roads that way. He almost stayed in the ditch between Sigourney and Washington, where the highway is in bad shape.

W. J. Morgan, general manager for Producers Distributors, visited the Des Moines office last week.

W. D. Kale, who recently took over the management of the Paramount Theatre at Winterset, on his recent visit to Des Moines reported that business is fine. Mr. Kale bought the theatre from Bean and Prusha.

George C. Nalor, manager for Universal, recently visited in Chicago.

New England

GEORGE R. INGERSOLL, for 26 years stage manager at the Tremont Theatre, Boston, where many road shows have been given, passed away Saturday. He was in vaudeville before becoming connected with the Tremont.

The new Pine Point Theatre, owned by Phil Smith, opens April 16 at Springfield. It is of the community type, seating 600.

The National Theatre Supply Company moved on April 15 to its new location at 211-213 Columbus Avenue. There is some talk of United Artists returning to the Church Street location, vacated by the National company, the exchange having occupied part of the building for many years.

The Majestic Theatre at Hartford reopened April 14 after having been closed for about three weeks, during which Vitaphone equipment was installed and much redecorating done.

Fred B. Murphy, owner of theatres in Quincy, Mass., opened the Quincy Theatre one night recently for families in a large apartment house nearby who were driven out by fire.

More than 800 club women attended the State Theatre at Hartford Friday evening at a special performance from which Manager Albert H. Rosen turned over the proceeds to the building fund being raised for a clubhouse for the women's club.

E. H. Holston has taken over the Seymour Theatre at Seymour, Conn., and F. DeJack has taken over the Garden Theatre at Waterbury, Conn.

Walter Scates, formerly salesman with Associated Exhibitors in Boston, has joined the staff of Producers Film Corporation and is covering Boston and vicinity.

Jack H. O'Donnell, traveling auditor for First National, with headquarters in New York, is at the Boston exchange for the next ten days.

Thomas B. Spry, district manager for First National, in the New England and adjacent territory, has returned to Boston from a business trip to New York.

William Murphy has been appointed manager of the Capitol Theatre, Somerville, Mass., succeeding Vic. Morris. Murphy was formerly at the Somerville Theatre, Somerville, and at the Colonial in Haverhill, Mass.

It is seldom that an independent operator has the distinction of opening two brand new theatres within a week, but such is the case with Phil Smith, formerly of the National Theatre, Boston, who recently bought two new theatres nearing completion.

On April 16 he opens the new Strand Theatre at South Boston, which will start with a straight picture policy. Three days later, he will formally open the new Warren Theatre on Warren Street, Roxbury, Mass. This house seats 1,800, all on one floor, and this will also have a straight picture policy.

Henry Denning will manage the Warren Theatre.

Fred "Red" Nylan has been promoted to assistant cashier at Producers Film Corporation, Boston.

J. B. Hubert, of the Town Hall at Putney, Vt., was welcomed to Boston's Film Row during the week, for the first time in nearly a year.

G. L. Emmons, who operates the theatre at Norrisville, Vt., with Mrs. Emmons, has returned from an extended vacation at Norfolk, Va., and other South Atlantic points, going as far South as Florida.

Miss Inez Goodrich, inspector at Producers Film Corporation, Boston, is at the Massachusetts General Hospital because of illness.

District Manager H. F. Campbell, of Fox Films, with headquarters in Boston, returned this week from a several days' business trip to New York.

Fox officials and salesmen from the New England territory will be largely represented at the Fox Convention, to be held in Atlantic City from May 12 to 15, inclusive.

H. O. Hussey, of Hussey's Theatre, Mars Hill, Maine, was a visitor to Boston during the week for the first time in three years.

The Keith Theatre at Campbello, Mass., has closed indefinitely. The theatre was taken over several weeks ago by Crawford, Green & Kenney, who operated it during that period.

L. J. Hacking, district manager for Producers Distributing Corporation, with headquarters at Boston, has been making an extensive trip across country.

The new Hawthorne Theatre at Salem, to be erected by P. N. Dunn, will have 2,300 seats and will open about Thanksgiving.

Henry Scully, for several years in charge of United Artists Exchange in Boston, has resigned. He is succeeded by H. E. Lotz as manager. Mr. Lotz comes from Buffalo. It is understood that Mr. Scully, who was President of the New England Film Board last year, plans to enter an entirely new field of endeavor.

Frank Shea, sales manager for Famous Players-Lasky in New England under Sam Dembow, Jr., to Boston, has resigned and this week joins the Film Booking Office organization.

While rumors were denied at the F.B.O. Boston office, it is understood around Film Row that "Ted" O'Leary, manager of the Boston exchange, is slated for a district managership and that Mr. Shea is to become manager of the Boston exchange. Mr. O'Leary is at present on a ten-day business trip in New York with President Kennedy of the F. B. O. organization.

Earl Crabb, former manager of the Metropolitan Theatre, the Publix house in Boston, and the largest theatre in New England, who resigned that position several months ago, has been appointed successor to the late Robert G. Larsen as general manager of the interests of the Keith-Albee organization in Boston and vicinity.

Carl Crawdford, former salesman in the Cape district for Famous Players-Laskey, has resigned to become manager of the short subject department of Metro-Goldwyn-Mayer in New England.

Two theatres in Manchester, Conn., were visited the same night by burglars, but nothing was stolen. At the Circle Theatre they rolled the office safe to the rear of the theatre and smashed it open with a sledge hammer. At the Rialto Theatre the safe was opened in the office.

The Central Theatre, in East Boston, Mass., received its fourth visit from yeggs within a period of two years and the third visit within six months. An attempt was made to batter open the safe, but was not successful. On one of the previous visits yeggs took $1,100. There was about that sum in the safe this time.

Baltimore

THE State Theatre, a 2,500-seat house in the Eastern section of the city and the Avalon, seating 1,400, in the Northwestern section, will open to the public Saturday, April 16.

Harry Van Hoven, publicity representative of the Whitehurst Theatrical Interests, operating the New and Garden theatres here, has returned from Chicago where he went to attend the funeral of his mother.

Holy week meditations were held during the noon hour at Ford's Theatre here from Monday to Friday inclusive during the week beginning Monday, April 18. The house is managed by Harry Henckle.

A get-together meeting of the motion picture exhibitors of Maryland, Virginia and the District of Columbia is being planned now to be held in Washington, D.C., on April 26 and 27.

Ida Green, employed at the First National Exchange, Washington, D.C., was operated on recently for appendicitis and is now recovering.

The District of Columbia territory is being represented now for Paramount by Herman Beiersdorf.

The Washington, D.C., exchange of Paramount has been repainted and renovated.

Joseph T. Morgan general manager of the Stanley-Crandell theatres in Washington, has had all the ventilating systems of the theatres thoughly overhauled getting ready for hot weather.

The new refrigerating plant to be used to cool off Loew's Valencia and Century theatres this summer, is nearing completion in a little house located back of the playhouse on Clay Street, Baltimore, Md.

A special performance for invited guests will be given at the New Avalon Theatre, by Arthur B. Price, president and managing director of the Avalon Theatres Corporation, on Sunday night, April 17.

Harry Weiss, of New York, has succeeded W. A. Haynes as manager of Loew's State Theatre, Norfolk, Va. Mr. Haynes has returned to New York.

An attack of pneumonia was suffered by L. J. Le Faucheur, who at one time managed the Wells' interests in Norfolk, Va., for a number of years. He is now in Philadelphia but expects to return to Ocean Vew this summer to manage the interests of Otto Wells.

In connection with the showing of Educational Juvenile Comedies at the Strand Theatre, Covington, Va., a series of harmonica playing contests was arranged by H. R. Robertson, proprietor.

The patronage of moving picture theatres in many towns in Northern Virginia is being diminished considerably, it is said, by auto thieves, because many of the farmers in the vicinity ride to the towns in their cars and leave them parked most any place. But the thieving has become so great that the farmers fear the loss of their cars and stay away.

The exchange recently occupied by Universal Film Corporaton in Washington, D.C., at New Jersey Avenue and K Street, has been remodeled and has been taken over by Film Booking Offices.

The loss sustained by fire damage to the Academy of Music, Richmond, Va., on February 19, amounted to $70,000, according to official figures of Insurance Adjusters now announced by Fire Chief W. A. Joynes, of Richmond.

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Atlanta

W. G. UNDERWOOD, general manager of Liberty Specialty Film Distributing Corporation, with headquarters in Dallas, Texas, arrived in Atlanta last Friday for a visit to the local exchange, of which Hank Hearn is manager.

Thursday marked the opening of Atlanta's newest suburban theatre, the Capitol View, located on Stewart Avenue, near Dill Avenue.

The Capitol View is managed by Mrs. W. L. Neese.

J. C. H. Wink, of Dalton, Ga., member of the well-known firm of Manning & Wink, operating a chain of theatres in North Georgia, was a visitor on Film Row last week.

"Bill" Specht joined the sales force of Enterprise Film Corporation last week, leaving immediately for the Alabama and Tennessee territory.

R. B. Williams, Southern district manager for Universal, was called to Paris, Texas, this week by the illness of his mother.

Charles Oswald, booker for Publix in Florida, with headquarters in Jacksonville, was in Atlanta last week.

J. H. Butner, head of Educational's Atlanta exchange, is back at his desk after a lengthy trip through Florida.

W. P. White is now office manager of the Charlotte branch of National Theatre Supply Company.

J. H. Sapp, of the Charlotte office, will fill the position which Mr. White held.

Fred H. Jack, who has been connected with the sales force of the Memphis exchange of First National, has been transferred to the company's Atlanta branch to be assistant manager.

Willard C. Patterson returned to Atlanta early Thursday morning, April 7, following a week's stay in New York in conference with Dan Michalove.

With the opening of the new Lyric Theatre, owned and operated by T. D. McMinn, Cullman, Ala., is boasting one of the most attractive motion picture houses in this section of Alabama.

R. F. Allen announces that contracts will be let shortly for the new theatre he is planning for Athens, Ala. The plans call for a seating capacity of 800.

While Northern Alabama is enjoying unusual activity in theatre building enterprises comes the announcement from C. T. Bobo, now operating the Dreamland Theatre, at Scottsboro, Ala., that he will build a new 750-seat house at this point. Plans are now being drawn for the theatre and building will start in June.

Motion picture theatres in Huntsville, Ala., have stepped out in new Spring attire. The Grand and Jefferson, both operated by Tony Sudekum, of Nashville Tenn., have been remodeled and redecorated and now present a most attractive appearance.

The Lyric, owned and operated by C. A. Crute, is sporting a handsome new marquee and effective lobby displays.

W. T. Ratliffe, who formerly managed Tony Sudekum's theatres at Decatur, Ala., has retired from that connection on account of ill health and is now in El Paso, Tex., to recuperate.

Maurice Mitchell, Atlanta branch manager of Associated Exhibitors, returned from Atlanta last week to cover the trade in and around Birmingham.

Universal's Edwards Theatre broke into the editorial columns of the *Sarasota Daily Times* last Thursday and drew cordial praise for itself, its owner, its management, and its policies; the occasion being its first anniversary.

George Garrard, of the Ernada Theatre at Bartow, Fla., was a visitor on Film Row last week.

W. G. ("Bill") McCorvey, for the past two years Alabama salesman for First National, has been transferred to the company's Memphis exchange and will travel the Tennessee and Kentucky territory.

Mrs. George C. Almond is temporarily acting as booking clerk in First National's Atlanta exchange.

Ed. J. Smith, general sales manager of Tiffany Productions, Inc., arrived in Atlanta last week for the opening of Tiffany's local exchange, which will be in charge of William G. Minder.

Twenty cases were considered and disposed of last Tuesday by the Joint Board of Arbitration at its regular monthly meeting. C. L. Peavey, head of F. B. O.'s Atlanta exchange, is chairman of the board, and E. L. Cole, secretary.

Others serving on the board at the April meeting were T. F. Thompson, of Cedartown; O. C. Lam, of Rome, and C. S. Smith, of Newnan.

William Oldknow is back in Atlanta this week, after spending the winter months in Miami. He appears greatly improved in health.

M. G. Weaver, of the Cricket Theatre, Collinsville, Ala., visited Atlanta last week.

C. B. Ellis, head of F. B. O.'s Jacksonville exchange, was in Atlanta last week.

J. H. Butner, head of Educational's Atlanta exchange, has returned from a trip of several weeks in Florida.

R. R. Miller, able young theatre manager in the Southern forces of Universal, and recently operating the Grand Theatre at Lake City, Fla., has been transferred from that house to assume management of the Grand Theatre at Moberly, Mo.

The change in management of Publix houses announced in the *Weekly Film Review* recently was accomplished last Monday. Changes in policy are scheduled to go into effect tomorrow, with the Arcade dropping to 20 and 40 cents, and the Imperial to 15 and 30 cents. Charlie Miller goes to the Palace as assistant to Manager Jesse L. Clark, succeeding Al Fourmet, promoted to the managership of the Rialto. Jim T. Newman becomes assistant manager of the Arcade.

C. B. Ellis, manager of F. B. O. Exchange, returned from Miami last week and left Monday for Atlanta, where he expects to remain until Friday. The employees of F. B. O. Exchange organized a social club Tuesday; the object of which will be purely recreational. The club has not been named. Mrs. Muriel Sykes was elected president and Miss Bella Shortstein, treasurer.

Scotty Chesnutt, manager of Famous Players-Lasky Exchange, is now recovering from a slight attack of "flu." He was out last Thursday. He is anticipating his trip to New York to attend the convention of the Eastern Division, and will be accompanied by R. T. Kay, B. P. Stiles, and W. A. Clementz, of the local force.

Jack Tiller, formerly an exhibitor in Nebraska, has sold out his Nebraska interests and has taken over the management of the Florida Theatre at Haines City. He was a visitor at the local exchange this week.

Manager C. P. Lester, of the Universal, is making a business trip around the West Coast this week.

Manager Atkins, of the Vero Theatre, Vero, Florida, was a caller at Exchange last week.

William A. Krause, Jr., manager of Spark's Empress, has returned to his office after a week's absence.

Charles Oswald, Publix booker for Florida, was in Atlanta during the first of last week.

Further evidence of faith in Florida felt by the E. J. Spark's Enterprises, Inc., theatre operators and owners, with headquarters in Jacksonville, Fla., was shown concretely in the announcement yesterday that a contract for a new theatre to seat 1,000 persons has been let to the Arnold Construction Company of West Palm Beach. The house will cost approximately $100,000, and will be situated on First Street, West Palm Beach.

Mr. Sparks is now in Cuba, having gone there for a brief pleasure trip after fishing at Key West for several days with a party of friends which included W. A. Krause, Jr., manager of the Empress, Jacksonville.

Denver

SUNDAY movies won in Colorado Springs by a margin of 38 votes in an election in which approximately 10,000 votes were cast. The victory is the result of a campaign waged by 100 Colorado Springs business men. Five times before the question had been submitted to the voters and each time defeated by a large majority.

J. L. Schlaifer, western division manager of Universal Theatres, spent two days in Denver this week visiting Al Kaufman, local manager of the America Theatre, Universal's Denver first run house.

Chas. Klein of the Black Hills Amusement Company, Deadwood, S.D., and Leo Berterleo, also of Deadwood, were exhibitor visitors in Denver this week.

Kenneth Hodkinson, district manager for United Artists, will arrive in Denver April 14th for a visit with Jack Krum, local branch manager for the company.

Robert Cain, Fox salesman, has gone to Omaha to spend two weeks' vacation.

Kimball, Nebraska will have a new amusement house about May 15th, which will be called the Lumco Theatre. The new theatre will be owned by the Lumco Products Company of Kimball and will be under the management of Mrs. M. B. Darling and G. B. Lumpkin. Mrs. Darling is in Denver visiting exchanges in the interests of the theatre.

J. T. Sheffield, owner and manager of the Columbia Exchanges in Denver and Salt Lake City has left Denver for Salt Lake for a three weeks' visit with Lon T. Fidler, his branch manager in that city.

Sam Fienstein, F.B.O. salesman, is back in Denver after a several weeks' sales trip to New Mexico.

S. B. Rahn has returned to his desk after spending the week visiting exhibitors in the Southern part of the state.

W. T. Porter, owner of the theatre in New Castle, Wyo., has purchased the Garden Theatre of Lusk, Wyo., from Bishop & Miller. Mr. Porter takes possession immediately.

John Francis McAloon, special representative from the Home Office of F.B.O., arrived in Denver from Chicago last Saturday for a two weeks' visit with Sid Weisbaum, local F.B.O branch manager. His next stop will be Salt Lake City.

C. D. Stiers has opened a new theatre in Hatch, N. M., which is named the Rialto. The theatre has a capacity of 250 seats. The old Palace Theatre of Hatch owned by C. J. Wood has been dismantled.

Ed Shoelkoph, manager of the Opera House, Idaho Springs, Colo., was a Denver visitor this week.

Carl Ray, owner of the Princess and Atlas Theatres of Cheyenne, Wyo., with his manager, Earl Nye, arrived in Denver a few days ago.

South East

H. H. EVERETT, president of the Charlotte Film Board of Trade made the announcement this week that the following Standing Committees of the Film Board of Trade have been appointed: Arbitration Board: H. H. Everett, chairman; W. F. Lenehan; T. L. Little, as distributor members, and W. L. Griswold, Statesville, N.C.; [illegible] Winston-Salem, N.C., as exhibitor members. Alternatives: R. B. Wilbanks and Wm. F. Conn. Credit Committee: C. E. Peppiatt, chairman; F. J. Fuller; Wm. Conn. On the Transportation Committee are P. A. Schmeck, chairman; and R. B. Wilbanks. Executive Committee: F. P. Bryant, chairman; P. A. Schmeck and M. W. Davis. Entertainment Committee: Wm. F. Lenehan, chairman; C. E. Peppiatt and K. F. Bruce. Safety Committee: George Wilby and M. E. Wiman.

George F. Lenehan, district manager for Producers Distributing Corporation in this territory, is spending several days in the Charlotte office.

R. T. Good, formerly connected with Liberty-Specialty in this section, is now under the banner of Tiffany Productions, Inc., and will continue to operate in the Carolinas.

F. L. Hayes, owner of the Lyric Theatre at Marion, N.C., has announced his plans for the early erection in that city of a new theatre.

[illegible] on the Publix-Saenger Theatre in Chapel Hill, S.C.

Three local exchanges, United Artists, Educational Pictures, and the Liberty-Specialty Company, simultaneously moved into their new quarters last Saturday.

Manager C. C. Peppiatt of the United Artists exchange, christened his new office by entertaining the local film fraternity Saturday afternoon.

J. M. Hicks, formerly with Pathe, accompanied by Mrs. Hicks, left Saturday for Atlanta.

T. J. Coogan of Southern Pines and Aberdeen, N.C., expects to open his new Dixie Theatre in the latter point sometime during the first week in May. The equipment for this house has been supplied by the National Theatre Supply Company out of their Charlotte office.

F. C. Stough, who operates the Davidson Theatre, Davidson, N.C., visited Film Row during the week.

"Choke" Williams, manager of the Majestic Theatre at Camden, S.C., was in Charlotte during the week.

P. L. Wright, owner of the Patovi Theatre, Madison, N.C., was another visitor to Charlotte and film row last week.

A. B. Huff, president of the High Point Amusement Company, High Point, N.C., announces that he will erect a new 1500-seat house in High Point. Construction is to start in the near future.

[illegible] tional Theatre closed its vaudeville [illegible] the [illegible] and will show only "first run pictures at bargain prices."

Ernest Turner has taken over the Drift Theatre, Drift, Ky.

P. C. Williams, formerly of the Atlanta branch exchange of Universal has been transferred to the Memphis territory.

R. B. Williams, southern district manager for Universal, visited the local exchange last week.

Oscar S. Oliknow, vice-president of the National Theatre Supply Company, has completed inspection of the new building for the Memphis branch nearing completion.

"Tubby" Johnson, manager of the Regent Theatre, Cleveland, Miss., has let a contract to the National Theatre Supply Company for completely refurnishing his motion picture theatre.

The new Stevenson Theatre, of Henderson, N.C., held its formal opening on March 28th, at 7 p.m. Mr. W. D. Burwell, of Henderson, N.C., is president of the corporation and S. S. Stevenson is secretary and general manager. Mr. G. Stewart Vick is manager.

This theatre is one of a chain owned by the Stevenson Theatres, Inc., and cost in the neighborhood of $165,000. It has a seating capacity of 700. The projection room is equipped with two new Simplex machines and Gardner Reflection Arc lights.

[illegible] the theatre: Mr. E. F. Dardine, Universal; Mr. William Coon, F.B.O.; Mr. F. T. Drew, Metro-Goldwyn and Mr. M. W. [illegible] Warner Brothers.

R. B. Williams, district sales director of Universal, spent several days in Charlotte the past week with E. F. Dardine, manager.

Ben Caplon, of the Rex and Queen theatres, Hendersonville, N. C., was a Charlotte visitor the past week.

[illegible] owner of the Palace, Winnsboro, S.C., visited Film Row the past week setting in bookings.

G. G. Mitchell, of the Imperial Theatre, Newton, N.C., was along Film Row the past week setting in dates and buying product.

Ernest Neiman, formerly salesman with First National has accepted a position with Universal as salesman.

Claude Webb, of Webb's Theatre, Shelby, N.C., drove into Charlotte the past week.

Mrs. Abe Rosen, wife of Abe Rosen, president of the U. S. Film Transport Company, had a minor operation the past week.

U. K. Rice, manager of the Col[illegible] Theatre, was [illegible] in Charlotte the past week attending the Arbitration meeting.

Mrs. Otto Haas, wife of Otto Haas, manager of Ottoway Theatre, is in St. Peters hospital for an operation.

Minneapolis

MRS. MAX KRUSCHKE opened her new Strand Theatre at Princeton, Minn., this week. A number of exchange officials from Minneapolis and exhibitors from the region around Princeton were guests at the opening performance.

The Warner Brothers office in Minneapolis was paid a visit by three of the company executives last week. They were Eddie Silverman, general sales manager; Morris Safier, sales manager of the extended run department, and Clayton Bond, district manager with headquarters in Chicago.

[illegible] the Northtown Theatre, a small residential theatre on the north side of Minneapolis, has gone out of business. It is being remodelled to accommodate a pool hall.

Otis Engen has been appointed manager of the New Lyric Theatre at Rugby, N.D., according to an announcement of G. A. Troyer, the owner.

Al Hixon has been named office manager of the F.B.O., branch in Minneapolis, succeeding Ben Marcus, who will take charge of special sales work in the territory.

[illegible] & Rubin and The Pioneer press of St. Paul, cooperating in the production of a motion picture which will utilize St. Paul talent, have awarded the $50 prize for a scenario to Peter M. Bies, 205 South Chatsworth Street.

Fred Books has sold the Amuzu Theatre at Dows, Ia., to Almon Drury, who plans to operate the house five nights a week.

The Savoy Theatre at Toledo, Ia., has been leased by W. A. Mattack of Ottumwa.

Members of the Minneapolis operators' union and officials of the Northwest M.P.T.O. patched up their differences this week and as a result the Vitaphone was booked into the State Theatre for the week of April 9. A disagreement as to the number of operators to be used had prevented the showing of the Vitaphone in that theatre for more than a month although a similar disagreement had been settled in St. Paul. A special showing of the Vitaphone was arranged by F. & R. last Thursday night following the regular performance and was attended by newspaper men and others.

St. Louis

JAMES DRAKE opened his new Drake Theatre in East St. Louis, Ill., on April 2. Blake also operates the Gem Theatre in St. Louis, Mo.

A recent visitor to St. Louis was Phillip Lewis of the American Trading Association, New York city.

The Airdome in St. Charles, Mo., plans to open on or about April 21, weather permitting.

John Biler is now in charge of the Bloomfield, Bloomfield, Mo.

The Lyric Theatre, Portageville, Mo., is under the management of [illegible] formerly had the house.

Charles Prevo is said to have purchased the Star Theatre in West Union, Ill., from C. Pittman. He plans to call the house the Dixie Theatre.

Cecil Teague is the new organist at the St. Louis Theatre. Teague is a native of London, England.

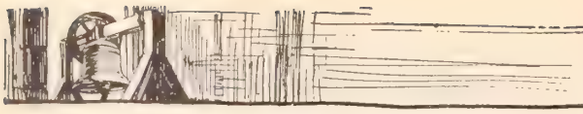
Paul Sporleder entered the Big League of motion picture orchestra leaders on Friday evening, April 8, when he took over the baton at the Grand Central Thea[illegible] held forth in all his jazzy glory.

The Casino Theatre, Eldorado, Ill., was destroyed by fire at midnight, April 5. The loss was estimated at $50,000. The fire originated in the rear of the basement and spread to the upper portions of the house.

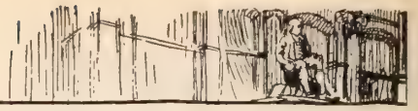
The Illinois Theatre, Urbana, Ill., under lease to the Champaign County Ku Klux Klan was completely destroyed by fire on April 3. The cause of the fire has not been ascertained. The loss was estimated at $40,000.

The safe of the Wellston Thea[illegible] [illegible] was [illegible] formerly [illegible] [illegible] Avenue, St. Louis, was [illegible] $660 by yeggmen on the morning of April 4. The 500-pound safe had been dragged through the theatre auditorium to a room under the stage where the combination was blown off with nitroglycerine.

The robbery was discovered by Maurice Stahl, manager, when he came Monday morning to take the Saturday and Sunday receipts to the bank. He expressed the belief that the robbers had concealed themselves in the theatre until the house had been closed for the night.



Philadelphia



THE coming few weeks will see a migration of Philadelphia branch managers to conventions on the West Coast. Among those who will go to Hollywood are Bill Heenan, manager of First National Exchange; Edgar A. Moss, manager for Fox; Bob Lynch, of the Metro-Goldwyn-Mayer forces; Jerome Safron, branch manager for F. B. O.; Charles S. Goodman, assistant manager for Educational Pictures.

Jack Greenberg, secretary of the Film Board of Trade, will leave the latter part of May for French Lick, Indiana, to attend a meeting of secretaries of film boards of trade in the United States. Mr. Greenberg will probably be gone from Philadelphia about two weeks.

W. H. Erbb, at one time a member of the sales forces in the Philadelphia territory and now branch manager for Famous Players in Boston, was a recent visitor in Philadelphia.

Mayer Milgram and I. Pilch have acquired a four-year lease on the Ritt Theatre, 53rd and Haverford Avenue, Philadelphia, which was formerly operated by M. Poplow.

East Coast Theatre Company has made a general shift of managers in its theatres. James A. Flynn, who has been in charge of the Spielmont and Globe theatres at Marcus Hook, Pa., has been transferred to the Roxborough Theatre, succeeding Phil Fienne. Everett Boyle, who has been identified with several motion picture theatres in Richmond, Va., has succeeded Mr. Flynn in Marcus Hook.

The sales force of the Philadelphia office of Pathe has been increased by the assignment of W. W. Black from the home office of the company in New York. Mr. Black will devote his time exclusively to the marketing of non-theatrical films.

Members of the Our Gang Club of the Philadelphia office of Pathe, are making plans to go to New York to enjoy a dinner and dance as guests of the Pathe Club of the New York exchange.

Sam Stiefel, part owner of De Luxe Exchange, has recently recovered from a severe attack of mumps. Mr. Stiefel, accompanied by several others interested in the motion picture industry in Philadelphia, has left for a short stay in Maine. Oscar Neufeld, partner of Mr. Stiefel, is in the meantime making a tour of the sixteen East Coast theatres operated by him and Mr. Stiefel in the territory.

William J. Heenan, president of the Philadelphia Board of Trade, recently announced the appointment of the following committees to serve for the succeeding three months. Executive—Joseph Hebrew, Warner Bros., chairman; S. Wittman, Universal, and C. S. Goodman, Educational; Membership—W. G. Humphreys, P. D. C., chairman; Harry Wiener, Columbia Pictures; Edgar A. Moss, Fox. Credit—Percy A. Bloch, Paramount; Jack Hennessy, United Artists; Gene Marcus, Twentieth Century. Transportation—Jerome Safron, F. B. O.; Mike Levinson, Penn Productions; Oscar Neufeld, De Luxe. Members of the Arbitration Board who will serve for the ensuing two months are: S. Wittman, Universal; Joe Morrow, M.-G.-M., and Tony Luchese, Liberty. Alternates: Edgar Moss, Fox; Harry Wiener, Columbia Pictures.

Wolf & Berger who operate the Empress Theatre, are now planning to spend approximately $23,000 to double the capacity of the theatre. Work will be started in June and the entire interior of the theatre will be redecorated and renovated.

Hunt's Theatres, Inc., will start work in October on a five-story hotel and 2,200-seat theatre on the site of the old Blaker's Theatre at Wildwood, N.J. The undertaking will represent an investment of approximately $500,000.

The Philadelphia Film Board of Trade has abandoned the Safety Committee for the coming two months and will instead try out the plan of having an individual exchange member make regular inspection of an exchange on the street other than his own to survey the fire hazards. Reports on existing conditions will be formally submitted to the Film Board of Trade through its secretary, Jack Greenberg.



Kansas City



MRS. MARY HENRY HOLMES, wife of Guy Holmes, city film censor of Kansas City, died this week after a short illness.

The Orpheum Theatre, through Lawrence Lehman, manager, and the Co-Operative Club of Kansas City were hosts to 110 children of the Jackson County Parental Home at the matinee Wednesday.

Fortunately W. P. Cuff of the Peoples and Mainstreet theatres did not have the receipts for those theatres with him when a bandit attacked him last Friday night. As the bandit was searching Mr. Cuff's pockets Mrs. Cuff called from the house, frightening him away.

Pathe officials in Kansas City believe they have discovered a record in the length of continued service of a film company to a theatre. In 1904 C. H. Thompson and M. J. Trimble established a motion picture policy at the Opera House, Plattsburg, Mo. The first program contained Pathe product. Each day since then has been Pathe pictures on the bill.

She was a pretty girl, was Estelle McBride. Often she would visit headquarters of the M.P.T.O. Kansas-Missouri in Kansas City and confide in Mrs. June Medcalf, secretary, that she thought one William Bradfield, Metro-Goldwyn salesman, was the "judge's earmuffs." Then the secret leaked out. The couple had been married since January 1.

Among the out-of-town exhibitors in the Kansas City market this week were: W. P. Cuff, Peoples and Mainstreet theatres, Chanute, Kan.; S. E. Wilhoit, Electric, Springfield, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kan.; Walter Wallace, Orpheum, Leavenworth, Kan.; G. L. Hooper, Orpheum, Topeka, Kan.

Charles G. Branham, newly appointed divisional manager of Universal chain theatres, has established his headquarters in Kansas City.

John Nolan, Fox branch manager, made a hurried business trip to Chicago this week.

R. A. McGuire, Warner Bros., home office representative, was a Kansas City visitor.

Harry Strickland, Warner Bros., went to Coffeyville, Kan., to visit John Tackett of the New Tackett Theatre, it being the first time the two had seen each other since 1907.

Gib Jones is the new assistant manager of the Enterprise Film Corporation.

"Red" Jones, Educational branch manager, was hustling for more contracts in the territory this week.

W. J. Morgan, P.D.C. sales manager, was a Kansas City visitor. In effort to add color to exploitation the P.D.C. office has been transformed into virtually a ship while office personnel has been wearing sailor caps.

Walter Fruedenberger, sales manager for Ad-Vance Trailer Service, returned from a business trip to Chicago.

C. A. Schultz, P.D.C. branch manager, went to Wichita, Kan., after additional business.

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*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

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Inquiries and Comments

A Progressive Local

NOW that spring is here, it is only natural that the annual spirit of restlessness, which assails us at this time of the year, should shake things up a bit.

The officers of Local No. 199, Detroit, Michigan, evidently feel the same as we do about this matter of spring, because we recently received a communication from the Honorable Max Ruben, business agent of the above-mentioned local, which reads as follows:

Special — Important — Read Carefully

"We believe that this Union has taken the most progressive step undertaken since the inception of the Organization, by complying with the numerous requests made by a great many members for Educational Meetings and Demonstrations and Lectures on the numerous late developments in the motion picture field.

"After considerable correspondence, we have arranged to hold monthly Educational Meetings on the third Wednesday of each month (which used to be a regular business meeting night) at our meeting hall. At these meetings we will have lectures, apparatus and illustrations by charts, films and slides on subjects of great importance for the future welfare of the organization and particularly the individual members thereof. The topics will be of great interest and will be delivered by people who thoroughly know their subject.

"If we could only have a 100% turn-out the first meeting, we are positive that not one of those attending will want to miss the future lectures at any cost. There will be only one a month, lasting from one to two hours and after the lecture the members will be permitted to ask any questions in line with the lecture, to which they will be given the answers. There will also be refreshments, some lunch and smokes, and we want everyone present.

"Yours for a successful first meeting and hoping to see you there."

Detroit Motion Picture Operators Union
(Signed) M. RUBEN,
Business Representative

On March 16th the meeting, as referred to above, was held, and "a goodly crowd was there," it being the writer's pleasure to be present.

G. E. Sight—we have his assurance that G. E. does not stand for General Electric—president of the enterprising local, presided over the meeting, explained its purpose and then introduced the speakers for the evening; these being Karl Brenkert and J. H. Kurlander, both of the Brenkert Light Projection Company.

A Hundred Percent "Turn-out"

The hundred per cent turn-out, so ably pleaded for by Max Ruben, materialized in the form of more than 200 individuals, each of whom later appeared to have an almost insatiable appetite for asking every conceivable kind of question, all of which, strange to say, were satisfactorily answered.

The interest of the men who had gathered to hear the "low-down" on such things as spot-lamps and effect projectors may well be imagined from the fact that thirty or forty projectionists, unable to crowd into the well-filled hall, patiently stood for three hours (from 12 o'clock midnight to 3 A.M.) in a rear hall and listened to the lectures through an open door. It was 4 o'clock when the last few stragglers, apparently exhausted of all questions, searched out their hats and coats and departed for home.

We are assured by the offices of Local 199 that this meeting only marks the beginning of an extended series which will be solely devoted to lectures by authorities in the form of manufacturers' representatives who will cover every possible phase of motion picture projection.

At the next meeting, R. J. Geib, and W. C. Kunzman, of the National Carbon Company, will describe the physical and operating characteristics of the various forms of carbon arc sources of light. Following them, generators, reflector arcs, high intensity lamps, screens, projectors, etc., will successively be described in detail by competent representatives of the respective manufacturers.

A Recognized Necessity

To put it rather mildly, the action of the Detroit Local in working out a regular schedule of educational talks and then providing the means for putting this schedule into *effective operation* is to be highly commended. It can be taken to indicate a high degree of foresight on the part of the officers, since there are clear signs of intense activity in the same direction among other locals which, heretofore, have hibernated in the bulrushes, so to speak, in the matter of providing their members with ready means for acquiring up-to-the-minute information on all forms of projection devices.

This idea of lectures and demonstrations is by no means a new one, so that no credit, if any, can be said to exist, for originality in this respect is involved.

The matter of demonstrations, informed talks and lectures, has long been a recognized necessity as concerns the technical education of the projectionists at large, since no handbook or textbook can possibly serve effectively for this purpose.

Attempts have been made, it is true, to use such books for reference purposes and, in other fields where changes are not so frequent and rapid, a fair degree of success could be obtained by the textbook method. The motion picture business, however, is still young and conditions, therefore, lack the stability so necessary to a successful application of the handbook method.

As a result, wherever books have been published the information they contain has, for the most part, been rendered obsolete even while the books were yet on the press and the passage of only a year or two usually suffices to make them wholly inadequate to meet the needs of modern conditions.

The best such books can do is to present merely the basic fundamentals of optics, electricity and simple mechanics, leaving the more volatile matters of specific equipment design to the field of demonstrative lectures of the type described earlier in this article.

Union Sponsored Schools

There is yet another method for achieving the educational work so badly needed in the field of motion picture projection. The individual locals at last seem to be waking up to the fact that they have a duty to perform other than that of merely assuring their members of a fair wage for their services. In the past, they largely confined their efforts to exercising vigilance over wages paid by exhibitors and to maintaining a fair semblance of order inside the organization. It has only been lately that some of the more progressive locals have realized, in a practical way, that the welfare of the members was based not alone on money, but also upon skill and proficiency in their chosen work. And these items, in turn, were based upon the knowledge which the respective members acquired from various sources.

It should be readily apparent that the locals of the country are in a most excellent tactical position to serve as a centralized source for the purposes of collecting information from individuals and manufacturers and then thoroughly disseminating the material so acquired among its members and apprentices.

The practical way of doing this is by the simple expedient or organizing a School of Projection to which all members and a properly limited group of apprentices would be eligible.

Weekly classes, or as frequently as may be necessary, could then be held and presided over, in turn, by competent instructors in the fundamentals of the various

(*Continued on following page*)

Day or Night Service from National Supply Co.

"Keep the theatre open against all odds!" That's the order from headquarters passed along to every one of the 31 National Theatre Supply Company stores.

All branch managers have been instructed to furnish all exhibitors whom they serve with "night" telephone numbers, to which an emergency call may be made after office hours.

This action is considered very wise, indeed, as most equipment emergency cases develop outside of regular store hours, and when a breakdown or a fire occurs, time becomes most precious and quick service is pretty much in demand.

A night phone call will undoubtedly in many cases save a shut-down on the following day.

Stanley-Fabian to "Carrier-Condition" 3 Theatres

Three of the large Stanley-Fabian theatres in New Jersey have contracted with the Carrier Engineering Corporation for complete air conditioning and cooling systems to be in operation during the coming summer. These are the Branford in Newark, with 3,000 seats; the Stanley, now being erected in Jersey City, with a seating capacity for 4,300, and the Fabian, a 3,000-seat theatre now under construction in Paterson. These are said to be the first scientifically conditioned theatres in this State. Carrier centrifugal refrigeration, in connection with the complete Carrier air conditioning system, will be used in all three theatres.

Inquiries and Comments

(Continued from preceding page)

phases of projection and once a month, or oftener, lectures and demonstrations could be given by manufacturers' representatives. In this manner, theory could be tied in with present practice in a most logical manner.

It is interesting to note that one large [illegible] started such a School of Projection for its members, but it is yet too early to predict either success or failure for it. Its success will depend largely upon the manner of conducting the school.

The idea is good; let us hope that the execution of it will be likewise.

Heywood-Wakefield Special Representative in New York

L. H. [illegible] as special representative for the Heywood-Wakefield line of high grade theatre seating. His office is at the Heywood-Wakefield Show Room, 520 West 34th Street. Mr. Francis for the past seven years has managed the Minneapolis office of the Heywood-Wakefield Company. He is not merely a seating engineer of unusual ability but understands theatre equipment requirements thoroughly. Those who have need for Mr. Francis' services will find him very eager to be helpful.

Construction Under Way on New Buffalo Theatre

Construction work recently started on the 2,200-seat theatre to be erected by the East Genesee Holding Corporation at 1588-1604 Genesee Street, Buffalo, N.Y. The general contract has been awarded to [illegible] architect.

The theatre proper will be completed during the month of August, 1927, while the stores and offices will be ready for occupancy in June. Everything in the way of modern equipment will be installed to make this house one of Buffalo's finest community theatres. The interior of the auditorium will be done in Cornithian style. A forty-foot electric sign will illuminate the theatre's front, and latest ideas in lighting effects will be carried out in the interior. A large organ will also be installed.

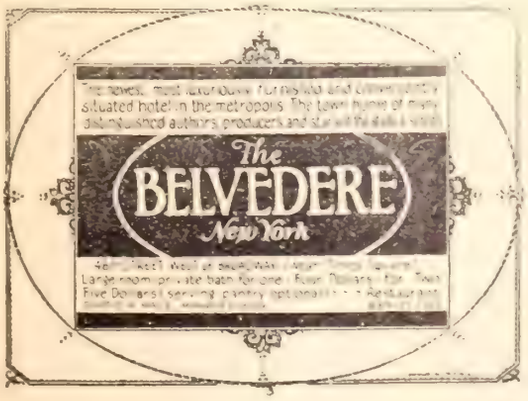
Nicholas J. Basil, manager of the Central Park Theatre at Main Street and Fillmore Avenue, Buffalo, is the secretary and treasurer of the [illegible]

Phillip Reister Back at Desk After Illness

Phillip Reister, advertising manager of the Rudolph Wurlitzer Co., manufacturers of organs and other musical instruments, has returned to his desk after a six weeks' siege of illness.

Mr. Reister has been associated with the Wurlitzer organization for a long term of years and was in charge of all the big advertising campaigns when trade in this field was at its peak.

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Studio Briefs

A part he played in real life is to be seen in film form in "Catalina, Here I Come," a Pathe two-reeler in which William Wrigley, Jr., chewing gum manufacturer and sportsman, offers the Mack Sennett contestants, Alma Bennett and Madeline Hurlock, a reward for their aquatic efforts in conquering the Catalina Channel in the film. These swimming scenes are motion pictures of the actual swim with Mr. Wrigley pictured as shooting the pistol which starts the race.

Malcolm Stuart Boylan, title editor with Fox Films, will report to Allan Dwan within the next few days to title "The Joy Girl," Dwan's latest production for Fox Films which stars Olive Borden. Boylan will later take a vacation, returning to Los Angeles via the Panama Canal.

Billie Dove's supporting cast in "The Stolen Bride" will have Lilyan Tashman, Armand Kaliz, Cleve Moore and Oscar Beregi in important roles. This is Miss Dove's initial starring vehicle. Lloyd Hughes has the male lead.

Lon Chaney will have a new director when he starts work on "The Ordeal" in the person of John Griffith Wray who will start work on the new picture in the near future. "The Ordeal" is a sea story and was adapted from the novel of the same name by Dale Collins.

Virginia Valli and Eugene O'Brien are co-starred in "Flames," a Pathe feature produced and directed by Lewis H. Moomaw. The scenario and story were written by Alfred A. Cohn. Included in the supporting cast are Bryant Washburn, Jean Hersholt, Cissie Fitzgerald, George Nichols and Doris.

The background of the next Metro-Goldwyn-Mayer historical Western starring Tim McCoy will be the campaign against the Creek Indians of General Andrew Jackson. Reginald Barker will direct the picture which has been tentatively titled "The Frontiersman." The story is an original by Ross Willis and Madeline Ruthven and centers around the guerrilla warfare of the Creeks in Alabama and Georgia more than a century ago. McCoy's latest vehicle, "California," has now been completed.

The screen rights to two of Gerald Beaumont's stories have been secured for Gotham Productions by A. M. Landau, of the Edward Small Play Company, acting as the late author's representative. The stories are, "United States Smith" and "The Rose of Kildare."

"The Great Train Robbery," Peter Milne's story, which is included in F. B. O.'s Gold Bond productions for the 1927-28 season, was put into work this week at the company's Hollywood studio, under the direction of George B. Seitz. Theodore Von Eltz is portraying the leading role while other parts are being played by Holmes Herbert, Jeanne Morgan, De Witt Jennings and Frank Nelson.

Columbia Pictures has loaned Dorothy Revier to Fox Films for an important role in "Carmen." Miss Revier is under a long-term contract with Columbia. In the Fox Films production she will have the role of a Spanish dancer. She is also scheduled to appear in several of Columbia's pictures for the new season.

Nat Ross, Universal director who handled "The Collegians" series, will direct "Stop That Man," a feature scheduled to start as soon as Ross has completed the last four of "Collegians." Universal recently purchased the story, an original by Roy Del Ruth. The cast will be all-star.

Additions to the cast of "Anna Karenina," Metro-Goldwyn-Mayer's forthcoming screen translation of the Tolstoy novel, are Helene Chadwick, Lionel Barrymore and Mario Carillo.

Lucille Hutton, leading lady for Al St. John, is appearing in that comedian's latest Mermaid comedy, "Jungle Heat." Production on "Atta Baby," a Big Boy vehicle, has been started. Charles Lamont is directing the juvenile star in this Educational comedy.

In Tim McCoy's fourth historical romance, "The Frontiersman," which Reginald Barker will direct, the Western star will have two leading ladies—Claire Windsor and Dorothy Sebastian. The latter is also the principal player in McCoy's "California," soon to be released. Other newcomers in the cast of "The Frontiersman" are Russell Simpson and Tom O'Brien. The story is an original by Ross Wills and Madeline Ruthven. The continuity has just been completed by L. G. Rigby.

Ralph Ince's unit will return shortly to the F. B. O. studio shortly to begin another production to follow "Not for Publication." Locations are being sought for the production of "Down Our Way," the Larry Evans magazine story which is to be put into work under J. Leo Meehan's direction. As soon as Ince has finished his new picture, which has a shooting schedule of eight weeks, he will immediately take the "Windjammers of Gloucester" unit to New York to begin filming exteriors.

Metro-Goldwyn-Mayer has added Johnston McCulley, former newspaper man and scenarist, to its writing department. He will arrive in California at an early date.

The racing sequences in Red Grange's new picture for F. B. O., "The Motor Maniac," were taken recently on a location in and around the city of Ventura, California, whose Chamber of Commerce threw open the town to Director Sam Wood and his company.

One of the choicest roles in "The Great Mail Robbery," an F. B. O. production which deals with the marines and their protection of the mails, is to be portrayed by Theodore von Eltz. Jeanne Morgan is cast as the heroine. George B. Seitz is the director.

Richard Crawford, Joan Crawford's younger brother whom Metropolitan recently signed to a long-term contract, has been given one of the featured roles in "The Rejuvenation of Aunt Mary."

Paul Fairfax Fuller has again been assigned to adapt a story for serial production for Pathe—this time she is occupying herself with the continuity for "Still Face," a Clarence Buddington Kelland story which is running in the "Saturday Evening Post." It is to be an East Coast production. "Still Face" is a working title.

Following the cutting and editing of "Not for Publication," Ralph Ince has departed for Catalina with his technical staff to prepare "Shanghaied" for screening. The story is an adaptation of Edward Montaigne tale, "Limehouse Polly." Ince will both star and direct.

William Orlamond and Edward Earle were added last week to the cast which Metro-Goldwyn-Mayer has assembled as Lillian Gish's support in "The Wind." Also in the cast are Lars Hanson, Montagu Love and Dorothy Cummings.

Tiffany is filming "Backstage," a new stage romance. A cast of well-known performers are being assembled for the principal roles.

The title role in "What Happened to Father?" in Warner Bros. coming photoplay of that name, will be played by Warner Oland, contract player in the Warner stock company. John Adolfi will direct the story, which is from the pen of Mary Roberts Rinehart. Charles Condon is now working on the scenario.

With the signing of Florence Ronerts, the cast of Samuel Goldwyn's "The Magic Flame" is now complete and now includes Vilma Banky, Ronald Colman, Rolfe Valencia, Constance Howard, Augustino Borgato, Gustav von Seffertitz, Harvey Clark, Jarry Reinhardt, William Bakewell, Shirley Palmer, Soso Kyrle Bellew, Vadim Uraneff, Andre Cheron, Victor de Linsky, Edward Reinach, Cecil Ray, George Davis, Rolf Sedan and David Mir.

With the preliminary production details completed, Mrs. Wallace Reid began actual production this week on "The Satin Woman," the first of her two special productions, which will be released by Lumas. Walter Langthe is both author and director of the story. The supporting cast is made up of Rockcliffe Fellows, Alice White, John Miljan, Laska Winters, Charles Buddy Post, Ruth Stonehouse and Gladys Brockwell.

The cast of Columbia's "Rich Men's Sons" was augmented this week with the addition of George Fawcett, Frances Raymond and Robert Cain for important roles in the forthcoming comedy-drama. Shirley Mason and Ralph Graves head the cast of twelve featured players. The picture is now entering its third week of production under Graves' direction.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost a Lady	Marie Prevost	Prod. Dist. Corp	5 reel	
Battling Butler	B. Keaton-S. O'Neil	M-G-M	6970 feet	Sept 4
Bells, The	Lionel Barrymore	Chadwick	6 reel	Nov. 20
Beyond the Trail	Bill Patton	Chesterfield	4 reel	
Black Pirate, The	Douglas Fairbanks	United Artists	6388 feet	Mar. 20
Blarney	R. Adoree-R. Graves	M-G-M	6169 feet	
Block Signal, The	Ralph Lewis	Lumas	5795 feet	Oct. 16
Blue Eagle, The	G. O'Brien-J. Gaynor	Fox	6200 feet	Sept. 25
Clinging Vine, The	Leatrice Joy	P. D. C	6420 feet	July 31
Conquering Power, The (reissue)	Valentino-Terry	M-G-M	6814 feet	
Dame Chance	J. Johnston-R. Frazer-G. Astor-M. Carr	American Cinema	6790 feet	
Dancing Days	Chadwick-Stanley-L. Rich	Famous Attractions	5900 feet	Oct. 2
Devil Horse, The	Rex (Horse)	Pathe	5853 feet	April 24
Diplomacy	Sweet-Hamilton	Paramount	6950 feet	Sept 25
Duchess of Buffalo, The	Constance Talmadge	First National	6940 feet	Sept 4
False Alarm, The	R. Lewis-M. Carr	Columbia	5235 feet	
Fighting Ranger, The	Al Hoxie	Barsky Productions	4500 feet	
Flames	E. O'Brien-V. Valli	Pathe	5888 feet	Sept. 11
Flaming Frontier	Gibson-A. Cornwall-D. Farnum	Universal	8829 feet	April 17
Flashing Fangs	Ranger (Dog)	F. B. O	4853 feet	
Flying Horseman, The	Buck Jones	Fox	4971 feet	Sept. 11
Flying Mail, The	Al Wilson	Pathe	4500 feet	Sept. 18
Forlorn River	Jack Holt	Paramount	5992 feet	
Gigolo	Rod La Rocque	Prod. Dist. Corp	7295 feet	Oct. 16
Going the Limit	George O'Hara	F. B. O	4265 feet	
Golden Web, The	H. Gordon-L. Rich	Lumas	6075 feet	Sept. 11
Grey Devil, The	Jack Perrin	Rayart	4274 feet	
Hair-Trigger Baxter	Bob Custer	F. B. O	4690 feet	
Heart of a Coward, The	Billy Sullivan	Rayart	5038 feet	
High Hand, The	Leo Maloney	Pathe	5679 feet	Sept. 11
Hold That Lion	Douglas MacLean	Paramount	5811 feet	Sept. 18
Jack O'Hearts	Landis-G. Hullette	American Cinema	5881 feet	
Kick Off, The	George Walsh	Excellent Pictures	5700 feet	Sept 11
Kosher Kitty Kelly	Viola Dana	F. B. O	6103 feet	Oct. 2
Laddie	J. Bowers-B. Flowers	F. B. O	6931 feet	Aug. 28
Lost at Sea	Gordon-J. Novak-Sherman	Tiffany	6411 feet	Aug. 21
Marriage Clause, The	F. X. Bushman-Dove	Universal	7680 feet	July 3
Marriage License ?	Alma Rubens	Fox	7168 feet	Sept. 11
Nell Gwyn	Dorothy Gish	Paramount	6741 feet	Feb. 6
One Minute to Play	"Red" Grange	F. B. O	7713 feet	Aug. 28
Out of the West	Tom Tyler	F. B. O	4609 feet	
Paradise	M. Sills-B. Bronson	First National	7090 feet	Sept. 25
Poker Faces	E. Horton-L. La Plante	Universal	7808 feet	July 31
Ridin' Rascal, The	Art Acord	Universal	4510 feet	
Son of the Sheik, The	Rudolph Valentino	United Artists	6685 feet	Aug. 7
Sparrows	Mary Pickford	United Artists	7763 feet	Oct. 2
Speeding Thru	C. Hale-J. King	Elbee Pict	5500 feet	Sept. 11
Speeding Venus, The	Priscilla Dean	P. D. C	5477 feet	July 24
Strong Man, The	H. Langdon-P. Bonner-G. Astor	First National	6882 feet	Sept. 18
Subway Sadie	Mackaill-Mulhall-C. Murray	First National	6727 feet	Oct. 2
Temporary Sheriff, The	Dick Hatton	Rayart	4550 feet	
Texas Streak, The	Hoot Gibson	Universal	6367 feet	Sept. 18
Three Bad Men	O'Brien-Borden	Fox	8710 feet	Aug. 28
Through Thick and Thin	Wm. Fairbanks	Lumas	5000 feet	
Tin Gods	Thomas Meighan	Paramount	8568 feet	Oct. 2
Unknown Treasure	R. Agnew-G. Hulette	Sterling Pict	5643 feet	
Variety	Jannings-de Putti	Paramount	7804 feet	July 3
Waltz Dream, The	M. Christians-W. Fritsch-H. Desni	M-G-M	7322 feet	Aug. 14
Waning Sex, The	N Shearer-C. Nagle	M-G-M	6025 feet	Oct. 9
Wild Horse Stampede, The	Jack Hoxie	Universal	4776 feet	
Wolf Hunters, The	Robert McKim	Rayart	5976 feet	
Womanpower	K. Perry-R. Graves	Fox	6240 feet	Oct. 2
Woman's Heart, A	E. Bennett-E. Earle	Sterling Pict	4993 feet	
You Never Know Women	Florence Vidor	Paramount	6064 feet	July 31

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Cads	Menjou-Joyce	Paramount	7786 feet	Oct. 30
Across the Pacific	Monte Blue	Warner Bros	6954 feet	Oct. 16
Adorable Deceiver, The	Alberta Vaughn	F. B. O	4879 feet	
Alaskan Adventures	Special Cast (Art Young)	Pathe	5673 feet	
Atta Boy	Monty Banks	Pathe	5775 feet	Oct 9
Battling Kid	Al Hoxie	Barsky Productions	4500 feet	
Boy Friend, The	J. Harron-M. Day-G. K. Arthur	M-G-M	5584 feet	
Campus Flirt, The	Bebe Daniels	Paramount	6702 feet	Oct. 9
Children of Fate	R. Bennett-B. Hillman	Abgol Film Prod	6605 feet	Oct. 9
College Days	Marceline Day	Tiffany	7181 feet	Nov. 20
Country Beyond, The	Olive Borden	Fox	5363 feet	Oct. 23
Dangerous Friends	T. R. Barnes-G. Short-A. Hoyt	Sterling Pict	5087 feet	
Devil's Dice	B. Bedford-R. Ellis	Sterling Pict	5377 feet	
Devil's Island	Pauline Frederick	Chadwick	6300 feet	Aug. 14
Dixie Flyer, The	Landis-E. Novak	Rayart	5274 feet	
Don Juan's Three Nights	Stone-Mason	First National	6374 feet	
Dude Cowboy, The	Bob Custer	F B O	4953 feet	
Eagle of the Sea, The	Cortez-Vidor	Paramount	7250 feet	Nov. 27
Fighting Marine, The	Gene Tunney	Pathe	6977 feet	
Fools of Fashion	Day-Von Eltz-Busch	Tiffany	6484 feet	Oct 9
Forever After	M. Astor-L. Hughes	First National	6330 feet	Nov. 20
Gay Deceiver, The	L. Cody-M. Day-C. Meyers	M-G-M	6624 feet	
Gorilla Hunt, The	Special Cast	F. B. O	4800 feet	June 26
Great K. & A. Robbery, The	Tom Mix	Fox	4800 feet	Oct. 16
Her Honor, The Governor	Pauline Frederick	F. B. O	6709 feet	Aug.
High Flyer, The	Reed Howes	Rayart	5610 feet	
Kid Boots	Eddie Cantor	Paramount	5650 feet	Oct. 23
King of the Pack	Peter the Great	Lumas	5960 feet	
La Boheme	L. Gish-Gilbert	M-G-M	8781 feet	Mar. 13
Lady, The	Enid Bennett	Fox	6 reel	Oct. 9
Lure of the West	Eileen Sedgwick	Chesterfield	4311 feet	
Magician, The	A. Terry-P. Wegener	M-G-M	6960 feet	Nov. 6
Man From the West	Art Acord	Universal	4474 feet	Dec. 11
Man in the Shadow, The	M. Stedman-D. Torrence-M. McAlister	American Cinema	5663 feet	
Midnight Kiss, The	J. Gaynor-R. Walling	Fox	5025 feet	
Mismates	Kenyon-Baxter	First National	6856 feet	Aug. 14
My Official Wife	I. Rich-Tearle	Warner Bros	7846 feet	Oct. 23
Old Soak, The	Jean Hersholt	Universal	7445 feet	Sept 4
Prince of Tempters, The	Lyon-Moran-de Putti	First National	7780 feet	Oct. 30
Private Izzy Murphy	Geo. Jessel-P. R. Miller	Warner Bros	7889 feet	Nov 27
Quarterback, The	R. Dix-E. Ralston	Paramount	7114 feet	Oct. 30
Red Hot Leather	Jack Hoxie	Universal	4555 feet	Dec. 4
Risky Business	Vera Reynolds	P. D. C	6594 feet	
Roaring Bill Atwood	Dick Patton	Rayart	4405 feet	
Runaway Express, The	J. Daugherty-B. Mehaffey	Universal	5865 feet	Aug. 28
Shameful Behavior	E. Roberts-H. Tucker	Famous Attractions	5218 feet	
Sheriff's Girl, The	Ben Wilson	Rayart	4908 feet	
So's Your Old Man	W. C. Fields	Paramount	6347 feet	Nov. 13
Speed Crazed	Billy Sullivan	Rayart	5241 feet	
Sweet Rosie O'Grady	C. Landis-S. Mason	Columbia	5998 feet	Oct. 16
Syncopating Sue	C. Griffith-T Moore	First National	6770 feet	Nov. 13
Take It From Me	Reginald Denny	Universal	6649 feet	Oct 30
Temptress, The	Garbo-Moreno.	M-G-M	8221 feet	Oct. 23
Thirty Below Zero	Buck Jones-E. Novak	Fox	4691 feet	
Truth About Men	Lake-Murphy-Hackathorne	True Story Pictures	6500 feet	
War Paint	T. McCoy-P. Starke	M-G-M	5032 feet	Dec. 4
West of Broadway	Priscilla Dean	Prod. Dist. Corp	5186 feet	
West of Rainbow's End	Jack Perrin	Rayart	4829 feet	
When the Wife's Away	G. K. Arthur-D. Revier	Columbia Pictures	5330 feet	
Whispering Wires	A. Stewart-E. Burns	Fox	5906 feet	Oct. 30
Yellow Back, The	Fred Humes	Universal	4766 feet	Oct. 9
You'd Be Surprised	Raymond Griffith	Paramount	5994 feet	Oct. 16
Young April	J. Schildkraut-B. Love-R. Schildkraut	Prod. Dist. Corp	6858 feet	Sept. 11

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Ace of Action, The	Wally Wales	Pathe	4447 feet	
April Fool	Alexander Carr	Chadwick	7100 feet	Nov. 20
Bardleys the Magnificent	J. Gilbert-E. Boardman	M-G-M	8536 feet	Oct. 23
Bred In Old Kentucky	Viola Dana	F B O	5285 feet	
Breed of the Sea	R. Ince-M. Livingston	F B O	6450 feet	Oct. 30
Buckaroo Kid, The	Hoot Gibson	Universal	6167 feet	Nov. 27
Cat's Pajamas, The	Bronson-Cortez	Paramount	5863 feet	
City, The	J. Gaynor-W. McGrail	Fox	5508 feet	Nov. 27
Desert's Toll, The	F McDonald-K. Key-T. Santschi	M-G-M	5376 feet	
Everybody's Acting	Betty Bronson	Paramount	6139 feet	Nov 27
Exit Smiling	B. Lillie-J. Pickford	M-G-M	6461 feet	
Flaming Forest, The	A. Moreno-R. Adoree	M-G-M	6567 feet	Dec. 11
For Alimony Only	Leatrice Joy	Prod. Dist. Corp	6070 feet	Oct. 2
For Wives Only	Marie Prevost	Prod. Dist. Corp	5800 feet	Dec 25
Four Horsemen of the Apocalypse, The (reissue)	Valentino-Terry	M. G	11,273 feet	
Great Gatsby, The	Warner Baxter	Paramount	7296 feet	Dec. 11
He-Man's Country, A	Dick Hatton	Rayart	4620 feet	
Hidden Loot	Jack Hoxie	Universal	4753 feet	Aug. 21
Hi-Jacking Rustlers	Jack Perrin	Rayart	4935 feet	Mar. 11
His New York Wife	E. Clayton-A. Day-von Eltz	Famous Attractions	5294 feet	Dec. 4
Josselyn's Wife	Pauline Frederick	Tiffany	5726 feet	Dec. 11
Kentucky Handicap, The	Reed Howes.	Rayart.	5420 feet	
King of the Saddle	Bill Cody	Assoc. Exhib	4519 feet	
Lady of the Harem, The	E. Torrence-Nissen	Paramount	5717 feet	
Masked Woman, The	Anna Q. Nilsson	First National	5434 feet	
Midnight Lovers	Nilsson-Stone	First National	6100 feet	Nov. 13
Midnight Sun, The	O'Malley-La Plante	Universal	8767 feet	May 15
Millionaires	Gordon-Sidney-Fazenda	Warner Bros	6350 feet	Nov. 20
Mountain Eagle	Nita Naldi	Artlee Pictures	5302 feet	
Nervous Wreck, The	H. Ford-P. Haver	Prod. Dist. Corp	6730 feet	Oct. 23
Obey the Law	Bert Lytell	Columbia Pictures	5626 feet	
Oh! What a Night	R. McKee-E. Murphy	Sterling Pictures	4049 feet	
Outlaw Express, The	Leo Maloney	Pathe	5479 feet	Nov. 20
Pals in Paradise	Bowers-De La Motte	Prod. Dist. Corp	6695 feet	Dec. 11
Popular Sin, The	Vidor - Nissen - C. Brook	Paramount	6244 feet	Dec. 31
Prowlers of the Night	Fred Humes	Universal	4390 feet	
Rambling Galoot, The	Buddy Roosevelt	Pathe	4438 feet	
Return of Peter Grimm	Alec B. Francis	Fox	6961 feet	Nov. 20
Silent Lover, The	Milton Sills	First National	6500 feet	Nov. 27
Silent Power, The	Ralph Lewis	Lumas	6100 feet	

Feature	Star	Distributed by	Length	Reviewed
Sin Cargo	S. Mason-R. Frazer	Tiffany	6147 feet	Jan. 7
Son of a Gun	Al Hoxie	Barsky Productions	4500 feet	
Spanales	P. O'Malley-Nixon	Universal	5633 feet	Nov. 6
Speed Cop, The	Billy Sullivan	Rayart	4972 feet	
Stepping Along	J. Hines-M. Brian	First National	7038 feet	Nov. 27
Tentacles of the North	A. Calhoun-G. Glass	Rayart	5998 feet	
There You Are	C Nagel-E. Roberts	M-G-M	5682 feet	
Timid Terror, The	G. O'Hara-E. Yorke	F. B. O	4892 feet	Jan. 7
Tin Hats	Windsor-Nagle-Roach G. Cooper	M-G-M	6598 feet	Dec. 18
Tom and His Pals	Tom Tyler	F. B. O.	4346 feet	
Truthful Sex, The	M. Busch-H. Gordon	Columbia Pictures	5831 feet	
Twinkletoes	C. Moore-K. Harlan	First National	7833 feet	Jan 7
Unknown Cavalier, The	K. Maynard-K. Collins	First National	6595 feet	
Upstage	N. Shearer-O. Shaw	M-G-M	6048 feet	Dec. 4
We're in the Navy Now	W. Beery-Hatton	Paramount	5519 feet	Nov. 20
While London Sleeps	Rin-Tin-Tin	Warner Bros	5810 feet	Dec. 18
Wings of the Storm	R. Howes-V. Faire	Fox	5244 feet	Dec 11
Winning Wallop, The	Wm. Fairbanks	Lumas	5000 feet	Oct. 30
Wolves of the Desert	Ben Wilson	Rayart	4168 feet	

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Bad Man's Bluff	Buffalo Bill, Jr.	Pathe	4441 feet	Jan 7
Bandit Buster, The	Buddy Roosevelt	Pathe	4468 feet	
Bertha, the Sewing Machine Girl	Madge Bellamy	Fox	5242 feet	Jan. 7
Better Way, The	R. Ince-D. Revier.	Columbia Pictures	5540 feet	
Blond Saint, The	Kenyon-Stone	First National	6800 feet	Dec. 4
Blue Streak O'Neil	Al Hoxie	Barsky Productions	4500 feet	
Border Whirlwind, The	Bob Custer	F. B. O	4862 feet	
Call of the Wilderness	Sandow (Dog)	Pathe	4218 feet	
Canadian, The	Thomas Meighan	Paramount	7753 feet	Dec. 18
Canyon of Light	Tom Mix	Fox	5399 feet	Dec. 25
Corporal Kate	Vera Reynolds	Prod. Dist Corp	7460 feet	Dec. 25
Cruise of Jasper B, The	La Rocque-Harris	Prod. Dist. Corp	5870 feet	
Desert Valley	Buck Jones-V.B.Faire	Fox	5500 feet	Jan. 7
Exclusive Rights	L. Rich-G. Whitman-R.McKee-G.Glass	Famous Attractions	6087 feet	
Faust	E. Jannings-C. Horn-O. Ekman	M-G-M	8110 feet	Dec 25
Flaming Fury	Ranger (Dog)	F. B. O	4464 feet	
Flesh and the Devil, The	J. Gilbert-G. Garbo-L. Hanson	M-G-M	8759 feet	Jan. 21
Flying High	Wm Fairbanks-A. Calhoun	Lumas	4698 feet	
Gallant Fool, The	Billy Sullivan	Rayart	4575 feet	
Going Crooked	B. Love-O Shaw	Fox	5345 feet	Dec. 25
Her Big Night	Laura La Plant	Universal	7603 feet	Aug. 28
In Broncho Land	Dick Hatton	Rayart	4583 feet	
Just Another Blonde	Mackaill-Mulhall-L. Brooks-Collier, Jr.	First National	5603 feet	Dec. 25
Ladies at Play	Hughes-Kenyon-Fazenda	First National	6119 feet	Dec. 11
Lazy Lightning	Art Acord	Universal	4572 feet	
Love 'Em and Leave 'Em	E. Brent-L. Gray-L. Brooks	Paramount	6075 feet	Dec. 18
Love's Blindness	Starke-Moreno	M-G-M	6023 feet	
Man Bait	Marie Prevost	Prod. Dist. Corp	5947 feet	Feb. 4
Man of the Forest	G. Hale-J. Holt	Paramount	5187 feet	
Man of Quality, A	George Walsh	Excellent Pictures	5200 feet	Nov. 6
Money to Burn	Devore-MacGregor	Lumas	6100 feet	Dec. 11
Night Owl, The	Reed Howes	Rayart	5080 feet	
One Hour of Love	J. Logan-R. Frazer	Tiffany	6454 feet	Jan. 7
Prisoners of the Storm	House Peters	Universal	6102 feet	Sept. 11
Readin','Ritin','Rithmetic	E.Marion-G. White	Artlee Pictures	4983 feet	
Redheads Preferred	M. Daw-T. von Eltz-R. Hitchcock	Tiffany	5278 feet	Jan. 3
Red Hot Hoofs	Tom Tyler	F. B. O.	4681 feet	Nov. 13
Regular Scout, A	F. Thomson-O. Hasbrouck	F.B.O.	5601 feet	Dec. 31
Remember	D. Phillips-E. Metcalf	Columbia Pictures	5495 feet	
Ridin' Gent, A	Jack Perrin	Rayart	5027 feet	
Rose of the Tenements	J. Harron-S. Mason	F. B. O.	6678 feet	
Smoke Eaters	Landis-Hawley	Rayart	5716 feet	
Stolen Ranch	Fred Humes	Universal	4578 feet	
Stranded in Paris	Bebe Daniels	Paramount	6106 feet	Dec. 25
Striving For Fortune	George Walsh	Excellent Pictures	5300 feet	
Summer Bachelors	A. Forrest-Bellamy-M. Moore	Fox	6782 feet	Dec. 31
Sunshine of Paradise Alley	Barbara Bedford	Chadwick	6900 feet	
Third Degree	D. Costello-J Robards-L. Dresser-R. Fellowes	Warner Bros	7647 feet	Jan. 14
Uneasy Payments	A. Vaughn-J Luden	F. B. O.	4770 feet	Feb. 18
Valencia	M Murray-L.Hughes-R. D'Arcy	M-G-M	5580 feet	Jan. 7
West of the Law	Ben Wilson	Rayart	4937 feet	
White Black Sheep, The	R. Barthelmess-P. R. Miller	First National	6798 feet	Dec. 18
Whole Town's Talking, The	E. Horton-V. L. Corbin	Universal	6662 feet	Aug. 14
Winning of Barbara Worth	Colman-Banky	United Artists	8757 feet	Dec. 18

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Auctioneer, The	G Hughes-Nixon-Sidney	Fox	5686 feet	Jan. 28
Blonde or Brunette	Menjou-Nissen-Marchal	Paramount	5872 feet	Jan. 28
Cactus Trails	Bob Custer	F. B. O	4889 feet	Jan. 21
California or Bust	George O'Hara	F. B. O	4659 feet	
Cheerful Fraud, The	Reginald Denny	Universal	6968 feet	Dec. 18
Cyclone Cowboy, The	Wally Wales	Pathe	4447 feet	Jan. 28
Don't Tell the Wife	I. Rich-H. Gordon	Warner Bros	6972 feet	
Driven From Home	V. L. Corbin-S. Lewis-V. Pearson	Chadwick	6893 feet	
Finger Prints	L.Fazenda-J.Murray	Warner Bros	7031 feet	
First Night, The	B. Lytell-D. Devore	Tiffany	5500 feet	Feb. 18
General, The	Buster Keaton	United Artists	7440 feet	Feb. 25
God's Great Wilderness	L. Rich-J. Bennett-M. Carr	American Cinema	5398 feet	
Heroes of the Night	Landis-Nixon-R. Lease	Lumas	6750 feet	Jan. 28
Her Father Said No	D. O'Shea-M. Brian	F. B. O	6908 feet	Jan. 7
Homestruck	V Dana-N. Barrie-A. Brooks	F. B. O	5613 feet	Jan. 28
Hotel Imperial	Pola Negri	Paramount	7091 feet	Jan 21
Husband Hunters, The	M. Busch-W. Heirs-M. Harris	Tiffany	5600 feet	Mar. 11
Ice Flood, The	K. Harlan-V. Dana	Universal	5747 feet	Oct. 9
Jewels of Desire	P. Dean-J. Bowers	Prod. Dist. Corp	5427 feet	
Jim the Conqueror	W. Boyd-E. Fair	Prod. Dist. Corp	5324 feet	Jan. 7
Johnny Get Your Hair Cut	Jackie Coogan	M-G-M	6781 feet	Mar. 4
Kid Brother, The	Harold Lloyd	Paramount	7654 feet	Feb. 4
Lady in Ermine	C. Griffith-F. X. Bushman	First National	6400 feet	Jan. 14
Last Trail, The	T. Mix-C. Geraghty	Fox	5190 feet	Feb. 11
Lightnin' Lariats	T. Tyler-D. Dunbar	F. B. O.	4536 feet	
Little Journey, The	Haines - Windsor - Carey	M-G-M	6088 feet	Jan. 14
Loco Luck	A. Acord-F. Wray	Universal	4827 feet	Jan. 7
Long Loop, The	L.Maloney-E.Gilbert.	Pathe	5934 feet	Jan 28
Lunatic at Large, The	L. Errol-Mackail	First National	5521 feet	Feb 11
Masked Woman, The	A. Nilsson-H. Blinn-E. Hanson-R. Roland	First National	5434 feet	
Michael Strogoff	Ivan Moskine	Universal	9315 feet	Dec. 4
Misplaced High-Brows	H.Madsen-Karl Schenstrom	Imported Pic. (S.R.)		
Music Master, The	A. Francis-L. Moran-N. Hamilton	Fox	7754 feet	Feb. 14
Mystery Brand, The	Ben Wilson	Rayart	4763 feet	
Night of Love, The	Colman-Banky	United Artists	7600 feet	Feb 4
Nobody's Widow	L. Joy-C. Ray	Prod. Dist. Corp	6741 feet	Mar. 11
Oh, Baby!	D. Butler-M. Kennedy-C.Hale-Little Billy	Universal	7152 feet	Aug. 21
One Increasing Purpose	Lowe-Allison-Lee	Fox	7677 feet	Jan 14
One Man Game, A	F. Humes-F. Wray	Universal	4689 feet	Feb. 11
On the Boulevard (German film)	Lillian Harvey	Imported Pictures (S. R.)		
Paradise for Two	R. Dix-B. Bronson	Paramount	6187 feet	Feb. 11
Perfect Sap, The	P. Starke-Lyon	First National	5982 feet	Jan. 21
Play Safe	M. Banks-V. L. Corbin	Pathe	4915 feet	Feb. 4
Potters, The	W.C.Fields-M.Alden	Paramount	6680 feet	Feb. 4
Red Mill, The	M.Davies-O.Moore	M-G-M	6337 feet	Feb. 25
Rider of the Law	Al Hoxie	Barsky Productions	4500 feet	
Rough and Ready	J. Hoxie-E. Gregory	Universal	4409 feet	Jan. 7
Scarlet Letter, The	L. Gish-L. Hanson-H. B. Walthal-K. Dane	M-G-M	8229 feet	Aug. 21
Scorcher, The	Reed Howes	Rayart		
Show Girl, The	M. Harris-G Glass-M.Carr-R.McKim	Rayart	5201 feet	
Show, The	Gilbert-Adoree-L. Barrymore	M-G-M	6308 feet	Mar. 25
Silent Rider, The	H. Gibson-B. Mehafey	Universal	5879 feet	Jan. 7
Slums of Berlin, The	E. Nissen-B. Goetzke-M. Christians	Imported Pic. (S.R.)	6712 feet	Feb. 4
Smiling Billy	Billy Sullivan	Rayart		
Speeding Hoofs	Dick Hatton	Rayart		
Stage Madness	V.Valli-L.Tellegan-T. Carmenati	Fox	5320 feet	Feb. 11
Stolen Pleasures	Revier-Tucker-Chadwick-Whitman	Columbia Pictures	5064 feet	
Tarzan and the Golden Lion	J. Pierce-E. Murphy	F. B. O	5807 feet	Mar. 25
Tell It to the Marines	Chaney-Haines-Boardman-C. Meyers	M-G-M	8800 feet	Jan. 7
Tongues of Scandal	Desmond-Busch-Hallor	Sterling Pict	5253 feet	
Upstream	E. Foxe-Hitchcock-N. Nash	Fox	5510 feet	Feb. 11
Wandering Girls	M. Harris-D. Revier-R. Agnew	Columbia Pictures	5426 feet	
Where North Holds Sway	Jack Perrin	Rayart		
Winners of the Wilderness	Tim McCoy-J. Crawford-R. D'Arcy	M-G-M	6343 feet	April 8
Wolf's Clothing	Miller-Blue	Warner Bros	7068 feet	Jan. 28
Wolves of the Air	J. Walker-M. Harris	Sterling Pict	5414 feet	

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Action Craver, The	Dick Hatton	Rayart		
Affair of the Follies, An	Stone-Dove-Hughes	First National	6433 feet	Mar. 11
Altars of Desire	M. Murray-Tearle	M-G-M	6037 feet	
Ankles Preferred	M. Bellamy-L. Gray	Fox	5498 feet	
Bachelor's Baby, The	H. Chadwick-H. Meyers	Columbia	5250 feet	
Between Dangers	Buddy Roosevelt	Pathe	4533 feet	Feb. 11
Burnt Fingers	E.Percy-G.O'Hara	Pathe	5854 feet	Feb. 18
Butterflies in the Rain	Kirkwood-La Plante	Universal	7319 feet	Jan. 7
Cheaters	O'Malley-H.Ferguson-Hackathorne	Tiffany	6023 feet	Mar. 25
Denver Dude, The	Hoot Gibson	Universal	5292 feet	Feb. 25
Don Mike	F. Thomson-R. Clifford	F. B. O	5723 feet	Mar. 4
Easy Pickings	Nilsson-K. Harlan	First National	5400 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp	7017 feet	
Final Extra, The	M. De La Motte-G. Withers	Lumas	6000 feet	Feb. 25
Fire Brigade, The	M. Avoy-C. Ray	M-G-M	8716 feet	Dec. 31
Galloping Gobs, The	Buffalo Bill, Jr.	Pathe	4524 feet	Feb. 25
Gay Old Bird, The	L. Fazenda-J. Murray-J. Winton	Warner Bros	6284 feet	Mar. 25
Getting Gertie's Garter	M Prevost-C.Ray	Prod. Dist. Corp	6859 feet	Feb 18
God Gave Me Twenty Cents	Moran-de Putti-Mulhall-Collier, Jr.	Paramount	6532 feet	Dec. 4
Hills of Kentucky	Rin-Tin-Tin	Warner Bros	6271 feet	Mar. 4
His Rise to Fame	G. Walsh-P. Shaw	Excellent Pictures	5790 feet	Mar. 11
It	A. Moreno-C. Bow	Paramount	6452 feet	Feb. 18
Laffin' Fool, The	Jack Perrin	Rayart		
Let it Rain	D.MacLean-S.Mason	Paramount	6052 feet	Mar. 18
London	Dorothy Gish	Paramount	5584 feet	Nov. 6
Love's Greatest Mistake	W. Powell-E. Brent-J. Dunn	Paramount	6007 feet	Mar. 11
Magic Garden, The	M. Morris-R. Keene	F. B. O	6807 feet	Feb 25
Marriage	V. Valli-A. Durant-G. McConnell	Fox	5440 feet	Feb. 25
McFadden's Flats	C. Murray-Conklin	First National	7846 feet	Feb. 25
Midnight Watch, The	R .Stewart-M. McAllister-D. Torrence	Rayart		
Monkey Talks, The	J. Lerner-O. Borden-D. Alvarado	Fox	5500 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6413 feet	Apr. 1
New York	Cortez-Wilson-E. Taylor	Paramount	6877 feet	Feb. 11
Overland Stage, The	K. Maynard-K. Collins	First National	6392 feet	
Price of Honor, The	Revier-McGregor	Columbia Pictures		
Range Raiders, The	Al Hoxie	Wild West Pictures	4500 feet	
Ridin' Like Fury	Hoot Gibson	Universal		

Feature	Star	Distributed by	Length	Reviewed
Romance of an Actress	B. Bedford	Chadwick		
Rubber Tires	B. Love-H. Ford	Pred. Dist. Corp	4861 feet	Mar. 11
Salvage	Viola Dana	F. B. O.		
Silken Annie	Constance Talmadge	First National		
Sorrows of Satan, The	Menjou-de Putti-Gaz Delmpster	Paramount	8661 feet	Dec. 25
Steeplechase, The		Tiffany		
Tax Dancer, The	O. Moore J. Crawford	M-G-M	6289 feet	Mar. 25
Understanding Heart, The	F. X. Bushman, Jr. Meyers-Crawford	M-G-M	6657 feet	
Valley of Hell, The	F. M. Donald E. Murphy	M-G-M	4070 feet	
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
War Horse, The	B. Jones-L. Todd	F. B. O.		
Western Whirlwind, The	Jack Hoxie	Universal	4967 feet	
Women Love Diamonds	Starke-O. Moore-L. Barrymore-G. Lee	M-G-M	6365 feet	
Wreck, The	S. Mason-M. Mac Gregor	Columbia Pictures	5631 feet	
Wrong Mr. Wright, The	Jean Hersholt	Universal	5666 feet	Mar. 4
Yellow Streak, A	Ben Wilson	Rayart		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Borrowed Prey	Priscilla Dean	Chesterfield Pictures		
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Brides Will be Brides	Lewis La Plante	Universal		
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures		
Broken Gate, The	D. Phillips-Wm. Collier, Jr.-J. Arthur	Tiffany	5600 feet	April 8
Broncho Twister, The	T. Mix-H. Costello	Fox	5435 feet	Apr. 1
Catch As Catch Can	Wm. Fairbanks	Lumas		
Demi-Bride, The	N. Shearer-L. Cody-C. Meyers	M-G-M	6886 feet	Apr. 1
Enchanted Island	H. B. Walthall	Tiffany		
Evening Clothes	A. Menjou-L. Brooks V. Valli-N. Beery	Paramount	6287 feet	April 8
Flaming Timber		Tiffany		
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heart of Salome	A. Rubens	Fox		
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian	First National	6161 feet	
His Dog	Rod La Rocque	Prod. Dist. Corp		
Is That Nice?	G. O'Hara-D. Hill	F. B. O.		
Kiss in a Taxi, The	Bebe Daniels	Paramount	6349 feet	Apr. 1
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe	5814 feet	Mar. 11
Metropolis (road show)	Special Cast	Paramount	10400 feet	Mar. 18
Mr. Wu	Chaney-Adoree-Forbes	M-G-M		
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-T. Edson	Prod. Dist. Corp	5736 feet	April 15
No Control	P. Haver-H. Ford	Prod. Dist. Corp		
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany		
Quaranteed Rivals	R. Agnew-K. Collins	Lumas	6806 feet	April 8
Resurrection	La Rocque-Del Rio	United Artists	9120 feet	Apr. 1
Riders of the West	Ben Wilson	Rayart		
Romantic Rogue, The	Reed Howes	Rayart		
Saddle Jumpers	Dick Hatton	Rayart		
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid, The	Tom Tyler	F. B. O.	4565 feet	Mar. 11
Speed Boy, The	Dick Talmadge	Universal		
Tearin' Into Trouble	Wally Wales	Pathe	5 reels	
Terror of the Bar X	Bob Custer	F. B. O.		
Thunderbolt's Tracks	Jack Perrin	Rayart		
Tip Toes	D. Gish-W. Rogers	Paramount		
Too Many Women	Norman Kerry	Universal		
Trouble Shooter, The	Billy Sullivan	Rayart		
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
Venus of Venice, The	C. Talmadge-Moreno	First National	6322 feet	
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
When a Dog Loves	Ranger (Dog)	F. B. O.		
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	Apr. 1
White Gold	J. Goudal-G. Bancroft	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Ain't Love Funny?	Alberta Vaughn	F. B. O.		
Afraid to Love	F. Vidor-C. Brook-M. Carr	Paramount		
Arizona Bound	Gary Cooper	Paramount		
Backstage		Tiffany		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Bitter Apples	M. Blue-M. Loy	Warner Bros		
Brute, The	Monte Blue	Warner Bros		
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount		April 8
Camille	N. Talmadge-A. B. Francis	First National		
Casey at the Bat	W. Beery-S. Holloway	Paramount		April 15
Children of Divorce	Bow-Ralston-Cooper	Paramount		
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-J. Rankin	First National		
Country Doctor, The	Jean Hersholt-Jean Darling	First National		
Cyclone of the Range	Tom Tyler-E. Tarron	F. B. O.		
Dressmaker from Paris, A	E. Brian-E. Hammerstein-Lawson R. Hatton	Paramount	6206 feet	April 15
Fighting Comeback, The	Buddy Roosevelt	Pathe	4410 feet	Apr. 1
French Dressing	D. Mackaill	First National		
Homemaking Hero	S. O'Neil-C. Delaney R. D'Arcy	M-G-M		
Grand Flapper, The		Fox		
Gun Gospel	Ben Wilson	First National		
Hard Fists	Art Acord	Universal	4387 feet	
Hey, Hey, Cowboy	Hoot Gibson	Universal	5478 feet	April 15
Horse Shoes	Mary Brian	Pathe	5668 feet	April 15
If I Were Single	Alice Terry-Lowe	Fox		
Kentucky Pride	Fred Thomson	Paramount		
Long Pants	Harry Langdon	First National		April 8
Masked Woman, The	Norma Shearer	M-G-M		
Mismates	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Lawrence Gray-Marion Nixon			
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros		
Mayfair	Belle Bennett	F. B. O.		Mar. 18
Mountains of Manhattan	Lila Lee-Regis Toomey			
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O.		
Poor Nut, The	J. Mulhall-G. Olmstead-Marion Nixon	Paramount		
Rambling Ranger, The	Jack Hoxie	Universal	4626 feet	
Rangers of the Purple Sage	Wm. Desmond	Paramount	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe		
Ritzy	B. Bronson-J. Hall-G. Short	Paramount		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	K. Dana-M. Day-G. K. Arthur-T. O'Brien	M-G-M		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Shootin' Irons	Al Hoxie	Wild West Pictures	4500 feet	
Somewhere in Sonora	Ken Maynard	First National	5711 feet	
Special Delivery	E. Cantor-G. Bancroft-J. Ralston	Paramount		
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Tillie the Toiler	Davies-M. Moore	M-G-M		
Too Many Crooks	M. Davies-G. Brancroft-G. Whitman	Paramount		
Vanity	L. Joy-A. Hale-C. Ray	Prod. Dist. Corp.		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		April 15
Winning Oar, The	George Walsh	Excellent Pictures		

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	Apr. 1
Broncho Buster, The	Fred Humes	Universal	4687 feet	
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E Torrence-M. Day	M-G-M		
Certain Young Man, A	Novarro-Adoree-W. Louis-C. Myers	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Climbers, The	Irene Rich	Warner Bros.		
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox		
Don Desperado	Leo Maloney	Pathe	6 reels	
Down the Stretch	Agnew-Nixon	Universal		
Eyes of the Totem, The	W. Hawley-T. Santschi	Pathe	7 reels	
Fighting Hombre, The	Bob Custer	F. B. O.		
Follow Your Hunch	Viola Dana	F. B. O.		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Heart Thief, The	J. Schildkraut-L. de Putti	Prod. Dist. Corp		
Hints to Lovers	Bebe Daniels	Paramount		
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	
Holy Terror, A	B. Jones-G. Hale	Fox		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp		
Love Thrill, The	La Plante-T. Moore	Universal	6 reels	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4721 feet	April 8
Prairie King, The	Hoot Gibson	Universal		
Rich But Honest	N. Nash-C. Holland	Fox		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Silver King Comes Thru	F. Thomson-E. Murphy	F. B. O.		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Slaves of Beauty	O. Tell-H. Herbert-M. Livingston	Fox		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.		
Tired Business Man, The		Tiffany		
Tracked by the Police	Rin-Tin-Tin	Warner Bros.		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Yours to Command	G. O'Hara-S. Palmer	F. B. O.		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Back to Nature (tentative)	Richard Dix	Paramount		
Beware of Widows	La Plante-T. Moore	Universal		
Bulldog Pluck	Bob Custer	F. B. O.		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Claw, The	Kerry-Windsor	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		

Feature	Star	Distributed by	Length	Reviewed
Drums of the Desert (tentative)	W. Baxter	Paramount		
Ladies of Leisure		Tiffany		
Liberty Bonds	N. Shearer	M-G-M		
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6155 feet	Apr. 1
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Prod		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Snowbound		Tiffany		
Squads Right		Tiffany		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Twelve Miles Out	J.Gilbert-E.Torrence	M-G-M		
Whirlwind of Youth, The	L. Moran-J. Hall-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

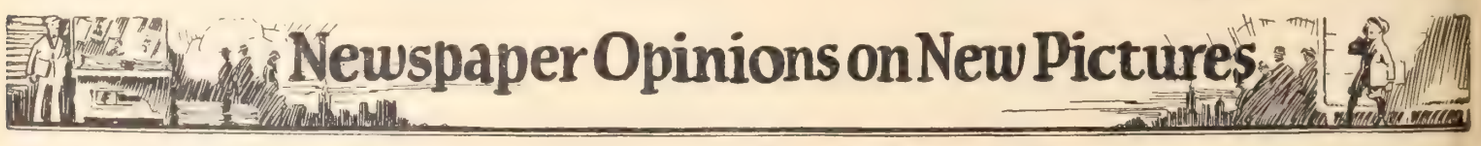
Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative)	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O.		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adventure	Victor McLaglen	Fox		
Advice to the Lovelorn		Universal		
Air Raiders, The	Al Wilson	F. B. O.		
Alex the Great		F. B. O.		
Alias the Deacon	Jean Hersholt	Universal		
American Beauty	B. Dove	First National		
American Eagle, The	R. Keane-B. Kent	Universal		
Anna Karenina	G. Garbo-R. Cortez	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
A. W. O. L.	G.Cameron-S.Cohen-T. McNamara	Fox	5reels	
Avenger, The	Bob Custer	F. B. O.		
Babe Comes Home	Babe Ruth-A. Q. Nilsson	First National		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Bad Little Good Girl		Chadwick		
Balaoo	V. McLaglen	Fox		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barnum (road show)	Wallace Beery	Paramount		
Beau Gueste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount	10 reels	Sept. 11
Beau Sabreur	E. Ralston	Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bed and Board (tentative)	L. Stone-Nilsson	First National		
Behind the Lines	Sandow (Dog)	Pathe		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp		
Beloved Fraud, The		American Cinema		
Ben-Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Bennie	Colleen Moore	First National		
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros	9481 feet	Oct. 23
Be Yourself	Raymond Griffith	Paramount		
Big Sneeze, The	Wallace Beery	Paramount		
Bigger They Are, The	George O'Hara	F. B. O.		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D		Universal		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory (road show)	M. Blue	Warner Bros		
Black Tears		Gorman Pictures		
Blood Ship, The	H. Bosworth	Columbia		
Boaster, The	R. Holt-G. Grey	Gerson (S. R.)	5200 feet	
Body and Soul	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Branded	Bob Custer	F. B. O.		
Broadway Madness		Excellent Pictures		
Broadway Nights	L. Wilson-S. Hardy	First National		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Burning Gold	H. Rawlinson-S. Palmer-S. Lewis	Elbee Pict. (S. R.)	5400 feet	
Burning Up Broadway		Sterling Pictures		
Butter and Egg Man, The	H. Langdon	First National		
Buttons	Jackie Coogan	M-G-M		
Call in the Night, A		Tiffany	5000 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J Alden	Universal		
Cancelled Debt, The	Special Cast	Sterling Pict		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Cat and the Canary, The	Laura La Plante	Universal		
Chains	Bennett-Colman	United Artists		
Charity Ball, The		M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Cheating Danger	Dick Talmadge	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O.		
Chinese Parrot, The	C. Veidt-M. Nixon-H. Bosworth	Universal		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease	F. B. O.		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Code of the Cow Country, The	Bill Cody	Pathe		
Cohens and the Kellys in Paris, The		Universal		
Colleen	Bellamy-MacDonald-Cohen-McNamara	Fox		
College Widow, The	Dolores Costello	Warner Bros		
Comedian, The		Fox		
Coney Island	Special Cast	M-G-M		
Confessions of a Bride	M. Harris-V. Varconi	Pathe		
Confessions of a Wife		Excellent Pictures		
Congressional Medal, The		Fox		
Conquest of California, The	T. McCoy-A. Pringle	M-G-M		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond Law, The (tentative)	K.Maynard-D.Dwan	First National		
Coward, The		F. B. O.		
Cowboy Feud, The	Tom Mix	Fox		
Cow Punching for Cupid	Tom Tyler	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross Eyed Captain, The (tentative)	Cortez-H. Morey-A. Marchal	Paramount		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The		Sterling Pictures		
Crystal Cup, The	A.Q.Nillson-L.Stone	First National		
Dance Magic	A. Truex-B. Lyon	First National		
Dangerous Virtue	Jane Novak	Artlee Pictures	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp		
Darling of the Gods, The	Special Cast	United Artists		
Daughter of the Slums	Mary Pickford	United Artists		
Dead Command, The	Special Cast	M-G-M		
Dearie	Irene Rich	Warner Bros		
Deer Driver, The	W. Baxter	Paramount		
Detour		Prod. Dist. Corp		
Devil Is Alive, The	F. Wray	Paramount		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Devil's Saddle, The	Ken Maynard	First National		
Diamonds in the Rough	M. Sills-N. Barr	First National		
Dirty Work	Johnny Burke	Pathe		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O.		
Dog of Mystery, The		M-G-M		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Double Handed Bandit, The	Bob Custer	F. B. O.		
Dove, The	N. Talmadge	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way		Columbia		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept	8 reels	Nov. 27
Eyes of Envy	L. Tellegen-H. Ferguson-M.Carr-M.Loy	Atama Prod		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fares Please	G. Sidney-C. Murray	First National		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fate	T. Meighan	Paramount		
Fifth Horseman, The		Artlee Pictures		
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S.R.)	5600 feet	
Fighting Foundling, The	Jack Hoxie	Universal		
Finders Keepers	L. La Plante	Universal		
Fireman Save My Child	Wallace Beery	Paramount		
First Auto, The	P. R. Miller	Warner Bros		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flight	R Keane	Universal		
Flying Patrol, The	Al Wilson	Universal		
Follow the Signs		Universal		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict (S.R.)	5650 feet	
Forest of Destiny, The		Lumas		
For Her People	Raquel Meller	Capital (S.R.)		
For Ladies Only		Columbia		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Freckles		F. B. O.		
Free Souls	Norma Shearer	M-G-M		
French Dressing	M. Sills	First National		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLaglen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O.		
Galloping Thunder	Bob Custer	F. B. O.		
Gambling Chaplain, The	Special Cast	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M G M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F B O		
Gilt Edged	Richard Talmadge	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O		
Girl Friend, The	E. Cantor	Paramount		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O.		
Girl Who Smiles, The		Columbia Pictures		
Girls of Today		Trem Carr (producers)		
Glitter		First National		
Glorious Gamble, The	Evelyn Brent	F. B. O		
Glory Daggers, The	Special Cast	M G M		
Going! Going! Gone!	George O'Hara	F. B. O		
Good Service	Eddie Cantor	Paramount		
Goose Man, The	Special Cast	M-G-M		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M Livingston	Fox		
Grandma Beryl Learns Her Letters	R Walling	Fox		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hard Boiled Harrigan	M. Sills	First National		
Harold Teen		First National		
Harvester, The		F. B. O		
Hat of Destiny, The		First National		
Haven, The	Special Cast	M G M		
He Knew Women	Ivan Moskine-L. de Putti	Universal		
Heart Collector, The	Alberta Vaughn	F. B. O.		
Heart of a Cowboy, The	Eob Custer	F. B. O.		
Heart of a Follies Girl, The	B. Dove	First National		
Heart of Maryland, The	Dolores Costello	Warner Bros.		
Heart of Salome	A Rubens	Fox.		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Help Yourself to Hay		First National		
Her Sacrifice	B. Tennant-B. Washburn-G. Brockwell	Sandford (S.R.)	6100 feet	
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O.		
His Brother From Brazil	L. Cody-A. Pringle-G. Lee	M-G-M		
His Last Affair	Norma Shearer	M-G-M		
Hit Em	George O'Hara	F. B. O		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I'll Be There	R Denny	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Imperfect 36, The	M. Alden-M. Clayton-H. T Morey			
In His Arms	Special Cast	M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B Washburn	Sterling Pict		
Irish Eyes	George O'Hara	F. B. O		
Irish Hearts	May McAvoy	Warner Bros		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
It Could Have Happened	Colleen Moore	First National		
It Might Happen to Any Girl		Sterling Pictures		
Jack o'Diamonds	George O'Hara	F. B. O		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros		
Jenny Lind		M-G-M		
Jerry Settles Down	Tom Tyler	F. B. O		
Joy Girl, The	O. Borden-J McDonald-N. Hamilton	Fox		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of Soho, The (tentative)	Emil Jannings	Paramount		
Kiss and Make Up	Laura La Plante	Universal		
Knight of the Range	T. Tyler	F. B. O.		
Laddie Be Good	Bill Cody	Pathe		
Ladies Beware	G. O'Hara-K. Myers	F. B. O.		
Ladies' Night in a Turkish Bath	D. Kenyon	First National		
Ladies of Ease		Chadwick		
Lady Be Good	Mackaill-Mulhall	First National		
Ladybird	Compson-McGregor	Chadwick		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O		
Last House, The		Columbia Pictures		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Laugh, Clown, Laugh	L. Barrymore	M-G-M		
Laurels	Mae Murray	M-G-M		
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O		
Lightning Reporter, The	J. Walker-S. Breamer	Elbee Pict. (S.R.)	5415 feet	
Lily of the Laundry	A. Q. Nilsson	First National		
Limehouse Lou	Evelyn Brent	F. B. O		
Little Cafe, The	L. Errol	First National		
Little Orphan Annie		F. B. O		
Lodger, The	Ivor Novello	Artlee Pictures		
Lonely Ladies	L Stone-A.Q.Nilsson	First National		
Look Who's Here	Dick Talmadge	Universal		
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Lost Outlaw, The	Gary Cooper	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Loyalties	Special Cast	Fox		
Lying Truth, The	Milton Sills	First National		
Macushla (tentative)		Fox		
Madame Pompadour	Dorothy Gish	British National Pic		
Mademoiselle From Armentieres		Artlee Pictures		
Mad Girl of Moscow, The	Evelyn Brent	F B O		
Mad Hour, The	E Dix	Paramount		
Man From Home, The	Harry Carey	United Artists		
Man and the Woman	Special Cast	M-G-M		
Man in Evening Clothes, The	Adolphe Menjou	Paramount		
Man Who Laughs, The	Conrad Veidt	Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Marry the Girl		Sterling Pictures		
Mary of Vassar	Marion Davies	M-G-M		
Memoirs	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Watch, The	R. Stewart			
Mike Donovan of Ireland		First National		
Million Bid, A	D. Costello-C. E. Muck	Warner Bros		
Million For Love, A		Sterling Pictures		
Miracle, The	Special Cast	First National		
Miracle, The	Special Cast	M-G-M		
Missing Link, The (road show)	Syd Chaplin	Warner Bros	6485 feet	
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Mlle Jockey	Bebe Daniels	Paramount		
Modern Madness	L. Stone-L. Tashman A. Beranger	First National		
Money Isn't Everything	P Bonner-M. Carr-G. Fawcett	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother Machree	Belle Bennett	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O.		
Mud Turtle, The		Fox		
Mysterious Island, The	Special Cast	M G M		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures	7000 feet	
New Boy, The	Syd Chaplin	Warner Bros		
Newsboy to Millionaire		F. B O.		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O.		
Night Siren, The	Evelyn Brent	F. B. O		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark (road show)	Special Cast	Warner Bros		
Nocturne	Special Cast	M-G-M		
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe		
None But the Brave		Fox		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O		
Notorious Lady, The	B. Bedford-L. Stone	First National		
Now We're in the Air	W. Beery	Paramount		
Officer Jim	R. Hughes-G. Gray	Artlee Pictures	5141 feet	
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Age Handicap, The	G. Hughes-D. Devore-M. Carr-G. Glass	Pacific Pict		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
One Glorious Scrap	F. Humes-D. Gilliver	Universal		
Open Book	Special Cast	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O		
Outcast Souls		Sterling Pictures		
Outlaws of Red River	T. Mix-M. Daw	Fox		
Outlaw, The	Ranger (Dog)	F. B. O.		
Out of the Dust (tentative)	Bill Cody	Pathe		
Out of the Ruins		First National		
Pals in Peril	Buffalo Bill, Jr.	Pathe		
Patent Leather Kid, The	R. Barthelmess	First National		
Payoff, The	O.Harlan-R.McKim-D. Drew	Elbee Pict		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pedigree		F. B. O.		
Perfect Gentleman, A	M. Banks	Pathe		
Personality	Gloria Swanson	United Artists		
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pict		
Pleasure Highway	Evelyn Brent	F. B. O		
Plumes	Special Cast	M-G-M		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M-G-M		
Poor Fish, The		Sterling Pictures		
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Pretty Girls		Sterling Pictures		
Prince Fazil	C. Farrel-D. Del Rio	Fox		
Princess Pro Tem	Evelyn Brent	F. B. O		
Prisoners		First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Public Idol, The		Fox		
Puppets	Mae Murray	M-G-M		
Purple Mask, The		United Artists		
Quality	Gardner James	Inspiration Pict		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative)	Syd Chaplin	Warner Bros		
Race Wild	E. Percy-D. Torrence	Elbee Pict		
Rachel	Pola Negri	Paramount		
Ramona	D. Del Rio	United Artists		
Razzberry (tentative)	Lyon-Brian	First National		
Red Pants	Geo.Cooper-B.Roach	M-G-M		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures		
Return of a Soldier	Special Cast	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Roaring Crowd, The		F. B. O.		
Rogue's Riches	Special Cast	Astor Dist.		
Romance	Ramon Novarro	M-G-M		
Romance of the U. S. Mail, The		Warner Bros.		
Romantic Age, The	E. O'Brien-A. Vaughn	Columbia Pictures		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Ropin' Vents, The	Josie Sedgwick	Universal		
Rose Marie		M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rose of the Bowery		American Cinema		
Rough Riders, The (road show)	F. Hopper-N. Beery Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	Apr. 1
Royal Romance	G. O'Brien-McDonald-V. Valli	Fox		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Satan and the Woman		Excellent Pictures		
Satin Woman, The	Mrs. Wallace Reid	Lumas		
Savage in Silks, A	Laura La Plante	Universal		
Say It With Diamonds	Betty Compson	Chadwick		
Schoolmates		First National		
Sea Tiger, The	Sills-M. Astor	First National		
See If I Care	Alberta Vaughn	F. B. O.		
See You in Jail	J. Mulhall-A. Day	First National		
Senorita	B. Daniels	Paramount		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose	P. O'Malley-D. Thompson	Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O.		
She's My Baby		Sterling Pictures		
Sheiks and Shebas	Junior Stars	Paramount		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silk	Goudal-Schildkraut	Prod. Dist. Corp.		
Silk Hat Cowboy, The	Tom Mix	Fox		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Sinews of Steel	A. Vaughn-G. Glass	Lumas		
Sinners of Paradise		First National		
Sky Call, The		F. B. O.		
Sky High Saunders	A. Wilson-E. Tarron	Universal		
Sky Pirate, The	S. Lewis-V. Dale-B. Washburn	Aywan (S. R.)	5000 feet	
Sky Rider, The	Al Wilson-E. Clair	Universal		
Skyscrapers	Special Cast	Prod. Dist. Corp.		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent	Universal		
Smarty		M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Sorrel and Son		United Artists		
Span of Life, The	Lon Chaney	M-G-M		
Speed Classic, The		Excellent Pictures		
Sport of Kings, The		First National		
Spring Fever	Wm. Haines	M-G-M		
Spurs and Sparkplugs	F. Humes	Universal		
Squared Ring, The		Tiffany		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stolen Bride, The	B. Dove-L. Hughes	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O.		
Sun of Montmartre, The	Norma Talmadge	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Surf Man, The		M-G-M		
Taking the Air	W. Berry	Paramount		
Telephone Girl, The	L. Gray-I. Harris-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Tender Hour, The	Lyon-Dove	First National		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thanks for the Buggy Ride	Laura La Plante	Universal		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O.		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Thirteenth Chair, The	L. Barrymore	M-G-M		
Three Miles Up	Al Wilson	Universal		
Three Twins, The		M-G-M		
Three Wax Men, The	Veidt-Jannings-Krauss	E. M. Fadman, Inc.		
Thrill Chaser, The	Alberta Vaughn	F. B. O.		
Thumbs Down	Special Cast	Sterling Pictures		
Thunderhoofs	Rex (Horse)-J. Marlowe	Universal		
Thunder Mountain	Ranger (Dog)	F. B. O.		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The (tentative)	W. C. Fields-M. Brian	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Terry	George O'Hara	F. B. O.		
Trailing Shadows	Edmund Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez-E. Brent	Paramount		
Undressed		Sterling Pictures		
Up and At 'Em	Dick Talmadge	Universal		
Vagabond Prince, The	Colman-Banky	United Artists		
Vamp 'Till Ready (tentative)	Special Cast	M-G-M		
Vanity Fair	Pola Negri	Paramount		
Viennese Lovers	Philbin-Hersholt	Universal		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Wag Lady, The		M-G-M		
War Birds		M-G-M		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict.		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver	Paramount		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
We Americans		Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount		
Wedding March, The (road show)	von Stroheim	Paramount		
We're All Gamblers	Meighan-Nissen	Paramount		
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros.	6281 feet	
What Happened to Father	P. R. Miller	Warner Bros.		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec 4
What Will People Say?		M-G-M		
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros.	10049 feet	Feb. 18
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
White Eagle, The	Buck Jones	Fox		
White Heat	Special Cast	M-G-M		
White Pants Willie	J. Hines-L. Hyams	First National		
Who Goes Where?	C. Murray	First National		
Whose Baby	Alberta Vaughn	F. B. O.		
Wide Open	D. Grace-G. Darmond	Sunset (S.R.)	5000 feet	
Wife, The	Special Cast	M-G-M		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester, The		F. B. O.		
Wine, Women and Broadway		F. B. O.		
Wine, Women and Song		Asher-Small-Rogers (producers)		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winner, The	Charles Ray	Chadwick		
Woman Disputed, The	N. Talmadge	United Artists		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman on Trail, The	Negri-Cortez	Paramount		
Woman Who Did Not Care		Lumas		
Women and Wives		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O.		
Yes-Man, The	Harry Langdon	First National		
You're In the Army Now		Excellent Pictures		
Your Brother and Mine		American Cinema		
Your Wife and Mine	Haver-Holmes-McDonald-B. Tennant	Excellent Pictures		
You Too	Special Cast	M-G-M		



"Wandering Girls" — Columbia Pictures, Chicago

American: "It is well directed and splendidly acted. One of the best things about this picture is Eugenie Besserer, who plays one of the most natural mothers I've ever seen on the screen."

Post: "'Wandering Girls' presents a straightforward adventure story. I think you will follow the little tale with interest and be satisfied with its conclusion."

Herald Examiner: "Well photographed and nimbly directed and it tells a story that holds the attention throughout."

"White Flannels" — Warner Bros., Colony Theatre, New York City

Herald-Tribune: "'White Flannels' is at times one of finest pieces of work we ever saw on the screen. Our advice is, go and see Miss Dresser's performance and use that as a standard for other mothers of the screen."

Telegram: "Miss Dresser gives a performance that is so emotionally honest and so complete down to the ultimate detail of make-up that we are inclined to list it as the finest piece of acting the American screen has shown this season."

Daily News: "Louise Dresser's perfect performance makes 'White Flannels' considerably more than average film fare."

World: "Much is being said currently of the performance of Louise Dresser in 'White Flannels' and even so not nearly enough noise is being made about it."

Post: "'White Flannels' gives Louise Dresser a chance to stir up memories of 'The Goose Woman.'"

American: "Louise Dresser gives a sincere characterization of a mother torn between jealousy of, and ambition for her boy."

PRINTED BY
BLANCHARD PRESS
NEW YORK



ONE MINUTE TO SELL

YOU see people stop outside your theatre, hesitate a minute, then enter or pass on. That brief opportunity is given you to *sell* your services. Whether you are aware of it or not you are being asked and are answering questions—the same three questions that determine the trend of any business—questions of price, quality and service. What you offer is being compared with what your competitors offer.

The question of quality is applied to the picture you are showing. It is more or less standard as it, or others just as good, may be seen at other theatres. If the picture has a good reputation you score a point. But still you have not sold your particular service. Why should they see this picture at your theatre?

What about the service you offer? How well do you present pictures? That is the deciding question. Do your prospective patrons know that your showing will be first class? That no defective projection equipment will mar the appearance of the picture? Has your theatre a reputation for good projection?

If it has—and patrons quickly recall whether it has or not—then your sale is made, and in the same manner you will win patronage in the future. If you have poor projection—you turn business away.

Good projection is essential to the success of your theatre. It's a matter of good business because it pays a profit greater than its cost. And the surest way to obtain perfect projection is to equip with Simplex Projectors.

SIMPLEX DIVISION

International Projector Corporation
90 Gold Street New York

Simplex

Better Projection Means Better Business

AZTEC THEATRE

SAN ANTONIO, TEXAS

THE SOUTHWESTS NEWEST
PALACE OF ENTERTAINMENT
ONE OF THE MOST
BEAUTIFUL AND UNUSUAL
IN THE UNITED STATES
HAS INSTALLED A

ROBERT MORTON UNIT ORGAN

AS A

PERMANENT MUSIC FEATURE



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In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office



THE BUSIEST STUDIO IN CALIFORNIA!

M-G-M Studios have been compelled
TO keep out visitors—
THE M-G-M Studio is the
BUSIEST spot in all California . . . .
IT is giving exhibitors pictures like
"FLESH and the Devil," "Slide, Kelly, Slide,"
"TELL It to the Marines," "Rookies," etc.
WE would like to accommodate visitors,
BUT we're too busy making hits for you!

METRO-GOLDWYN-MAYER—*Showmen!*

Entered as second-class matter April 22, 1920, at the Post Office at New York, N. Y. under act of March 3, 1879

Vol. XXXV
No. 17

Published Weekly—$2.00 a Year

New York

April 29, 1927
PRICE 20 CENTS



WURLITZER

ORGANS

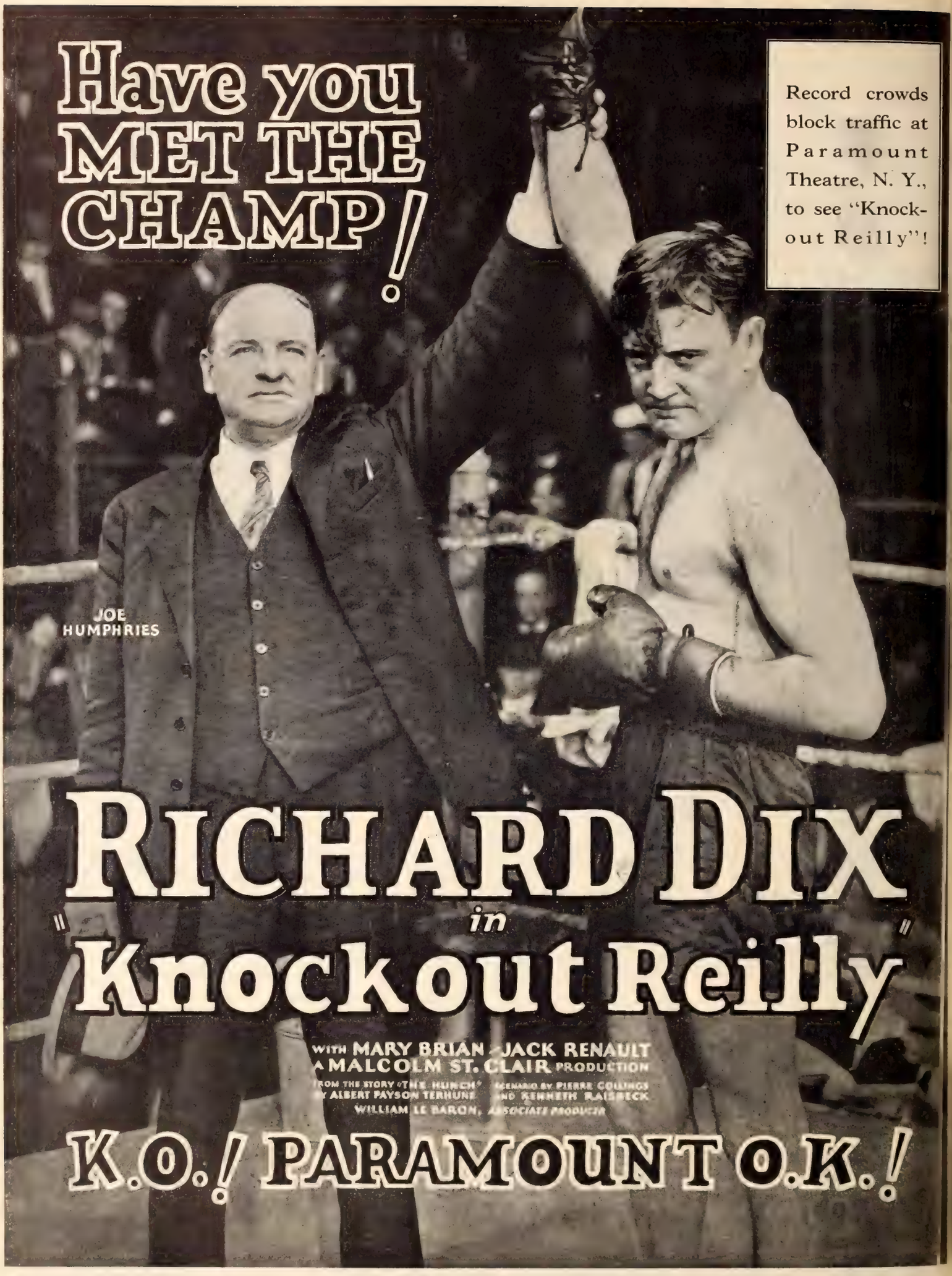
Under the control of one musician the Wurlitzer unites the world's finest pipe organ with all the various voices of the Symphony Orchestra. No other musical accompaniment is so effective for the proper presentation of feature photoplays. The judgment of America's leading showmen in favoring the Wurlitzer is emphatic.

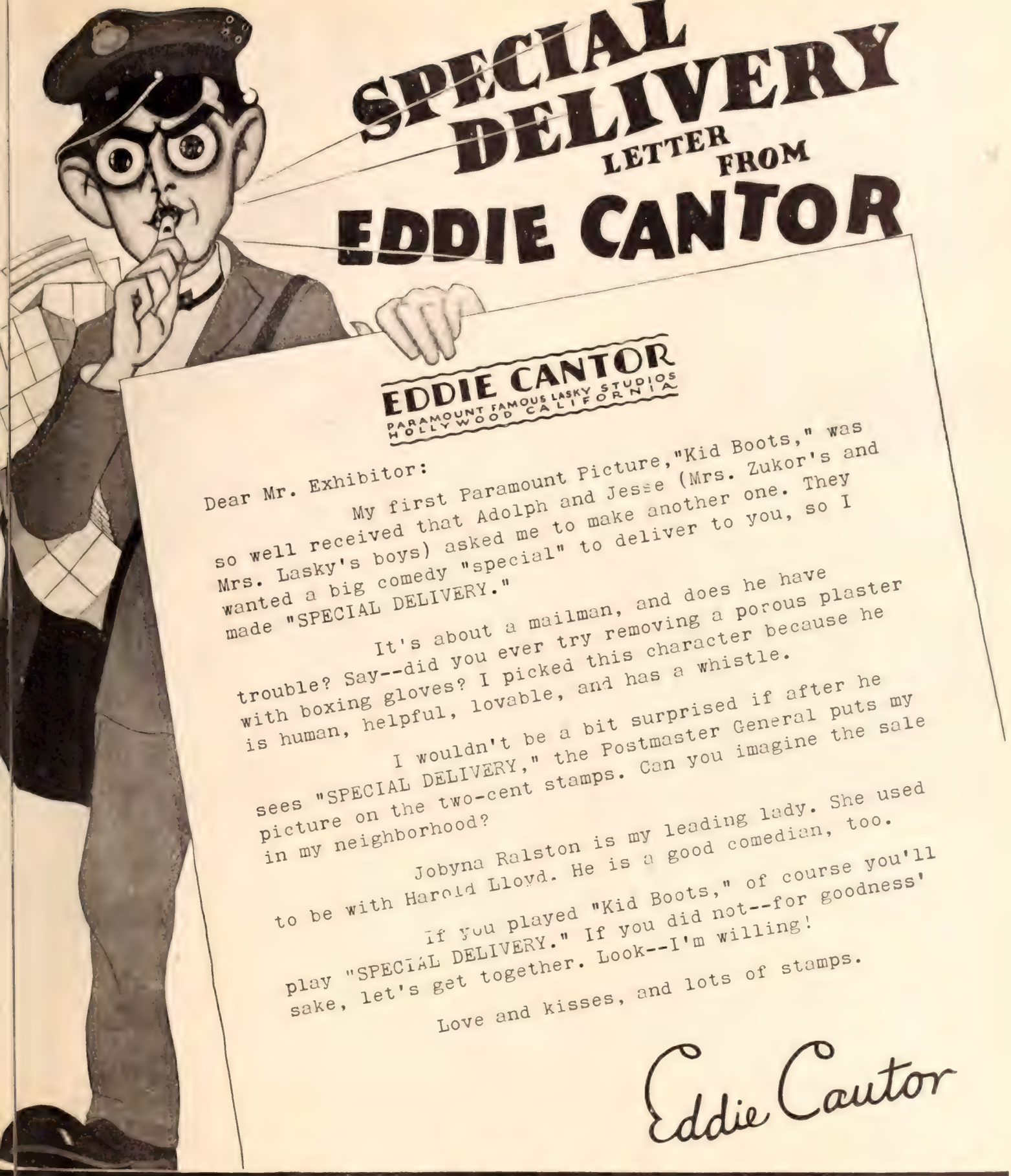
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THE PILOT OF THE INDUSTRY


Have you MET THE CHAMP!
Record crowds block traffic at Paramount Theatre, N. Y., to see "Knock-out Reilly"!
JOE HUMPHRIES
RICHARD DIX
in
"Knockout Reilly"
WITH MARY BRIAN - JACK RENAULT
A MALCOLM ST. CLAIR PRODUCTION
FROM THE STORY "THE HUNCH" BY ALBERT PAYSON TERHUNE
SCENARIO BY PIERRE COLLINGS AND KENNETH RAISBECK
WILLIAM LE BARON, ASSOCIATE PRODUCER
K.O.! PARAMOUNT O.K.!



SPECIAL DELIVERY
LETTER FROM
EDDIE CANTOR

EDDIE CANTOR
PARAMOUNT FAMOUS LASKY STUDIOS
HOLLYWOOD CALIFORNIA

Dear Mr. Exhibitor:

My first Paramount Picture,"Kid Boots," was so well received that Adolph and Jesse (Mrs. Zukor's and Mrs. Lasky's boys) asked me to make another one. They wanted a big comedy "special" to deliver to you, so I made "SPECIAL DELIVERY."

It's about a mailman, and does he have trouble? Say--did you ever try removing a porous plaster with boxing gloves? I picked this character because he is human, helpful, lovable, and has a whistle.

I wouldn't be a bit surprised if after he sees "SPECIAL DELIVERY," the Postmaster General puts my picture on the two-cent stamps. Can you imagine the sale in my neighborhood?

Jobyna Ralston is my leading lady. She used to be with Harold Lloyd. He is a good comedian, too.

If you played "Kid Boots," of course you'll play "SPECIAL DELIVERY." If you did not--for goodness' sake, let's get together. Look--I'm willing!

Love and kisses, and lots of stamps.

Eddie Cantor

EDDIE CANTOR IN "SPECIAL DELIVERY"

WITH WILLIAM POWELL, JOBYNA RALSTON, DONALD KEITH --- DIRECTED BY WILLIAM GOODRICH --- ORIGINAL IDEA CONCEIVED BY EDDIE CANTOR --- CONTINUITY BY JOHN GOODRICH --- B.P. SCHULBERG, *Associate Producer*

A Paramount Picture

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



JOHN BARRYMORE
in "DON JUAN"

North - East · BREAKING RECORDS · *South - West*

Its another WARNER BRO

' moves to MARK STRAND
5 weeks at B. S. MOSS' COLONY,
two-a-day at $2 top!



XTENDED RUN PRODUCTION









"A MASTER

"The Yankee Clipper"—with William Boyd, Elinor Fair and Junior Coghlan

(*P. D. C., May 7; 7,920 ft., 92 to 113 min.*)

An unusually absorbing and powerful melodrama of the sea. Not only is the plot strong in originality, but it has everything that holds an audience's attention—thrills, pathos, comedy, human interest and a natural, pleasing love story. It is well acted by the entire cast. Particular praise is due Rupert Julian not only for the marine technical skill with which he has directed the picture, but for the clever fashion in which he has kept the action humming at top speed all the way through and for the ingenuity he has shown in making his scenes merge into each other with perfect smoothness. There is a storm scene, in which a typhoon strikes the racing Yankee Clipper, that will bring the members of any audience to the edge of their seats with excitement. It is a masterpiece of realism and of sharp photography. The theme centers around a race from China to Boston between an American and a British ship, the American vessel being the first of the great clippers that in the '50's made the United States flag known all around the world, holding the speed records in the tea trade. This particular race is a thriller, action from start to finish. Besides the storm scene, there are various other situations that stir the spectator,—a savage struggle when the crew mutiny is defeated by the captain and his faithful few, a mixture of comedy and near tragedy when little Mickey, the captain's stowaway mascot, is chased up the rigging by a ruffian with a knife to the end of a spar. Mickey, just as the enemy tries to stab him, discharges a stream of juice from the tobacco he was chewing into his assailant's eyes. The man yells, loses his balance and falls overboard to his death. There is a scheming villain who comes to a bad end; a girl, who is kidnapped by the captain (hero) to save her from the worthless chap her father wants her to marry, and who comes to love the young skipper at the end. The finish, when the Yankee Clipper beats the English ship past Boston Light by a narrow margin and is cheered in sportsmanlike manner by the losing Britishers, is thrilling.

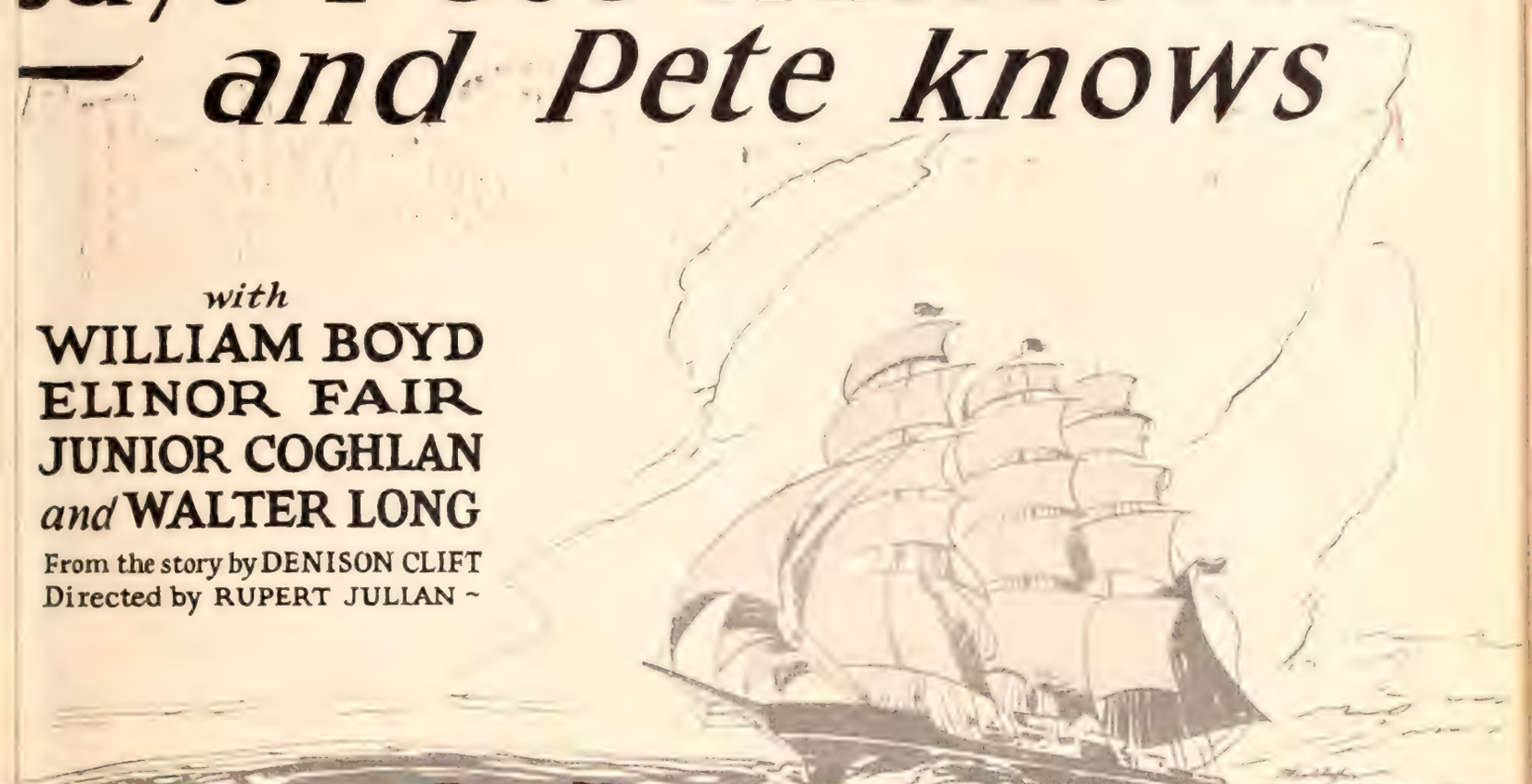
Rupert Julian was ably seconded by his brilliant cast of players. William Boyd is an excellent Yankee captain; Elinor Fair a winsome heroine; little Junior Coghlan never did better work than in the role of the little stowaway; the villain's role is well filled by John Miljan. The plot is founded on a story by Denison Clift. Garrett Fort and Garnett Weston wrote the scenario and C. [illegible] supervised the production:—

PIECE OF REALISM"

says Pete Harrison

— *and Pete knows*

with
WILLIAM BOYD
ELINOR FAIR
JUNIOR COGHLAN
and **WALTER LONG**
From the story by DENISON CLIFT
Directed by RUPERT JULIAN ~



The YANKEE CLIPPER

A RUPERT JULIAN
PRODUCTION
SUPERVISED BY **C.GARDNER SULLIVAN**
Produced by
DE MILLE PICTURES CORPORATION

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Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

Jetta GOUDAL

in

"White Gold"



Supervised by
C. GARDNER SULLIVAN
A
WILLIAM K. HOWARD
Production
PRODUCED BY DE MILLE
PICTURES CORPORATION

with
KENNETH THOMSON
GEORGE BANCROFT
Adapted by GARRETT FORT and
MARION ORTH from the play by
J. PALMER PARSONS

CECIL B. DEMILLE



WILLIAM K. HOWARD

Arrives!



JETTA GOUDAL

BLASE BROADWAY GETS NEW THRILL AT "ROXY" PREMIERE OF "WHITE GOLD"

A TRIUMPH FOR PRODUCER, DIRECTOR, STAR AND CAST— AND A CLEAN-UP FOR EXHIBITORS



KENNETH THOMSON



GEORGE BANCROFT



CLYDE COOK



GEORGE NICHOLS

A Dramatic Masterpiece Say New York Critic

STAKE YOUR CLAIM NOW FO

RELEASED BY PRODUCERS

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

READ THESE UNPRECEDENTED AND SENSATIONAL REVIEWS

1 "One of the finest pictures ever turned out by an American director. You will thoroughly enjoy 'White Gold', a picture that merits its stellar place on Roxy's beautiful program."

Dorothy Herzog, N. Y. Mirror

2 "William K. Howard joins this column's list of outstanding megaphone manipulators. Had 'White Gold' come from Berlin it would probably be exploited as an elementally powerful character study."

Rose Pelswick, N. Y. Evening Journal

3 "In simplicity there is strength, at least so far as photo-dramas are concerned. This assertion gains weight in 'White Gold'."

Mordaunt Hall, N. Y. Times

4 "An audience will find moments of dramatic intensity rare to the screen in this film, a remarkable restraint in general treatment and some fine acting."

N. Y. World

5 "Masterly in originality and thought, treatment and interpretation. Go down to the Roxy and see the best photoplay that has come to Broadway in a year of blue moons. It is scarcely possible to praise Will Howard too highly. Goudal is marvelous. 'White Gold' is superfine."

"Herb" Cruikshank, The Morning Telegraph

6 "Each member of the cast gives an excellent performance. Jetta Goudal has never before done anything to surpass her emoting in this one."

Irene Thirer, N. Y. Daily News

7 "It packs a wallop in the form of a last-minute surprise. Miss Goudal has gone far since her first screen effort. She is fascinating and beautiful."

Betty Colfax, N. Y. Evening Graphic

8 "'White Gold' is a moving, honest and completely absorbing photoplay. Jetta Goudal has never been so finely moving."

Richard Watts, Jr., N. Y. Herald-Tribune

9 "'White Gold' undoubtedly will find itself on the list of the ten best pictures for 1927, so don't miss seeing it."

Regina Cannon, N. Y. American

10 "In 'White Gold' Mr. Howard has turned out a picture far more real, more intelligent, more interesting than most of those staggering out-of-door epics filmed at great expense amid authentic scenery. The ending is eminently satisfactory."

Wilella Waldorf, The N. Y. Evening Post

11 "It is the best picture Roxy has given us since the opening of his Cathedral and one of the best that has come to New York at popular prices for many months. Jetta Goudal does as fine a bit of acting as we have seen in some time."

Langdon W. Post, Evening World

12 "Moments of dramatic power are attained in 'White Gold'. Excellently directed by William K. Howard. The characterization is excellent. Miss Goudal played splendidly. 'White Gold' is a commendable effort."

John S. Cohen, Jr., The Sun

THIS BOX OFFICE BONANZA

DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

A Wild Night on



Beware! of Catchy Eyes! of Sly Smiles! of Winning Ways! BEWARE!

with Bryant Washburn, Paulette Duval, Walter Hiers, Tully Marshall, Catherine Carver, Heinie Conklin, Otto Hoffman.

A Wesley Ruggles Production

Presented by Carl Laemmle

A UNIVERSAL JEWEL

UNIVERS
DOES I
AGAI

Laura La Plante in

"BEWARE

a House Boat-

Oh, Boys!





Remember Laura La Plante in "Her Big Night"—"The Love Thrill" and "Poker Faces"?—All box-office WOWS!—Well, this is the wildest laugh riot of them all—the laughs come too fast to clock—that's what they all said at the preview showing—and Boys! It's ready for you NOW—the go-gettingest GO-GETTER Laura ever made!

Thrilling Laughs!
and
Laughing Thrills

UNIVERSAL

Owen Davis'

"WIDOWS"



THE MERRIEST BIRTHDAY OF ALL!

—*Metro-Goldwyn-Mayer celebrates its anniversary with "Rookies"*



Karl Dane and George K. Arthur will be your audiences' best friends!

THIS is our Anniversary.
WE celebrate it with
"ROOKIES"—the marvel comedy!

BEFORE a single theatre
HAS shown it, "Rookies" is
THE talk of every film row.

FOR INSTANCE, M. B. SHANBERG CIRCUIT OF KANSAS CITY WIRES:

"Screened Rookies tonight. Absolutely greatest comedy ever produced bar none. Unquestionably will prove a natural at box office. I would be ungrateful if I failed to express appreciation for this one."

THIS is certainly a happy
M-G-M birthday, but remember,
WE give the present—"Rookies."

"MAC" of Daily Review says:

"If the average successful comedy has 300 laughs, you can figure 'Rookies' on a basis of a laugh every five feet. It is a surprise picture. It's got enough entertainment value to pack a big road show production. It will make people talk. It will give them plenty of funny things to tell their friends about later."

This Spring everybody says "Rookies"

METRO-GOLDWYN-MAYER-*the fast steppers!*

SHORT TALKS

ON

SHORT FEATURES

---Spring Fever

The spring fever period is upon us. Stop thinking about what you're going to buy for next season and consider for a moment that you have three or four months of warm weather ahead before you start on a new season.

If you are going to keep your crowds coming while the tennis courts and the golf links and the bathing beaches call, you'll have to avoid monotony; you'll have to give them variety on the program as well as make your house cool and comfortable and inviting.

Cheap vaudeville under the guise of "presentations" won't do it. Certainly "double features" won't do it. Nothing will do it but a liberal use of good short subjects, including plenty of comedy and novelty.

For seven summers *Educational Pictures* have been adding that *spice of the program* which builds warm weather business. They are your surest reliance for the dog days that are coming.



E W Hammons

EDUCATIONAL FILM EXCHANGES, INC. *President*

Member, Motion Picture Producers and Distributors of America, Inc. • • • • WILL H. HAYS, President



Commander Richard E. Byrd, U. S. N.
America's Hero

The News of the

KINOGRAMS NEWSREEL GETS THE ONLY PICTURES OF THE CRASH OF COMMANDER BYRD'S NEW YORK-TO-PARIS AIRPLANE

KINOGRAMS was picked by Commander Byrd over all other newsreels to film h proposed New York-to-Paris flight because of its *sterling past performances*

This sensational, thrilling, and greatest picture of its kind ever taken *given to KINOGRAMS' subscribers at no extra cost*

KINOG

FOR SERVICE

Educational Pictures
"THE VOICE OF THE PROGRAM"

BIGGEST Reel Scoop Year



This shows the giant Fokker 'plane at the moment of overturning --- Every detail of this breath-taking catastrophe is shown in Kinograms Newsreel No. 5284

R A M S

EDUCATIONAL
FILM EXCHANGES, Inc.

FOR SERVICE

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

SERVICE---

That's What You Get in Motion Picture News

Mr. Stolte Says So and He Knows:

Omaha, Neb., April 6, 1927

Motion Picture News
729 Seventh Ave.
New York City

Dear Sirs:

It just seems that it is impossible to operate a theatre without your publication at hand. I must have it, and it seems that I have ordered more Motion Picture News for our theatres than anything I can think of right now. So enter the Riviera Theatre on your subscription list for two years and start the subscription back about March 1, if possible, so I can get a few back numbers.

Yours very truly,
A. G. STOLTE,

Directing Manager, A. H. BLANK, Circuit.

Rock-a-bye Baby

WILLIAM FOX
presents

CRADLE SNATCHERS

Rock-a-bye baby,
On the tree top,
Take this hot tip,
Here is one to cop;
When you play this,
They'll laugh till they bawl,
Down will come box office
Records and all.



A Riotous Comedy of
Women with Young Ideas
featuring
DOROTHY PHILLIPS
J. FARRELL MacDONALD
SAMMY COHEN
ETHEL WALES
Based on the stage hit by
Russell Medcraft and Norma Mitchell
Screened by Sarah Y. Mason

How young is a man safe ?
Does the modern matron ever get old ?

HOWARD HAWKS PRODUCTION

HERE IS A LAUGH PICTURE !

WESLEY HAECK

FOX

PROFIT PICTURE

again **FOX** *delivers!*

KEEP YOUR EYE ON FOX



COMING!
The greatest drama of the year
7th HEAVEN

As a stage play -- it filled the cash drawer for 2 years and set a new pace for LAUGHS

AS A MOTION PICTURE

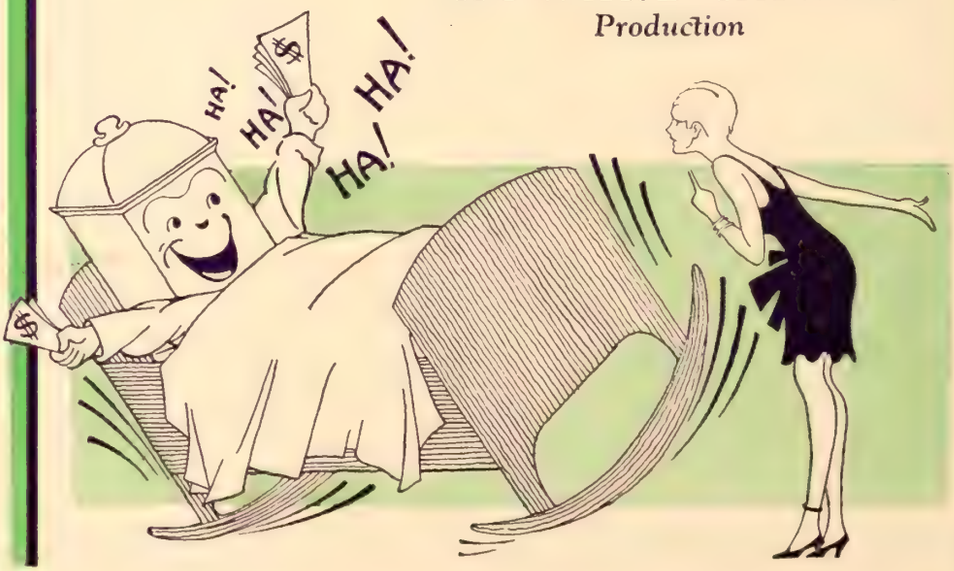
CRADLE SNATCHERS

will make the Box Office Baby Rock with **Joy!**

The Cast

LOUISE FAZENDA
J. Farrell Macdonald
Dorothy Phillips
Sammy Cohen
Ethel Wales

HOWARD HAWKS
Production



Chain your Box Office to another Big One!



WILLIAM FOX
presents

SLAVES OF BEAUTY

A PERMANENT WAVE IN THE FOUNTAIN OF YOUTH

the Cast →

EARLE FOXE
MARGARET LIVINGSTON
OLIVE TELL
RICHARD WALLING

Story by
NINA WILCOX PUTNAM
Scenario by
WILLIAM CONSELMAN

J·G·BLYSTONE
PRODUCTION

FOX
PROFIT
PICTURE

Coming!
THE GREATEST
DRAMA OF
OF THE YEAR
7th HEAVEN

To the Public There's Only One News Reel—Pathe News

An exhibitor friend writes one of our branches as follows:

"I have gladly renewed my contract for the Pathe News. Common sense, plus five years' experience with it, tell me that the rooster will continue to be able to crow over the world's best news reel."

We are glad to promptly and publicly express to our friend our appreciation for his confidence and patronage. We assure him that his confidence is not misplaced. We promise him that the Pathe News will continue to be all that he expects,—and more. For his information, and that of the many other friends of Pathe News, we submit the following:

Cameramen of Pathe News

Today a larger staff than ever. Eighty per cent of the old force, in spite of other offers, remained loyal. The stars, Fasold,

Harde, Donohue, Baltzell, Hollahan, Delevan, Flanagan and others remain. To them have been added the best news cameramen anywhere,—Sears, O'Brien, Traynham, Blache, Nichol, Zimmerman, La Voy and many others.

The Pathe News staff today is the finest in its history, hand-picked, experienced, enthusiastic. It would be impossible to assemble another like it.

Editorial Staff of the Pathe News

Seventy per cent of the old force intact, to which have been added new men with ideas, vigor, experience. We are satisfied that the new editor, Ray Hall, and his assistants, de Rochemont and Cour, cannot be equalled anywhere. Their calibre is shown by the News today. *You* know that it is *better than ever.*

Competition is nothing new for the Pathe News. It has met it in the past, and still remains the best. It will continue to be best. And *to the Public there's only one news reel—the Pathe News.*

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.

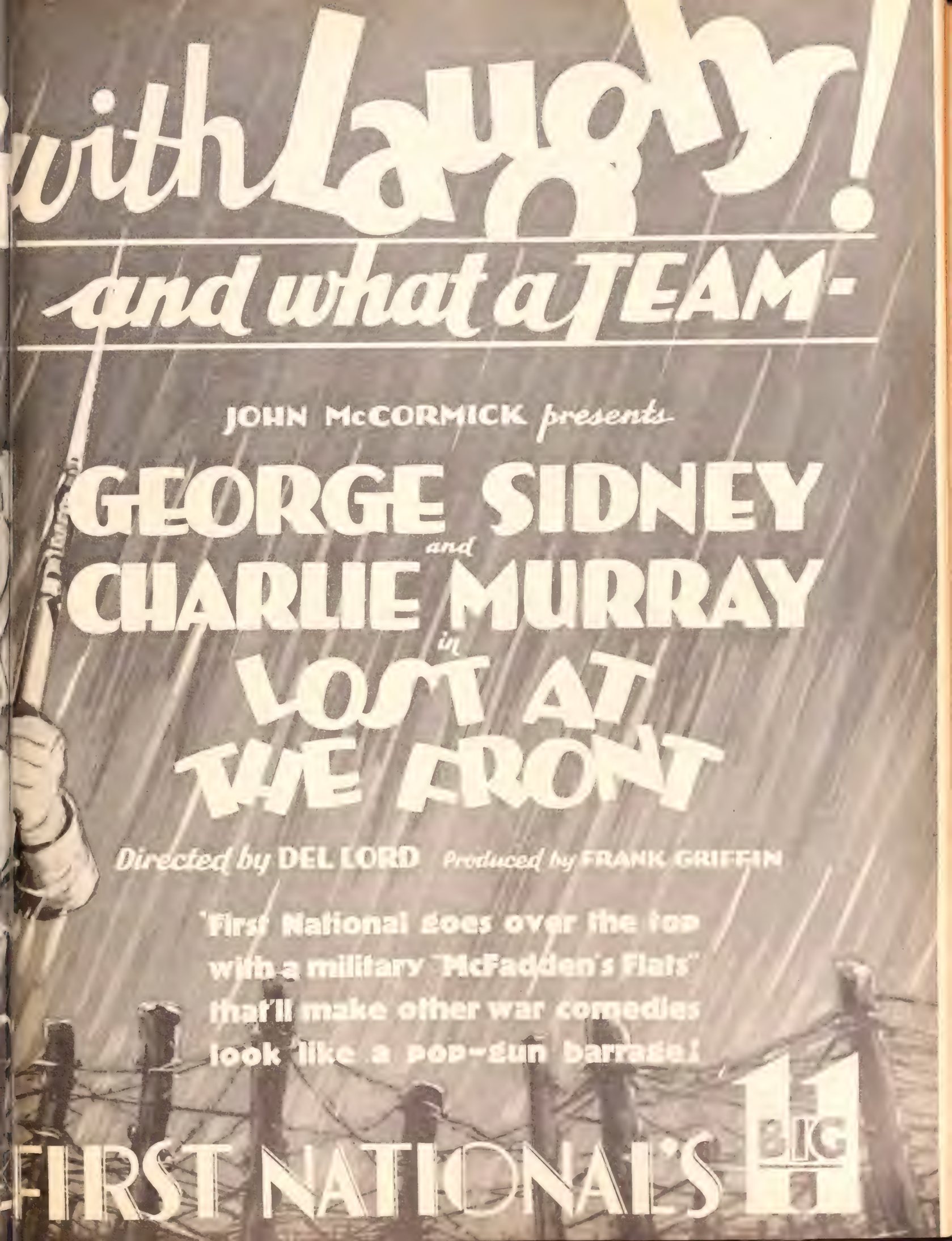
What a Boy!



$210,000 worth of PULL—
***yours* for the signing—**
and *how* they're signing!

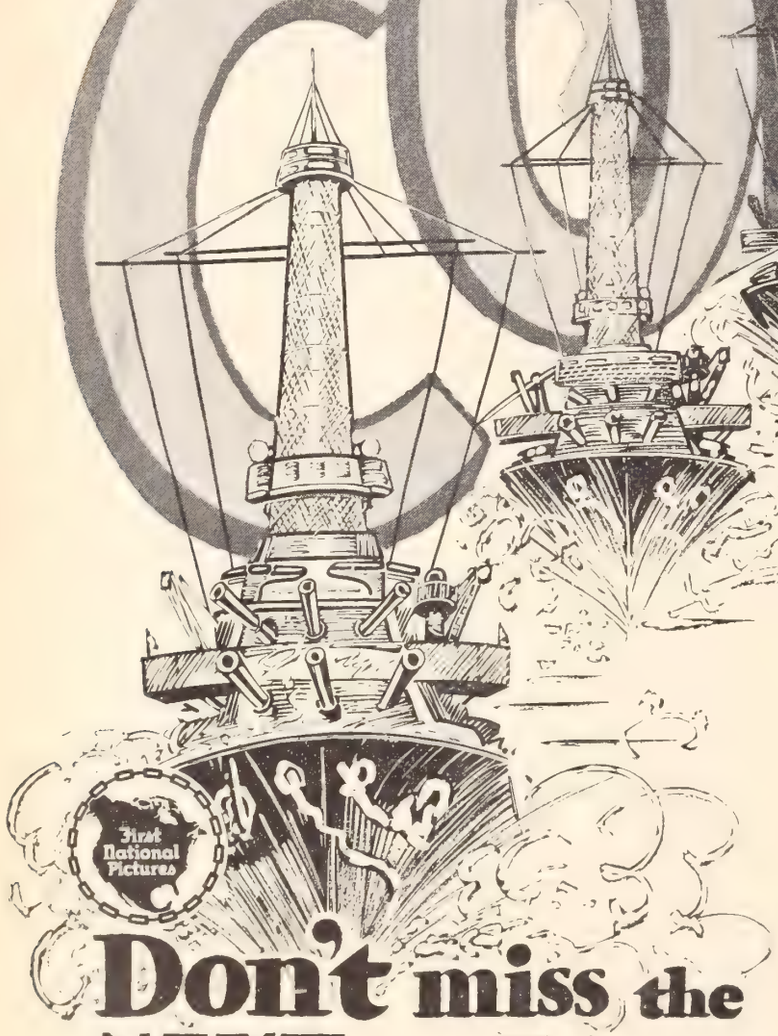

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CONVOY



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LOWELL SHERMAN,
Lawrence Gray, William Collier Jr.
Ian Keith

Adapted from "THE SONG *of the* DRAGON"
by JOHN TAINTOR FOOTE
Directed by ..... JOSEPH C. BOYLE
Scenario by
WILLIS GOLDBECK

Don't miss the NEXT BIG CLEAN-UP IN First National's BIG 11

Member of Motion Picture Producers and Distributors of America Inc.—Will H Hays *President*

Motion Picture News

Volume XXXV NEW YORK CITY, APRIL 29, 1927 No. 17

Hollywood

Fourth of Series of Articles on the Production Centre

By William A. Johnston

¶ M.G.M. has a great snow-picture in "The Trail of '98."

¶ Lubitsch, "Old Heidelberg" and a set that actually outdoes Nature itself.

¶ Louis Mayer's answer to the "garden of retakes" criticism and his condemnation of the factory schedule policy.

¶ Too many technical tricks will hurt at the box-office, Mayer believes.

¶ "You can't build a successful picture out of impressive sequences," says Irving Thalberg; and gives, in one sentence, the secret of "The Big Parade."

¶ How King Vidor discovered James Murray and starred him in "The Crowd."

¶ The Central Casting Bureau a good idea; but not if it standardizes too much and shuts out opportunity from real talent among the extras.

¶ An analysis of some of the leading Hollywood stars, written as bread-and-butter information for exhibitors, not to add to present high salaries or players' self-esteem.

HOLLYWOOD, April 12.

THE motion picture of today, seeking about so eagerly to portray the great moments of history, is outdoing history itself.

In Paris I heard that the filming of the battle of Waterloo in Abel Gance's "Napoleon," cost more than the actual and world-famous crisis itself.

At the Metro-Goldwyn studios I saw the sequences of Chilkoot Pass in Clarence Brown's "Trail of '98"—its conquest by the long, trailing line of goldseekers. Here is "snow stuff" with a vengeance.

Not only is the famous gold rush portrayed with what is assuredly all its magnitude and detailed realism, but the picture folks worked under climatic rigors and danger not by any means endured in the great marathon to the Klondike.

The altitude of the Chilkoot Pass, I believe, is some 4,000 feet. Brown took his army of men to the huge slopes of the Rockies near Denver—the sleds, supplies, tents, Malamutes, etc. The elevation was between 8,000 and 12,000 feet; the temperature twenty-five degrees below zero. Howling blizzards often obliterate the shots. You observe the sequence numbers held up by men attired like Eskimaux. There were many frost-bitten faces, and one man lost his life in a snowslide.

But a great snow picture has been made, and, judging from the interiors I saw, such as Dolores Del Rio on the gold ship, a thrilling epic also of the famous gold rush.

This is rated one of the big ones at the M. G. M. studios. Another is "Old Heidelberg," which Ernst Lubitsch calls his first big American picture.

Finding Lubitsch on a lot is like the search I always have for James Cruze. He moves from one set to another faster than the chart in the production room follows him. I was directed to stage five and found him on number fourteen, directing, with his usual concentration, a close-up of Norma Shearer and Ramon Navarro.

I am to see some reels of "Old Heidelberg" in a few days and will give my impressions later. But that it will be amazingly beautiful I already know. It is being done on an elaborate scale.

William A. Johnston's Survey

A still street seemingly a quarter of a mile long has been built; and one interior set is the most remarkable I have ever seen. Literally a field of daisies, with vales and hillsides has been spread over the entire end of a stage; real sod and the freshly green, growing grass of spring.

"Could not this have been found on location?" I asked.

"No," the reply was. "We could not wait for the flowers to come; and then Lubitsch wanted certain waving effects from the wind machines."

So, also, Nature is being outdone.

* * * *

Another beautiful street graces the lot—the reproduction of Quality Street for Marion Davies' new picture. It was built some time ago so that the houses are now sufficiently weatherbeaten and grass has grown between the flag stones.

Lillian Gish I found in a scene with Edward Earle, under the quiet and studied direction of Victor Seastrom; Greta Garbo, whose recent differences with the studio have been settled, taking test shots with Ricardo Cortez and others, colorfully costumed, for "Anna Karenina"; George Hill, bubbling with laughter as he directed a scene for "The Callahans and the Murphys" with Marie Dressler; Lew Cody and Aileen Pringle in their production "His Brother from Brazil"; Chester Franklin's new mystery production "The Thirteenth Hour"; Reginald Barker's "Body and Soul."

* * * *

This is a busy and colorful lot—this Metro-Goldwyn-Mayer. A big one but with, seemingly, not enough space unoccupied to accommodate a bungalow. While the new steel stage is going up—the largest in the world, excepting only the new De Mille construction with its sliding roof—the walls have canvas hung over them and snow scenes are being shot inside.

It has always been Louis Mayer's idea to have plenty of room and all necessary sets all ready in advance for the progress of the picture. Space costs less than salaries.

"We are criticised" he said, "for working here in a garden of retakes." It is a fact, I believe, that some M. G. M. pictures have been all but remade after their completion. Some also, are largely remade from the script, as they go along. This was true of "Rookies," which, from the previews here, is called a rattling box-office picture.

"Well, all I can say is," he went on, "that this scheme of production is superior in results to the factory schedule policy.

"On the factory schedule basis you hand a director his work and make him hew to the line—for the sake of the schedule. Maybe he receives only a day's work at a time. The picture is forced along in this fashion, and in the end the editor gets so many thousand feet of negative—say a Tuesday morning, with instructions to have the picture finished by Thursday night. The editors do their best; the sub-title writers do stunts. And the director sees it all together, and for the first time, at the preview."

"You believe, of course," I said, "in having the picture all worked out in advance."

"Just as much as you possibly can," he said. "But that doesn't prevent you from improving it as you go along, as the opportunity offers."

* * * *

We were having lunch, along with Irving Thalberg, Harry Rapf, Hunt Stromberg and Eric Pommer. Out in the large and crowded lunch room I saw the usual number of foreign faces and so voiced my pet idea of the foreign invasion of Hollywood production.

"It will do good," I ventured. "You are having here a sort of melting pot of ideas. The American director will observe the European's mastery of effects and the latter will profit by the American's ability to please the broad public."

"Possibly," said Mayer, "but I'm afraid of too much technic—lighting and other photographic effects, etc. They are cold. We want the portrayal of human emotions. Griffith's close-up is still the greatest of all camera tricks. We want human realism.

"If the American director is too much influenced by this trick business—which he may

of the Production Situation

think is art—it will hurt at the box-office. And it is expensive—to no avail."

* * * *

Irving Thalberg puts story value highest in the production scheme.

"You cannot build a picture—a successful picture—out of impressive sequences. You may see such sequences in the projection room and believe you have a great picture. It may even open with success, according to the critics. But if the story isn't there, it will fail, quickly enough, with the public.

" 'The Big Parade' was a big picture without its war sequences—by virtue of its story."

* * * *

I am inclined to bet pretty strongly on Metro-Goldwyn-Mayer's forthcoming pictures.

The production heads work in harmony and with keenness and picture sense. And they work, too. Yet they don't take it all too seriously, which I like. You cannot create pictures, or magazines or newspapers, with the strong, ruthless arm of the blacksmith nor the deadly seriousness of an accountant.

Along down the studio line at Metro-Goldwyn-Mayer, and in any creative organization there are bright minds at work, which are not greatly heralded—there's also a lot of hard work; on all sides you see and feel the throb of a large and involved job well in hand.

* * * *

One of the best studio stories I ever heard was relayed to me by Howard Strickland, to whose competence I am largely indebted for a most enlightening day on the M. G. M. lot.

King Vidor is producing here "The Crowd," the story of which ought to make it one of his best pictures. The theme is that of a young couple striving to get their heads above the great human mass of the big city. A fine opportunity, here, for descriptive scenes of a big and vital kind.

He had been anxiously searching for the young man lead, and, standing at the studio gate one day, he spied a face among the ever hopeful, often desperate crowd of extras storming the front office.

"Hey, there!" called Vidor. "Want a job?"

"I'll say I do!"

"Who are you? Any experience?"

"Just a ham."

"Will you come for a test?"

"Oh, sure," indifferently. "But I can make good, anyway."

"All right, come tomorrow—at three. Ask for King Vidor."

The next morning a man's voice called the studio.

"Are you people casting today?"

"No," said the operator.

"The reason I ask," the voice went on, "is because a young fellow wants to borrow my suit for a test. All right! I thought it was a bluff."

So the young aspirant never appeared, and King Vidor spent several days of determined detective work before he located him.

This is James Murray, who will star in "The Crowd."

* * * *

Undoubtedly there is quite as much unknown talent in the horde of extras in Hollywood as that which exhibitors want to see in the names on their theatre posters.

And some of it inevitably comes to light.

But for the most part its opportunity seems to hang between the devil and the deep blue sea.

The deep blue sea is the Central Casting Bureau. It was a necessary development and, basically, a good one. Everyone speaks highly of its good work.

But if it standardizes too much, if it serves to make extras a mass crowd, it puts a level roof over the heads of those who should rise.

And the devil of it is that there are not showmen enough among the producing heads to recognize talent even when it is shoved at them; nor directors big enough to take the new names; nor salesmen nor exhibitors big enough to take the same chances.

An exhibitor, it would seem, could easily attract the public's interest in a new screen personality simply by broadcasting just such a story as the one I have given above. Such stories can be uncovered by any good reporter—plenty of them. There are more Mertons of the Movies here than Wilson wrote about.

Hollywood in Review—By William A. Johnston

I am writing these Hollywood articles as sort of long shots on production—an effort to give interested exhibitors an idea of forthcoming programs and pictures. And it occurs to me that a preview of the stars may also be of some practical value in this same connection.

Lillian Gish. The same ever-young, distinctive, highly intelligent actress. She will score, as always before, with direction and story to match her own ability.

John Gilbert and Norma Shearer. They stand high in present popularity, with no signs of slipping. Gilbert will go right along for one reason, I believe; he not only permits but demands the very best talent around him.

Ramon Navarro. He has suffered, as does any star whatever, from a protracted period off the screen—and lack of advertising. "Old Heidelberg" should bring him forth.

Harold Lloyd. All the money he wants but it hasn't fattened him. More keenly concentrated in production than ever. Needs better trade advertising. The most popular star abroad today. Always big drawing power.

Clara Bow. A striking screen personality. Her picture "It" now leads on the Paramount black-board, having gone ahead of "We're in the Navy Now," and "Behind the Front."

Richard Arlen and Charles Rogers. Two clean cut, ambitious youngsters who will flash forth in "Wings."

Richard Barthelmess. Does the best work of his career in "The Patent Leather Kid," a clear cut, appealing delineation of a title part bound to score.

Gilbert Roland. Another youngster of great promise. Watch his work in "Camille."

Lars Hansen. Still another brilliant newcomer. And William Haines, another valuable rescue from the "extra" ranks.

Charles Farrell. In my opinion one of the best young actors on the screen today.

Janet Gaynor. She will be talked about this year.

George O'Brien and Olive Borden. Coming right along.

Greta Garbo. A flashing success. Great career open to her unique charm and ability. Her next is "Anna Karenina."

Dolores Del Rio. "Resurrection," "Carmen," "Trail of '98,"—all following "What Price Glory," indicate clearly enough how this captivating player is to rank in the big ones.

Rod La Rocque. I have a lot of faith in him. Has magnetism, ability. Should come into his own.

Ronald Colman and Vilma Banky. In the flower of their careers.

Colleen Moore. Wonderful drawing power. Cleverly managed by John McCormack.

Lon Chaney. More sight-seers at the studios ask to see him than any other star. Widespread public interest.

Edmund Lowe. Brought cleverly into the limelight by Fox management.

Wallace Beery. As strong as ever but hope he won't be hurt by an overload of hokum.

Harry Langdon. Picked him two years ago as a big bet. Has bright future.

Reginald Denny. His excellent work seems to carry even his story and cast.

* * * *

More later about more stars—as I have something to say. May I also suggest that the above happy words are not slush writing for the morons of the public, but bread-and-butter observations for exhibitors. And a further suggestion: in most every instance these remarkable successes are due quite as much to stories, clever management and studio organization in general, as to the players' own charm or genius—often more so. I certainly have no desire to add to present professional salaries and self-esteem. Both are excessively high.

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Pathe Announces Terms of Proposed P. D. C.-K-A-Orpheum Deal

Plans for Stockholders' O.K., Described As Expansion of Pathe, with Murdock President and De Mille Production Head

OFFICIAL announcement was made this week by Pathe that the Pathe-P. D. C.—Keith-Albee-Orpheum deal is now ready for ratification by Pathe stockholders at a special meeting, to be held on May 12. The announcement described the deal as in the nature of an expansion of Pathe, with complete readjustment of the capital structure of that company, through the issue of $10,000,000 in bonds, and other financial plans.

J. J. Murdock, general manager of the Keith interests, will become the president of Pathe, if the plan is adopted, and the board of directors will be enlarged to include Marcus Heiman, president of Orpheum, and representatives of the bankers, the announcement said.

One million dollars in cash and shares of stock are to be paid to consummate the deal.

In his letter to stockholders, Elmer Pearson, vice president and general manager of Pathe, said, in part:

Plan in Detail

"The proposed expansion of the activities of the Pathe Company includes the acquisition of:

"1. A contract with Cecil B. De Mille for the production under his direction and supervision of feature length pictures and the acquisition of various assets for use in connection therewith from the companies with which he is at present associated.

"2. A favorable contract, which does not call for the usual advances of negative cost, for the distribution by Pathe of the pictures previously directed and supervised by De Mille, including 'The King of Kings' and other pictures previously distributed by Producers Distributing Corporation. This contract, besides the highly advantageous elimination of the usual advances grants to Pathe an option to purchase under certain circumstances the pictures in question for $1.00, and

"3. A contract with the well-known Keith-Albee and Orpheum interests for the exhibition of pictures distributed by Pathe, in theatres owned by or associated with them, covering the principal cities and key centers in both the United States and Canada.

"As consideration for the above proposed acquisitions, which in the main provide Pathe with the means of rounding out its product and furnish it with the essential theatre connection, it is proposed to issue 50,000 shares of the Class A Preference Stock and 600,000 shares of the Common Stock and to pay $1,000,000 in cash. It is proposed that the present Class A and Class B Common Stocks of Pathe Exchange, Inc. (upon which dividends of $3 per share per annum are now being paid), now outstanding or reserved against option warrants now outstanding will be exchanged for Class A Preference Stock and Common Stock in the ratio of one share of Class A $4 Preference Stock plus ½ share of Common Stock for each share of the present stocks.

"The managements of Pathe Exchange, Inc., of the company controlling the De Mille group and the Keith-Albee and Orpheum interests in approving this plan, believe that the expansion and affiliations so inaugurated and established will be of immeasurable advantage to the Pathe Company, and will result in its being the best balanced unit in the industry, thoroughly well established in the production, distribution and exhibition of practically every type of popular film.

"The management of your company expects, irrespective of benefit from the distribution of 'The King of Kings,' or from the option to purchase it and the other Cinema pictures, that the net earnings after depreciation, interest and Federal taxes for the first 12 months of operation following the consummation of the plan, will be in excess of $2,000,000.

"A pro-forma consolidated balance sheet of Pathe Exchange, Inc., and subsidiaries as of December 25, 1926, in which effect has been given to the proposed acquisitions, recapitalization and sale of debentures, shows current assets of over $10,000,000 as against current liabilities of less than $500,000, and net tangible assets after deducting all liabilities except the proposed Ten-Year 7% Debentures of $13,000,000, of which practically $10,000,000 are net current assets.

"The annual report for the fiscal year 1926, which is to be submitted with the call for the special meeting, shows that the net earnings after depreciation, interest and Federal taxes were $899,676."

The proposed amendments to the Certificate of Incorporation of Pathe Exchange, Inc., contemplate, among other things, that the company will be re-capitalized so that its capital structure will be as follows:

	500,000	256,739
	1,500,000	704,870

The Class A Preference Stock, also, is entitled, subject to the rights of the Preferred, to cumulative preferential dividends of $4 per share per annum, and after the Common stock has received dividends at the rate of $2 per share per annum (subject to certain limitations), to participate, share for share, with the Common in any further dividends paid, up to an additional $3 per share on the Class A Stock in any one year.

The Class A Preference Stock, also, is to have preference as to assets in the event of involuntary liquidation, to the extent of $50 per share, and in the event of voluntary liquidation $75 per share, and is to be redeemable as a whole or in part at any time, at $75 per share. It is anticipated that the Debentures, which will carry non-detachable option warrants, will be purchased by a syndicate headed by Blair & Co., Inc., and associates.

Fox Roxy Theatre, Seating 5,000, Latest Development in Indianapolis Field

NOT much time has sped since the announcement that Publix had obtained a 25 per cent. interest in the new 3,500-seat theatre being erected in Indianapolis by the Circle Amusement Company and the advent of the latest news of theatrical projects that comes from that city. The latest development in the theatre situation there is the proposal of Fox to construct a 5,000-seat Roxy Theatre as a part of the $3,500,000 Riley Hotel project at the intersection of Illinois Street and Kentucky Avenue. Construction will start on September 1 and it is thought that the house will be ready by January 1, 1929.

With the opening on Easter of the 1,000-seat Colonial Theatre, Frank J. Rembusch has also become a factor in the first-run situation of Indianapolis. Rembusch plans a strong chain throughout Indiana. Universal will build a house at Marion and may enter Indianapolis with a first-run theatre as a large number of houses are planned by the Laemmle Company in other aprts of the State.

"King of Kings" Analyzed in Detail

Tremendous Drama Marks Milestone in Career of Cecil B. De Mille and History of the Screen

APPROACHING the Bible reverently, with the lofty purpose of recording the last year of Jesus and His ministry, Cecil B. De Mille has in "The King of Kings" a work which is a milestone in his career—and in the film industry.

One cannot accept the picture as other pictures are accepted. Its very spiritual significance lifts it above the customary plane of those measured by box-office rules. Rather must one accept it in the light of something distinct and removed. Its very character demands it.

It is a magnificent sermon which needs no translating into the mother tongues of all nations. Words, no matter how grandiose they may be when uttered from the pulpit, cannot cope with the message of the Gospel when it is exposed to the magic of the camera. This magic can turn falsities into realities under the touchstone of Truth; it can give mute, but moving expression to ideas, which, expanding under the searching celluloid, make them perfectly intelligible to all.

On the other hand, the camera can be ruthless in destroying illusions when it is inexpertly handled.

A Moving Sermon

Mr. De Mille has caught in fourteen reels a moving sermon—a sermon which has made over the world and improved it. The most dramatic chapters ever written are recorded in the Four Gospels of the New Testament. These chapters touch the loftiest heights of humanity and sentiment and the lowest depths of intrigue and despair. De Mille, in capturing the message of the Christ so dramatically, had, perforce, to make the Man a flesh and blood figure.

With bold, but sympathetic strokes he does away with all symbolic representation and depicts Jesus as a Man who walked amongst us. It took courage to do that. It took courage to record other departures from the accepted conventions, too. Heretofore, it has been held as approaching sacrilege to depict the Man of Sorrows carrying his Cross to Golgotha.

Yet so reverently—so touchingly has De Mille accomplished the graphic scene that any thought of trespassing upon sacred ground cannot be encouraged for an instant.

Worked Conscientiously

De Mille and his co-workers, Jeanie MacPherson, the scenarist, Peverell Marley, the supervising cameraman, the technical staff, and assistants from the clergy have all labored conscientiously for eighteen months to humanize the Christ and His brief but eventful life.

Nothing has been overlooked in depicting the humble Nazarene during the last year of His ministry. The Bible, naturally, has furnished the background, but the great painters have also been consulted. This is noticeable in the scene of the Last Supper—the figures being grouped and simulating the postures and expressions as captured by Da Vinci.

Speaking about these postures, it strikes us that De Mille has created his best effects through his ability to make the players feel their roles. He has paid particular attention to their manner of expressing emotions with their hands and arms. The qualities of awe and fright and smug self-satisfaction—these so representative of the people who came in contact with Jesus—are eloquently manifested.

Catches Spiritual Values

Yet De Mille has not neglected the scope of this tremendous drama in painting the passing emotions of the characters. The introduction of the Christ is excellently timed so that the audience is receptive to His entrance. Through misty Technicolor scenes the import of His humanity is felt long before His actual presence is discerned. A little blind girl, eager for the light, searches for Him, and from the moment that the Man asserts His healing power one feels that here is a dynamic personality on His mission of uplifting mankind.

And so we follow His eventful last year. Naturally in any exposition of it the story must be episodic. But De Mille has carefully and wisely chosen those scenes which emphasize the most dramatic sweep. Thus we see Christ ever in conflict with the pharisees and high priests—all of whom, fearful of His hold over the people, are determined to exterminate Him to save themselves. We see the Master frustrating them at every turn. If Mary of Magdala approaches Him haughtily to test His power, He convinces her that her way is not the Truth. She gladly becomes a ready follower.

Meanwhile the disciples are not genuine believers. Their expressions show that they have not Christ's understanding of the Truth. One among them, Judas, is ambitious for power. When his high hopes are shattered he plots His downfall.

We look upon Christ in anger ejecting the money-changers from the temple and rescuing the woman taken in adultery. He spreads His humanity according to the Bible—and De Mille has not made departures from it. Even a majority of the subtitles are biblical quotations from the four Gospels—which, naturally, lend an authenticity to the scenes.

Christ has a convincing answer for every intriguing question asked by Caiaphas, the high priest, and his henchmen. They would trap Him over the taxes, but He takes Matthew, the tax-collector, as one of His disciples.

Fine Portrayals

And while the Master speaks the Truth He is also healing the sick. His champions grow apace until almost the entire multitude is with Him. The suggestion of tremendous drama is anticipated. Even the most devoted religionist cannot help but feel it. De Mille builds slowly in order to bring emphasis to the characters and to the impending tragedy on Calvary.

Not a single detail is missing to make it authentic. The costumes worn in Judea during Christ's time, the atmospheric touches necessary to lend a verisimilitude to the settings—all of these are in place.

It cannot be questioned that the most dramatic events are those visualizing the Crucifixion and the visitation of God's wrath upon the death of Jesus. The De Mille of "The Ten Commandments" comes forward here to express in terms of vivid cinema the agony of the Dying Figure. It is an awe-inspiring scene—this tragedy on Calvary. The heavens look ominous as if biding time to offer up their angry protestations. It is all magnificent—as well as the play of lightning and the trembler which rends the earth asunder following the tragedy. The panoramic display, the intimate shots of the multitude, and the crosses silhouetted against the sky—all lend a graphic touch significant in its high spiritual quality.

The director did not work hurriedly here. He picked—and picked carefully when selecting the players. Those most adaptable for the various figures were given preference. Let it be said that the disciples are wonderfully humanized. You feel for the slow-thinking Peter who is trying to understand, and Ernest Torrence humanizes him in true character.

Yet of all those charged with the task of deception are played with the most shading and strength. Rudolph Schildkraut as Caiaphas, and Joseph Schildkraut as Judas Iscariot, make you sense to the fullest the tremendous plotting that enveloped Christ. As for the Central Figure, we will say that H. B. Warner has made Him the patient, kindly, humble Man as He is represented by the great painters and also the Bible. Warner catches the emotional spark during the last half of the picture—and is at his best before Pilate and when he is carrying the cross to Calvary.

Stimulating and Impressive

It is stimulating throughout. And every spectator will immediately feel a deep reverence for this story of the Christ. The response will merit appreciation for the splendid interpretation as each player, from the humblest extra to Mr. Warner, has caught the import of his or her character. Jacqueline Logan seems to be truly inspired as the Magdalene, and William Boyd, appearing for a brief moment as Simon of Cyrene, the cross-bearer, makes his personality felt. It is a tribute to his histrionic growth.

The picture will be talked about by the clergy and the laymen. It spreads not only the Gospel according to the Bible, but also spreads the gospel of art in motion pictures—art which places the camera as a genuine translator of emotions, a genuine recorder of drama, mute but eloquent.

It is indeed a new high point in the career of Cecil De Mille.—L. R.

New $100,000 Theatre Project for Louisville

Louisville, Ky., is practically certain to have another $100,000 theatre within a year. Plans have been drawn for a theatre and store building to be located at Forty-first and Market streets, and have been filed with the building inspector. Ideal Theatre Company is back of the enterprise.

"The King of Kings"

Estimates by Three Members of the Staff of Motion Picture News

BECAUSE of the very great importance of "The King of Kings," which was given its initial showing in New York this week, MOTION PICTURE NEWS *departs from its usual custom of assigning one staff man for review purposes, and prints herewith estimates of the picture by three members of the staff.*

IN attempting to appraise "The King of Kings" all usual methods of comparison are of necessity discarded. It stands by itself as the greatest sermon of all time. The theatre and things theatrical are forgotten, as before the eyes the 1900-year-old story is told again as no power of tongue or pen could ever present it.

The appeal of this picture is not of the dramatic. Rather is it of the church and the cathedral. Yet with all, it is never tiresome as a preachment nor does it smack of creeds that might offend those overzealous in a particular religion.

Viewed from the angle of the average picture theatre with its high percentage of fans, the production is especially difficult of adequate appraisal. In the road show house it can not fail. In a non-theatrical way it has greater possibilities than any other picture ever made, even "The Passion Play" with its record of 20 years of continual demand. It reflects the greatest credit on a cast of stars and prominent players and is positively De Mille's most notable achievement from a production standpoint. It lacks nothing that money or organization could do to make it tremendously great, but whether or not that greatness extends clear down the line from road show to the smallest picture house only time will tell. No really big picture ever made has aroused so much conflict of opinion among those who usually believe they know nor has there ever been so much indecision among these same persons when an expression of opinion is requested.

The public will appraise in the key city runs. Then and only then will the sponsors or any one else gain a substantial set of facts from which box-office predictions, in the ordinary sense, can be safely estimated—J. S. DICKERSON.

FAMILIAR sign-posts on the road to a strict trade estimate of pictures vanish when one approaches "The King of Kings." It is, by the very nature of its subject, a film apart; and the trade paper writer, in order to stay within his province, must cut loose from nearly all the standards that otherwise would guide him.

Yet the writer, no less than the millions who will see it in the spirit of reverence and awe, comes out of the theatre with the overwhelming impression that he has been a humble participant in a great religious service.

Thus it is that "The King of Kings" is not, in the ordinary sense, "theatre" or "picture" at all.

Perhaps that is why the finest single tribute thus far paid to "The King of Kings" was the profound, dramatic silence in which the first-night audience received it. There was moderate applause at the end, but it passed quickly. On this night in the theatre, the silence of the audience was more eloquent by far than any demonstration could have been.

For the millions, it will be likewise a tremendous emotional experience, moving in its beauty and simplicity and pathos; and crushing in its tragedy.

Differences may arise, from religious viewpoints, with regard to this film. There will be many varied reactions to it. But there can be no doubt whatever of this:

"The King of Kings" is in no sense "entertainment." It is so devout in its treatment, so daring and extraordinary in its conception as to challenge all serious efforts to classify it.

And this further: it is a great personal achievement for Cecil De Mille, a monument of his courage and his handiwork. Whatever the judgment of the future may be, he may rest assured that he has done this industry a magnificent service.—OSCAR COOPER.

WHEN the intermission came at the end of the first part of "The King of Kings," we viewed the picture with a distinct sense of disappointed expectations. We were "sold" on it before the evening of the premiere—not oversold, either, but confident that it would be a great picture—and we felt that it had not delivered. It was a great sermon rather than a great picture, workmanlike rather than inspired, reverent rather than effective.

Then the second half began, and for the first time "The King of Kings" held us as human drama. From that point on it was gripping—intense—moving. The scenes along the Via Dolorosa were heart-rending and magnificent. The Crucifixion was superbly done, as was the catastrophe which followed it. The Resurrection and the appearance before the disciples were all that could be desired.

Two days after seeing it, we feel much the same. Perhaps it is unfair to apply any existing theatrical standards to a picturization of the ministry of Christ—but, after all, "The King of Kings" was produced by a commercial organization and is being released on a commercial basis. Mr. De Mille is not taking his chances, as does a minister, on what may fall on the collection plate in the way of voluntary offerings. Therefore, it seems only fair to the theatre owners who will ultimately pay for it on a straight commercial basis, to view it as an attraction.

No actor, of course, could possibly satisfy as The Christ. H. B. Warner has made a noble and commendable effort. From Gethsemane on, his performance is well nigh perfect—but up to that point, it seems to us, both he and the director have failed to humanize Christ, as they hoped to do. Mr. Warner goes about performing miracles with the faintly humorous air of a prestidigitator—not that he lacks sincere effort, but that his personality did not fit the role in the early effort. He is most effective before he is actually seen on the screen.

As entertainment—if we may be permitted to use that word, without sacrilegious intent—"The King of Kings" fails. It is not even a great motion picture, except in the sense that its subject matter is great, and that its producer has worked in good taste and industry. To call it the greatest picture ever made is to confuse the worth of its theme with the manner in which that theme has been handled. As a piece of direction and staging, its virtues are largely negative—Mr. De Mille has avoided many mistakes, but has not shown greatness in any positive sense.

Religious folk will find "The King of Kings" an inspiration. The irreligious will be the better for having seen it. But we would not class it among the greatest pictures ever made.—L. C. MOEN.

McGuirk Head of First National

Pool with Stanley and West Coast Completed—Lieber Becomes Chairman of Board—No Changes in Personnel

JOHN J. McGUIRK, President of the Stanley Company, was elected head of First National Pictures, Inc., at the annual meeting of the board of directors April 19, at Atlantic City. Robert Lieber becomes Chairman of the Board.

At the same time, the First National-Stanley-West Coast pool was officially completed. Other officers chosen follow:

Richard A. Rowland, first vice-president and general manager; Abe Soblosky, second vice-president; John H. Kunsky, third vice-president; Samuel Spring, secretary and treasurer, and Robert W. Perkins, assistant secretary.

Board of Directors: Barney Balaban, Harry M. Crandall, Jacob Fabian, M. L. Finkelstein, Clifford B. Hawley, Richard F. Hoyt, Robert Lieber, John J. McGuirk, E. V. Richards, Jr., Irving Rossheim, Abe Soblosky, Spyros Skouras, Morris Wolf.

Board of Voting Trustees: James B. Clark, Harold B. Franklin, Richard F. Hoyt, Robert Lieber and Moe Mark.

An Advisory Board, which will meet with the Board of Directors at call of president, taking place of the present franchise holders' committee, is as follows: A. H. Blank, chairman; George Trendle, Tom Same, Tom Boland, Harry Nolan, Abe Gore, John H. Kunsky, I. H. Ruben, and above mentioned directors and officers of the company.



John J. McGuirk, newly elected president of First National Pictures

In addressing the convention, after assuming the presidency, Mr. McGuirk paid a high tribute to First National executives. He said it gave him great pleasure to be associated in the executive management with Mr. Lieber, chairman of board; Mr. Rowland, as first vice-president and general manager, and Mr. Spring as secretary-treasurer, and that he fully appreciated the splendid work that these officers have done in the past. Mr. McGuirk added that the present Board of Directors and officers of First National have the fullest confidence in the executives of the company, and that no changes or additions whatsoever are contemplated.

The Stanley interests are represented on the Board of Directors by seven members, while the voting trustees include representatives of both Stanley and West Coast. Clifford B. Hawley, new director, is a member of the firm of E. B. Smith & Co., bankers for Stanley.

Jacob Fabian, formerly second vice-president, was succeeded by Abe Soblosky.

An optimistic note was sounded by Robert Lieber, retiring president, who declared that "we are all set to go and the future looks rosy indeed."

A banquet in honor of Mr. Lieber terminated the sessions.

Michigan Unit Bans Broadcasting

Richey, Theatre Association General Manager, Asks Exhibitors to Avoid Radio During Performance Hours

A RESOLUTION passed by the directors of the Michigan Exhibitor Association forbids radio broadcasting by members of the association during the hours between seven and eleven P.M., as it has been found that broadcasting during show hours keeps people at home, declares H. M. Richey, general manager of the State unit. He pointed out that theatres have utilized the ether waves to publicize theatres and programs in the heat of competition.

"There may be some merit to this type of advertising," he states, "but the theatre owner who broadcasts his program during show hours is certainly pursuing a policy that eventually will hurt him for many reasons. At first he may be the only one doing it and may get some advertising benefit, but if other theaters see or feel that he is, many more are going to start it with the result that it will not do any one any good.

"Just like country stores. At first it was a few and now almost a majority of neighborhood theaters are in the grocery business and most of them would be tickled pink to get out of it.

"In passing the resolution it was felt that some theatres might want to announce their programs before seven and in rare occasions use the air after the theatre closes. There may be some merit to seeh a plan.

"However, the rule as recommended is no broadcasting after seven or before eleven o'clock. It is a good rule. Let us see if Detroit and Michigan theatre owners can see the wisdom of it or whether they will have to learn through experience. Please report to this office any violation.

"While we are on the subject, is it not about time to get the motion picture business back into the amusement field and out of the grocery and chicken business?

"The organization has taken this matter up with the Film Board of Trade asking for cancellation of all contracts (not just one but all) of theatre owners who persist in giving five-cent matinees (children two for a dime) and other price-cutting methods which are, as you know, contrary to the contract. The contract specifies that no pictures are to be shown for less than ten cents and means what it says. The organization has been assured by the Film Board of Trade that the exchanges intend living up to the strict letter of the contract, and if such contracts are cancelled they will not be renewed. This means that the exchange can fine an exhibitor for violation of the contract as well as terminate the contract. Some may feel that this is a good way to get some old contracts cancelled, but remember the arbitration clause of the contract specifies 'this or any other distributor,' and that makes it different. It should not, however, take such drastic measures to convince theatre owners that five-cent admissions are unfair competition and mighty poor showmanship. It is just another matter that theatre owners must either handle for themselves or havit it handled for them."

The organization also intends to force cancellation of contracts of exhibitors who persist in offering five-cent matinees. Under terms of the contract, ten cents is the minimum price to be charged.

I. H. Ruben and Wife Are Victims of Burglars

I. H. Ruben, a member of the firm of Finkelstein & Ruben, was the victim of a daring robbery last week. Returning from the theatre to his home in Minneapolis with his wife, he found two burglars engaged in ransacking the rooms. The burglars drew guns, and held Mr. and Mrs. Ruben prisoners for 15 minutes while they leisurely tied up jewelry, silverware and other articles of value. They then left in an automobile, taking with them valuables worth between $8,000 and $10,000. Mrs. Ruben, by feigning a heart attack, prevented the burglars from taking her rings and a diamond pendant worth several thousand dollars.

The SHOWMAN

May, 1927

Features

Pictorial Review of Theatres.

Applying Showmanship to Theatre Decoration.

How "The Beaten Track" was Brought to a Theatre Entrance.

A Dictaphone System for "Listening In" on the Public.

The Main Points Governing the Use of Type in Theatre Advertising.

IN the advance announcement of Motion Picture News' extension of its service to the theatre and the industry at large in the monthly publication of The Showman, the following declaration of the importance of showmanship appeared:

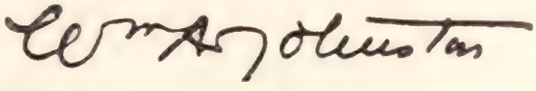
"The Theatre of to-day is a showmanship unit. It works for one single pleasing effect on its patrons. The picture, and its exploitation, vital as they are, can no longer be considered the only problem of showmanship."

That such an estimate of modern theatre operation was well within the limits of a true valuation, has not been questioned. But the accuracy thereof is forcibly pointed again in this issue of The Showman.

The fact that in the modern theatre what we know as "showmanship" is not alone concerned with the selection of pictures, the arrangement of programs and the advertising and exploitation of the show, is illustrated in the unique and remarkable method developed by an interior decorator who has classified and interpreted the public's preferences for colors and decoration, and which is described in detail in this issue.

Again there is striking testimony of the ever-broadening field in which showmanship now functions in the interesting and highly informative account of the ideas and the working program under which a theatre man improved his "poor location" by building up the street, with the co-operation of fellow merchants, as a shopping center.

More evidence there is—the manner in which the "public pulse" is taken by theatre executives through a system of having brought to them the remarks of patrons regarding the theatre or the entertainment, the application of the "atmospheric" style of architecture to the "baby" theatre, for example—and all pointing to the same conclusion. The theatre of to-day is a showmanship unit, and showmanship extends its influence to every element that is part or parcel of the theatre.





A DE LUXE NEIGHBORHOOD THEATRE

C. W. & Geo. L. Rapp, Architects, are the designers of the Piccadilly Theatre, Chicago. It is one of the most palatial of the neighborhood motion picture theatres, located at the corner of Hyde Park Boulevard and Blackstone Avenue, and was built by H. Schoenstadt and Sons. The Piccadilly is designed on the "mezzanine arrangement" there being no balcony. The view shown above, revealing a portion of the stairway to the mezzanine foyer indicates the spacious proportions and rich decorative scheme of the Piccadilly.



View of the auditorium of the Piccadilly Theatre, Chicago, looking from the mezzanine. In proportions and decoration an impressive playhouse.

AN interesting and advanced theatre employing the mezzanine arrangement—a plan which calls for a main floor and large mezzanine but no balcony—recently was introduced to the public of Chicago with the opening of the Piccadilly Theatre, at Hyde Park Boulevard and Blackstone Avenue, in that city.

The theatre, built by Henry Schoenstadt & Sons, and designed by C. W. and George L. Rapp, architects, has a seating capacity of 3,500 and is located in a 12-story apartment hotel operated by the same owners.

The entrance to the Piccadilly is from Hyde Park Boulevard into a lobby, highly decorative in its general scheme. The lobby rises to a height of forty feet and is surmounted by a huge dome of perforated plaster ornament and decorations. Marble columns support the dome. The floor of the lobby is done in an imported marble.

Great length has been achieved in this lobby by extending it to the rear of the auditorium, embellished with a wall treatment of colorful detail featuring allegorical figures which depict theatrical art. A lighting arrangement of unusual scale and brilliancy adds to the attractiveness of this "hall of jewels."

The entrance from the lobby is to the grand foyers, tastefully furnished with tapestries, paintings and works of art. The auditorium is rich in its decorative effects. The walls are lined with marble columns, which support domes in which lighting effects heighten the color of the scene presented to the patron upon entering the playhouse proper. The proscenium arch, surmounted by an overhanging canopy has been designed to give the effect of a mammoth gateway. Large panels moulded in Oriental damask and draperies in silk and velvet are enclosed between the marble columns and the plaster detail of the auditorium walls. The main dome over the auditorium is floodlighted with soft tones of Oriental glow.

Paintings and art objects collected by the owners are a feature of the furnishings and decorations of the parlors, lounging rooms and foyers of the Piccadilly. The accommodations provided patrons of the house about exhaust the list of conveniences and comforts thus far developed as features of the modern de luxe theatres. They extend to a finely equipped playroom, supervised by a trained matron, for children who accompany their parents to the theatre. The playroom is decorated in a spirit that appeals to the child. It abounds in color and has wall decorations featuring animals and figures celebrated in the fairy tales. A nursery merry-go-round and other amusement devices for children are included in the furnishings of the room.

In general design and decoration the Piccadilly is a modern interpretation of the Oriental style of architecture, with richly ornamented ceilings done in plaster, finished in gilt and vivid colors, marble supporting columns, elaborate lighting fixtures in polychrome and ornamented with crystal beads and wrought-iron railings. Warmth is added to the scene of luxury and splendor thus achieved by the colorful drapes and rich carpets.

In the equipment of the Piccadilly the owners followed the policy of putting efficiency and patron-comfort above everything else, and as a result the theatre is provided with the finest apparatus and equipment devices. Attractive and well appointed dressing rooms have been arranged for the actors who appear in stage numbers presented in conjunction with the motion picture programs at the Piccadilly.



Above—The rotunda located at the end of the orchestra foyer, handsomely decorated and furnished with art objects. Its atmosphere is in harmony with the luxurious quality which distinguishes this theatre designed by C. W. & Geo. L. Rapp.



The accommodation [illegible] children's playroom, shown at right, an elaborately equipped room for the [illegible] young[illegible] who accompany their parents to the Piccadilly.



Compact Arrangement Features Design of Carolina Theatre

A VERY interesting and compact theatre called the "Carolina" has just been opened to the public. The theatre is located at North Tryon Street and East Sixth Street, Charlotte, N. C., on a plot measuring 9'0" wide by 121'0" in length, with entrance from North Tryon Street through lobby 18'0" wide, and with small stores on East Sixth Street.

The Auditorium proper is 76'6" wide by 95'8" in length, and has a seating capacity of 1440 seats, of which 900 seats are on the orchestra floor level and 550 on the balcony.

Stores at each side of promenade space lead to lounge on mezzanine level and through wide vomitories to lower cross-over aisle of balcony. Directly off this mezzanine lounge are located the rest room, cosmetic room and toilet facilities for women and smoking-room and toilets for men.

Stairs from mezzanine lounge continue up to cross-over aisle of upper part of balcony.

A generous lounging space with rest room, cosmetic room and smoking room, with toilet facilities for women and men, are also provided in basement, and are reached by wide stairs from Orchestra Promenade.

A full-size stage with ample dressing-rooms has been provided, and stage fully equipped with the most modern stage rigging and electrical switchboard equipment.

The building is constructed throughout of fireproof materials, and every thought for the safety of the public has been considered in planning ample width of stairs an daisles and the maximum width and number of exits.

The architects, R. E. Hall & Company of New York, were faced with the problem of creating a design which would tend to give an effect of spaciousness, and overcome the apparent small size of auditorium in comparison with the seating capacity obtained, and in adopting the early Spanish Renaissance period, which permits of the use of large areas of plain wall surfaces, the results have been gratifying.

A rather unique treatment of the side walls designed to represent a garden terrace with column groupings and railings, with the exit doors from balcony appearing as gateways in this garden wall leading to terrace, and the painted murals in panels between columns, with sky and cloud effects and trees painted in soft tones, further enhance this very novel and interesting feature.

The two organ openings have been ornately treated, as has also the arched proscenium opening, but otherwise the walls have been left without ornament and have been finished in textured plaster.

The mezzanine lounge also shows a treatment truly Spanish in character with textured plastered walls with ceiling beams stenciled in colors. The side wall treatment with center arched niche and raised tiled platform and colored tile wall inserts, and the mirrored panels with simple rope mouldings and groughtiron lanterns with candle lighting.

The lounge in basement has been designed in a more simple manner with travertine stone wainscot and textured pastoral walls and ceilings.

The lobby is more in the Italian Renaissance period with vaulted ceiling, rough texture plastered walls and ceilings, [illegible] floor paved in colored marble terrazzo with borders and interlaced pattern.

All lighting fixtures have been designed in keeping with the Spanish and Italian influences, and a particularly novel feature for lighting the mural paintings on side walls has been obtained by spotlights concealed in the plaster beams of ceiling. In front of the spotlights have been inserted sheet metal plates cut out in such a manner and masked so that the light is thrown on the pained murals only, thereby creating an added effect of atmosphere to the garden wall treatment.

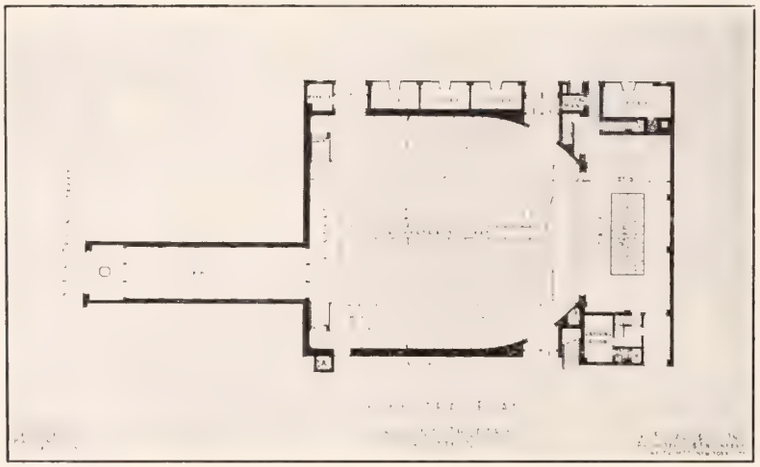
Concealed spotlights are provided in front of balcony with colored slides providing for several color combinations for stage scenic effects.

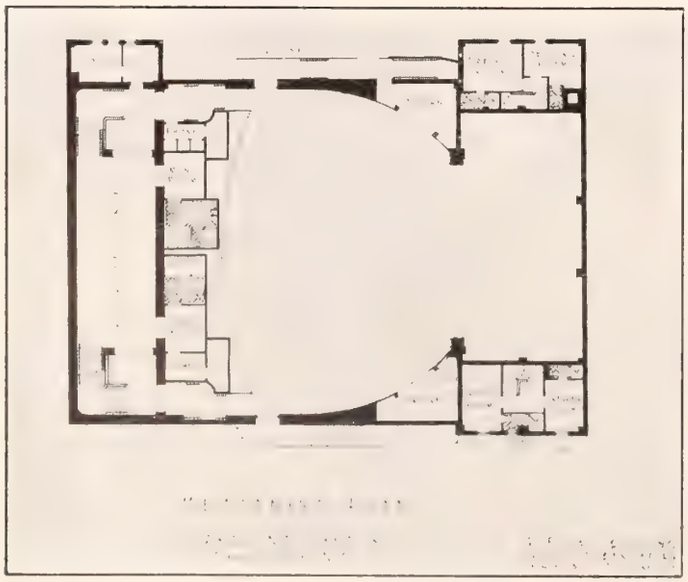
The theatre is ventilated and air-cooled by a special refrigerating system installed by Carrier Engineering Corporation. The apparatus is located in basement under orchestra floor, with a cooling tower located on roof of stage which provides for the cooling of condenser water. The cooled washed air is driven by fans through stack, which in turn supplies the ducts which have been installed under balcony over standing rail and over top level of balcony, and are continuous across the entire width of the auditorium. In these ducts are placed air nozzles spaced at regular intervals and through which the tempered cooled air is sprayed into the auditorium after passing through automatically controlled dampers, which regulate the mixture of air which is admitted into the auditorium at the right temperature.

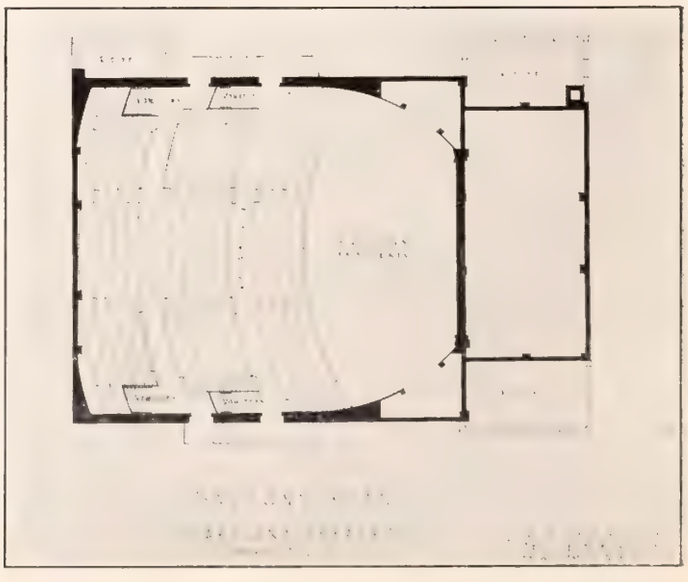
Particular study also has been given to the selection of carpets, draperies, decorations and furnishings which, combined with the architectural features have resulted in a harmonizing, cozy and intimate theatre.



The foyer of the Carolina Theatre, in which the Spanish and Italian influences have been observed in the general design and decoration. The walls are in rough textured plaster. Lighting fixtures and furnishings are in keeping with the style of architecture









The side wall of the Capitol Theatre, Grand Island, shown above, reproduces an Italian palace facade, with niches and statues and enriched by bas-relief and urns. The Capitol was designed by John Eberson and has been called "the baby atmospheric theatre"

ATMOSPHERIC DESIGN FOR THE "BABY" THEATRE

The Capitol, Grand Island, Eberson's Newest Completed Work

CALLED by its designer "the baby atmospheric theatre," the Capitol, a 1,200-seat house in Grand Island, Nebraska, is one of the latest completed works of John Eberson, theatre architect who originated this style of treatment in the design of playhouses.

The Capitol was built by the Hostettler Amusement Company, and the Universal Film Corporation, and is located on a lot facing 66 feet on Second Street, with a depth of 132 feet, in this Central Nebraska city. The structure is fireproof with brick masonry walls, a steel balcony and steel roof construction. The entire building, with the exception of two small shops flanking the entrance, is devoted to the theatre.

Eberson again employs, in this theatre, the Spanish style of architecture, as developed by Churriguera, which has proved so successful in the treatment of atmospheric theatres he has designed.

The front facade is designed in one mass, with terra cotta trim for windows on a plain diaper-fashion-laid brick, topped with a cornice showing ornament in frieze and terra cotta cresting and finials at skyline. A large verticle sign with channel letters is bracketed out on the front elevation, rising from over the entrance to a point above the skyline.

The lobby is 30 feet wide and provides for four sets of large double exit doors with an island box office in the center. The floor here is executed in ceramic tile with Spanish faience tile inserts. A solid partition with Spanish grillework separates the foyer from the seating space of the ground floor.

The main auditorium floor is of double bowl design. Two carpet covered stairs lead from the main floor foyer to the mezzanine floor, where there is a large promenade, handsomely decorated and furnished with floor lamps, marble statuary, mirrors and art objects. The ladies' retiring room and men's smoking room are located on this floor. A double ramp leads from this promenade to the main cross aisle of the balcony.

Emergency exits for the balcony are provided on both sides of the proscenium, leading directly to outside fire escapes.

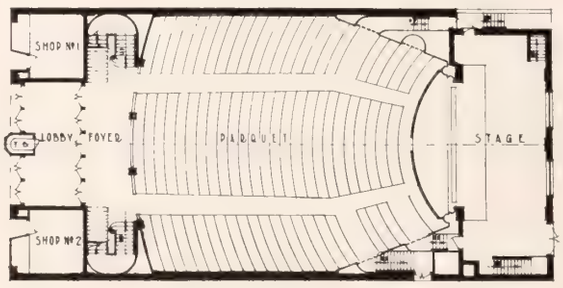
The interior of the Capitol represents a formal Spanish patio in "Churriguer-esque" style, executed in palmed plaster and enhanced with statuary, tree tops, vines and blooming trees. Interesting garden gateways are silhouetted against the mediterranean blue sky. The installation of a lighting system which produces the sky effects in the lobby as well as the auditorium is an important feature in creating the desired atmosphere.

The two sides of the auditorium are not treated symmetrically. The left wall reproduces an Italian palace facade, with niches and statutes and enriched by bas-relief and urns. The grilles at the windows of the palace on the left show Spanish Moorish influences.

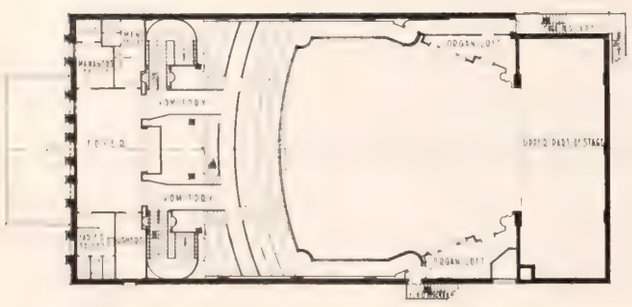
Both the main floor and the balcony aisles are carpeted and the lighting fixtures, floor lamps and torcheres are replicas of Spanish wrought iron work. The illusion created by the open air treatment is elaborated by the lighting.

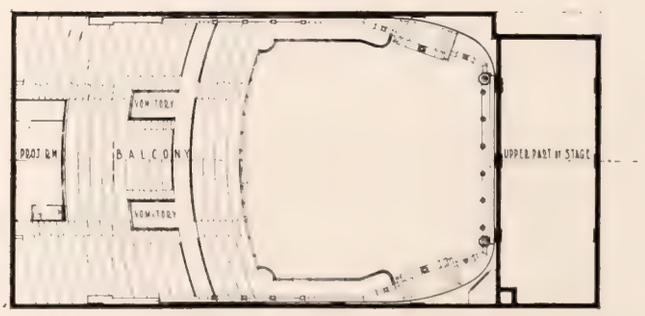


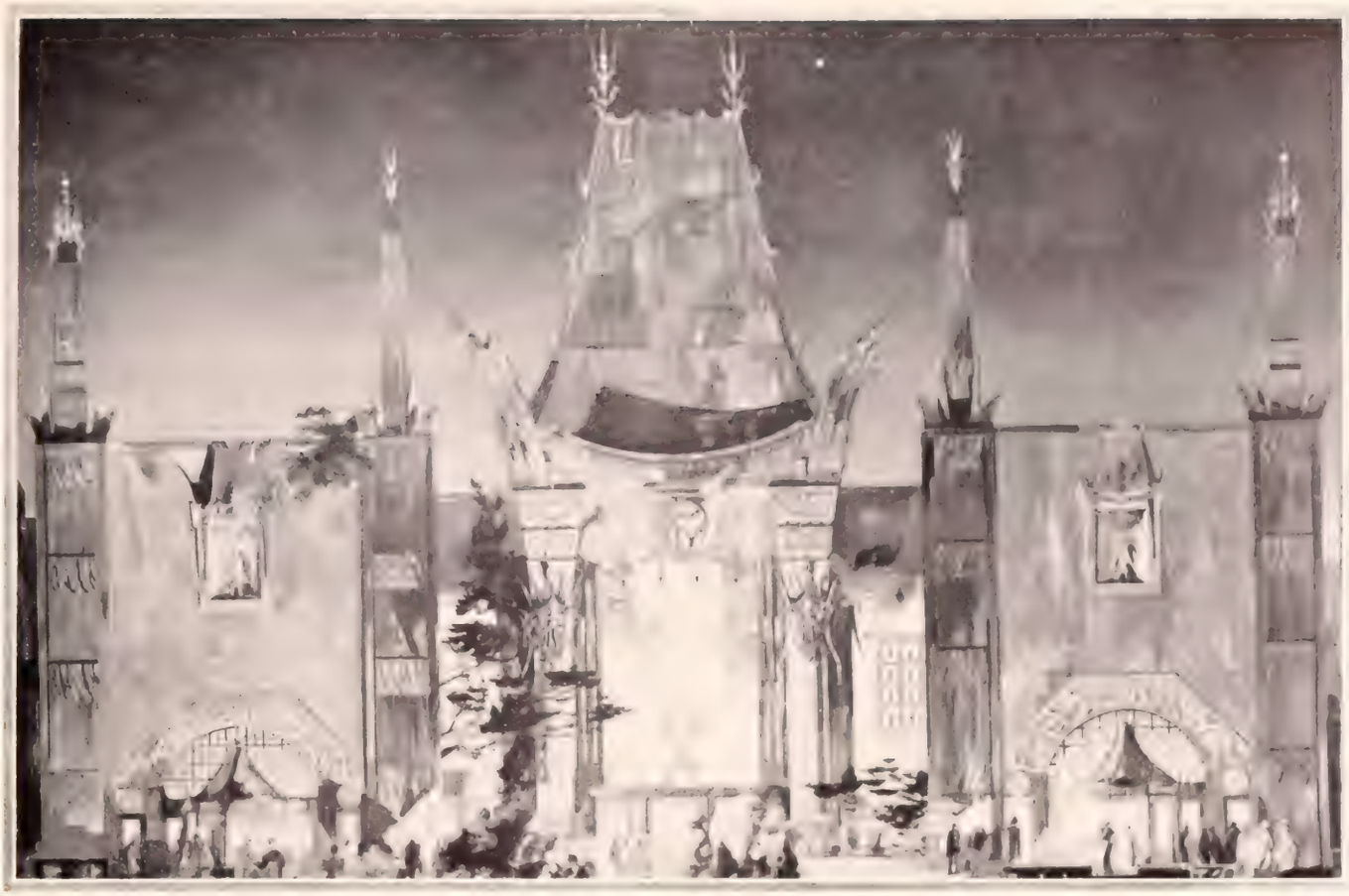
A view of the foyer. The interior of the Capitol represents a formal Spanish patio in the "Churrigueresque" style. Stairways at either end of the foyer lead to the mezzanine floor



Floor plans showing the design of the Capitol Theatre, Grand Island, which is the newest completed work of John Eberson. On the left is the orchestra plan, lower left the mezzanine and below, the balcony







View from Hollywood Boulevard of Grauman's Chinese Theatre, amusement palace on the motif of the early Chinese Dynasties, showing huge elliptical forecourt

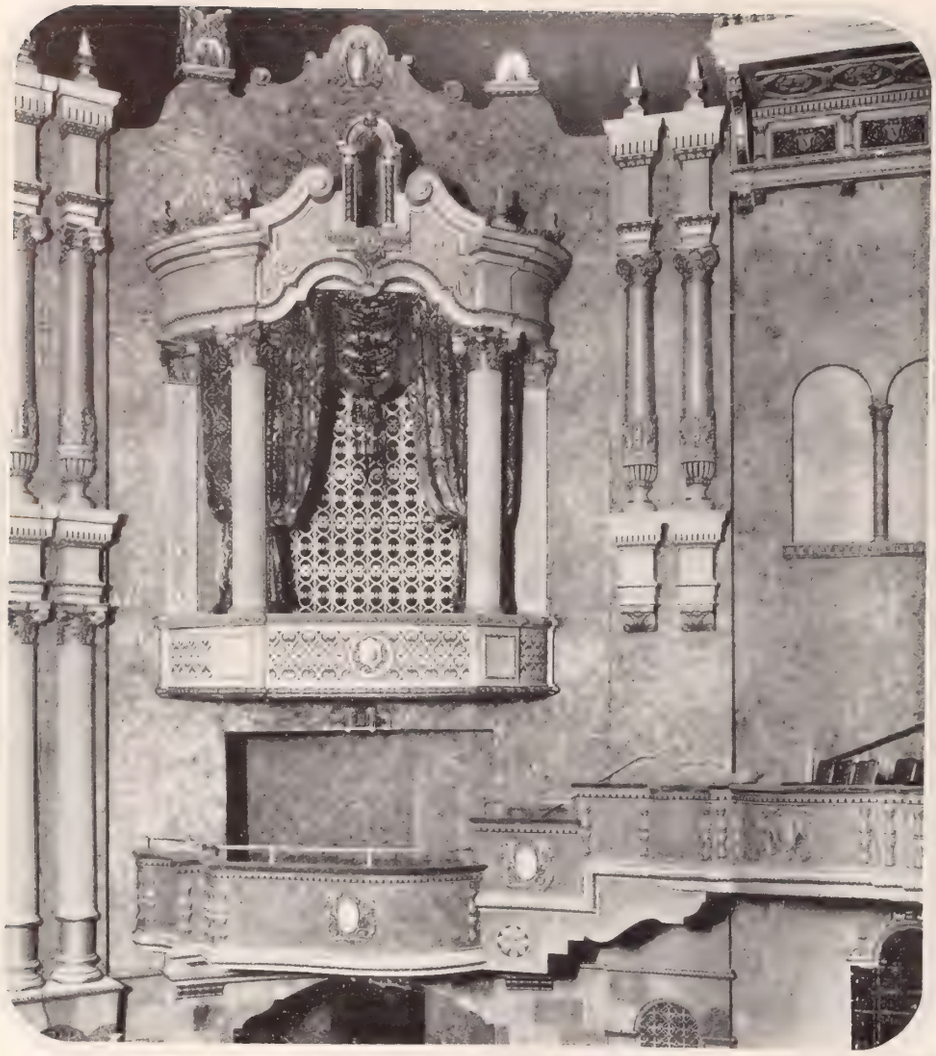
CHINESE ART SUPPLIES DESIGN FOR NEWEST THEATRE IN HOLLYWOOD





[illegible] the gigantic red lacquer columns, four feet in diameter and [illegible]

Left—Detail of the mural decoration in the auditorium. The stone columns seen at either side of the photo, form the side corridors through which patrons pass to their seats



CAMERA ANGLES OF SEVERAL NEW PICTURE THEATRES

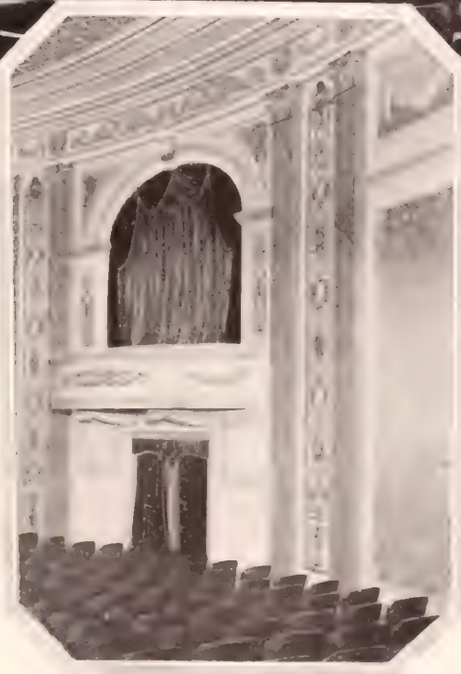
With the opening of the Capitol Theatre, facing the Common and City Hall, Worcester, Mass., Daniels & Hodgdon gave to New England its first atmospheric theatre. The capitol is operated by the Worcester Capitol Co. On the left is shown the proscenium box and organ louvre, revealing detail of the design, an adaptation of the Spanish

The auditorium of the Capitol, looking from the rear of the balcony. The side walls are balanced, duplicating details of outline and well treatment





Above—The stage and proscenium of the Capitol Theatre, Concord, N.H., a recent addition to the Publix chain and one of the largest houses in New England.



Interior view of the new Clinton Theatre in the Clintonville section of Columbus. It is operated by the James Amusement Enterprises.

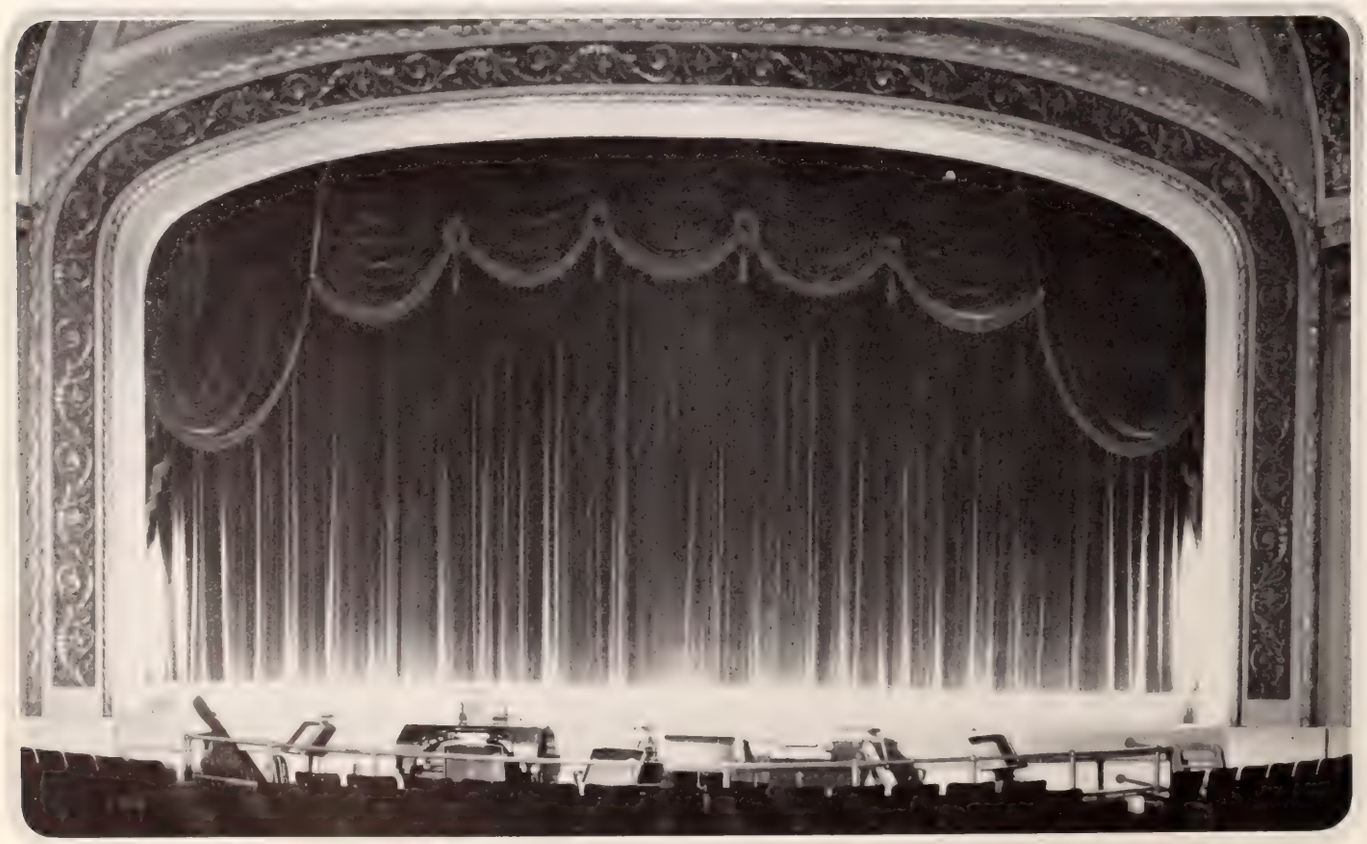
On the right is a view of the foyer entrance to the Eastern Theatre, on the east side of Columbus, also operated by the James Amusement Enterprises. The Eastern was designed by C. Howard Crane, Detroit architect, and is of Spanish architecture. It seats 1,500 people and is modern in every particular





The Stillwell Theatre, Brooklyn, one of the recent additions to the list of de luxe neighborhood houses in Greater New York, furnishes an excellent example of judicious use of draperies in the interior decoration of a playhouse. The Stillwell was decorated by the Novelty Scenic Studios, New York. The predominating colors are Gold, Blue and Ivory. Arches in the side wall, shown above, are treated with festoon drapes at top, with golden brown velour, trimmed with heavy silk fringe. The backings are of silk damask in green and gold. The stage curtain, shown below, is of golden brown velour with silk fringe at bottom and with rich fullness, about seventy-five per cent. allowed for drop.

THEATRE DRAPES





The Capitol theatre, Hässleholm, Sweden, which opened November 1, 1926. The theatre, which has a seating capacity of 900 is operated by A. B. Biorama O.Y.

SIMPLICITY FEATURE OF DE LUXE THEATRE IN SWEDEN





Mezzanine, reached by a stairway from the entrance foyer. The theatre lives up to the tradition of the country, providing a place of social activity as well as entertainment

which a faithful adherence to a strict geometri-

THEATRE DECORATORS' COLOR CHART

RED—	Probably "humanity's favorite color"—is best suited for decoration in the large downtown de luxe theatres in large cities, catering to great variety of types, and for the community theatres in sections where the so-called primitive classes predominate.
BRIGHT GOLD—	In the same category as red, for use in the large de luxe theatres.
ORCHID—	To be used only in connection with warmer color on walls in Northern cities, and with green if house is of smaller type located in the South. It suits the de luxe theatre better than any other type and in this regard classes with red and bright gold.
OLD GOLD—	Known as a "safe" color for theatre decoration, as it strikes a balance. However, it is lacking in wearing qualities, its life being about a year, after which it fades into a dull brown devoid of theatrical qualities. It is at its best in picture theatres in the high class neighborhoods.
BLUE—	In the deep, bright phases a color suitable for use in the larger houses and where elemental appeal is desired.
LIGHT BLUE—	In the "sky" and turquoise phases desirable for theatres catering to refined type of patronage. It is a cold color and requires something to add feeling to the scheme, gold trimming being especially successful in combination with these shades—which, owing to their action under artificial lighting must be handled with great care.
JADE GREEN—	Closely related to the light blues with regard to the type of theatres in which it may be employed successfully. It "belongs" in theatres having a refined clientele, and in houses in southern cities.
ORANGE HENNA—YELLOW	Warm colors but not generally successful for theatre use, save in the treatment of the stadium type of house and theatres of Spanish design, where these are highly effective.
ROSE—	A good color for the smaller houses built on the one-floor plan, but never desirable for the larger theatres with impressive proportions.
DARK GREEN—	A color having no theatrical qualities and one to be avoided in the decoration of theatres, for it has no real place there, except of course to be seen in the occasional shrubs used for decorative purposes.

Showmanship and Interior Decoration

SOON after it was discovered that a theatre, by reason of its impressive architecture and sumptuous furishings, could be capitalized as a co-attraction of the entertainment, enhancing the drawing power of the motion picture and stage shows which it housed, there began a systematic study of the public's reactions to various types of theatre decorations. Specialists in the art of decoration started to experiment in an ambitious endeavor to evolve a method whereby a guiding principle might be applied in this department of "show business" just as it always has been in the arrangement of entertainment programs. In a word, the interior decorators were applying "showmanship" to their art.

After all, there was nothing visionary about the belief that just as certain types of people had a preference for a certain type of show, so might these individual tastes extend to notions as to what was "beautiful" and "artistic" in color schemes and decorations. Accordingly the theatre decorators set out to classify and interpret the public, the theatre and interior decorations each in relation to the other.

Showmanship in conjunction with theatre decoration has carried on where advertisers left off in their investigations regarding attraction value and an answer to the question "what is humanity's favorite color?" For with the former it was a matter of finding out as well what types of people like a certain color, and what colors have the greatest "attraction value" under varying and various conditions—the size of the theatre, its location, the type of show presented in it, the operating policy, the class of people catered to, etc. All these, of course, in addition to the artistic principles which must be observed in successful decorative schemes.

The study of color in theatre decoration has produced an answer to these questions, with the result that there is now in use by Miss Ann Dornin, in charge of theatre decorations for the Loew circuit, what amounts to a "color chart" indicating the schemes to be used under these specific circumstances.

Miss Dornin entered the theatre field as an architect, and during her association with the firm of Thomas Lamb, leading theatre architect, she won distinction in the practice of the profession before turning her talents exclusively to interior decoration. Miss Dornin is still associated with the Lamb firm, but she has been "loaned" to the Loew theatre department to direct interior decoration work in all theatres of the circuit.



Foyer of Loew's Grand, Atlanta. Redecorated to appeal to type of patronage. Blue drapes with gold trimming were used

The colors listed here as desirable for use under the conditions specified are not the result of guess work or personal preferences. Personal preference, despite the fact that it may well indicate good taste, is not necessarily an index to public preference—and public preference is the foundation upon which the whole structure of "showmanship" rests. Nor will "art" serve as a guide, for in theatre decoration, just as in motion pictures and plays, what is "artistic" and what is "popular" are not necessarily one and the same thing.

The reduction of the subject to a formula seems not a little astonishing. But it has been done, and a fair question for the theatre "doctor," diagnosing the case of a theatre which is failing to develop the business expected of it, might well be: "is your color scheme right?" For just as the manager sizes up a neighborhood and a theatre he is to operate and decides "shoot 'em up Westerns are what is wanted here," the theatre decorator may say "strong elemental appeal is needed in the decoration, warm reds and plenty of color must predominate."

There have been many instances where the change of a color scheme to something better suited to the type of theatre and audience catered to have been reflected in box office receipts. The first case was in connection with a medium-sized theatre located in one of the smaller cities. The house, acquired from an independent operator through purchase by the Loew Company, did not flourish under its former management. Yet the policy seemed to be right, the house was modern and in good condition, the method of advertising the shows



View of the proscenium and portion of the auditorium of Loew's State, New Orleans, decorated for "cool effect" with jade green lower walls and orchid drapes

followed sound principles. Under the new regime there was contemplated no decided change as to the type of shows offered, but simply refinements in the operating methods. It was decided to refurnish the theatre before opening it under the Loew banner, and then and there the showmanship of interior decoration proved its worth.

The theatre drew upon a patronage of a rather refined class. People in good financial circumstances, and enjoying educational and social advantages inhabited the neighborhood. The interior of the house originally had been done in a rather garish tone, featuring vivid reds and elaborate furnishings. It was redecorated on an entirely different plan, with a more refined treatment using blues, with a warming note contributed by gold, and furnished with objects in harmony with the scheme. With practically the same program policy, but with this new decoration the theatre reopened to improved business, and the management received, and still receives many compliments upon the attractiveness of the draperies and such furnishings as lamps, chairs, etc.

It is a well-known fact that color, which plays an important part upon the emotions—its appeal is emotional and not intellectual—and has the power to attract attention, to cheer and animate, or quiet and subdue, can be made to build up a suitable atmosphere for any situation. The theatre must be beautiful as well as entertaining. But ideas of beauty vary, and that there is a relation between the tastes regarding picture entertainment and color values is the point at which these experiments by Miss Dornin had their beginning.

The warm, or irritating colors—red, orange, yellow—proved the most successful in cases where the community drawn upon was made up mainly of the more primitive classes, while the cool or restful colors, such as blue, green, violet, made the greatest appeal in the more refined neighborhoods. However, there are other considerations. The size of the house, for one thing, the climate, for another, and there is always, of course, the design of the theatre itself to be consulted.

Since at a distance colors become modified and outlines become softened, the vivid colors lose some of their brilliance in the large houses. Moreover, since the large downtown theatre in a large city caters to all classes, the most desirable colors for use in these houses are the reds, bright gold, deep blue and related colors. Red, of course, is the most generally liked color, though psychologists appear to have established the fact that most women like red, while the male preference is for blue.

Below—a corner in the ladies' room of the State, New Orleans. Wall and ceiling drapery is of natural pongee with fringing of red



Blue, owing to its bad action under artificial light, especially in the lighter phases of the color, must be used very carefully in theatre decoration. The dark, bright blues take artificial light better than the other shades, and are the choice where this color is demanded.

Pale blue, sky, and turquoise blue, are suitable for treatment in theatres catering to the more refined patronage. It is a cold color and requires something to give it more feeling, gold trimming being especially successful for combination with it.

Rose has been found to be a good color for the smaller houses—theatres built on the one floor plan, but it is never desirable in the larger theatres with impressive proportions.

So the "color card"—which is printed here and which was evolved by Miss Dornin—goes on to give the key to "showmanship" in theatre decoration.

Naturally, the scheme must observe the principles of interior decoration as an art. There must be style, which, of course, is something individual to the decorator. Like everything else, decoration may be studied, but style is a person's own expression, not usually of what has been learned, but of what is in the person because of that learning. The scheme must not violate the rules prescribed by the design of the theatre itself, but "showmanship" may be consulted in the effort to harmonize this with public preference on the basis of compromise.

Above all things, Miss Dornin says, there must be some thought behind the decorative scheme. There is the case of the Loew's State Theatre in Norfolk, by illustration of this "thought." The people of Norfolk pride themselves on their Colonial traditions, and the popular taste naturally runs toward furniture of that period. Accord-



The stage and proscenium boxes at Loew's Grand, in the Bronx. Red drapery is used under proscenium arch and over boxes

ingly when Miss Dornin planned the decoration of the theatre she aimed directly at this popular fancy. The ladies' room was furnished with Colonial objects, pieces purchased in the town. Wallpaper with a ship design, harmonious with an environment of a seaport, was used in the treatment of the walls. The State has proved an eminent success from the standpoint of decoration because of the thought which was the guiding principle of the scheme.

Another case of redecoration on a plan to meet the fancy of the people catered to is that of the Grand Theatre in Atlanta. The house was taken over by the Loew circuit and minor changes were made. The lobby, somewhat crude in design, was entirely unsuited to the purpose of appealing to the type of people drawn upon. The patronage is of a high class and the lobby lacked the note of warmth and quality necessary to make it appeal. Some of the coldness was taken out when a large rug was laid over the tile flooring of the lobby. Blue was used in draperies over the doors leading to the auditorium and the ladies' room. A floor lamp and a few chairs, gold trimming for the blue drapes, and amber lights in the crystal chandeliers added tone and warmth. Another bad feature was the brass railing used to divide the lobby at the door entering near the stairway to the balcony. The railing was removed, and in its place a very heavy divan table was used with a chain, velvet covered, from the corner of the table to the doorway.

Decorations in the auditorium are handled with great care to avoid competition as it were with the stage or screen. The stage is the focal point of the auditorium, and there the color scheme reaches its climax.

Warmth is a factor which must be achieved in all these decorations. Even in theatres in Southern cities the cool effects desired in order to achieve a successful atmosphere for entertainment must be enlivened by warmer notes in the stage drapes and the lighting fixtures. It is the rule always to use the warm colors in lighting fixtures, chandeliers and wall brackets as well as lamps.

One of the most successful decorative schemes for a Loew theatre in a Southern city is that which was designed for the State in New Orleans. Here the cool effect was gained by the use of a jade green treatment of the walls—the lower portion that is, since the ceiling and upper walls require a lighter treatment under all conditions. But the jade green color dominated the auditorium with orchid drapes used in the proscenium arch and over the stage boxes. The chandeliers were fitted with flame colored lamps. The ladies' room was draped in pongee silk—natural color—with a rose fringing to brighten and add feeling, while another portion of this lounge was done in light blue, the lights in all instances being flame color.

With certain modifications, necessitated by such factors as the design of the theatre and artistic principles governing the use of color in decoration, the "color card" which has been evolved may be employed as a reliable guide for the theatre decorator. It has proved out in many practical applications in theatres and marks another advance in the development of "showmanship" in theatre design.





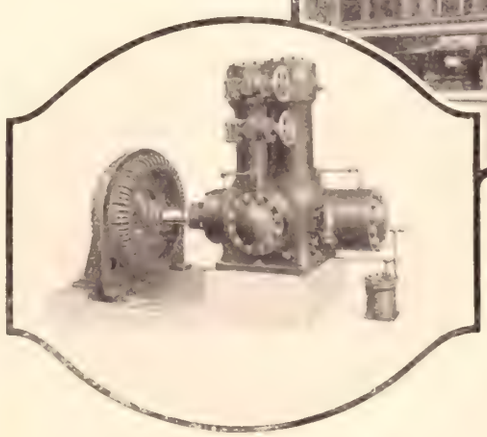
Left. Lounge at Loew's Grand. Red and fawn color—originating in the lion's skin covering center table—are the dominating hues of the decorations

Right. The ladies' room at Loew's State Theatre, Norfolk. The scheme features colonial pieces purchased in that city, with appeal to local taste

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Air Cooling & Purifying Systems *for* Theatres

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The "YORK" carbon dioxide unit, direct connected to synchronous motor. Quiet and odorless in operation, requires limited installation space, and all moving parts are readily accessible.

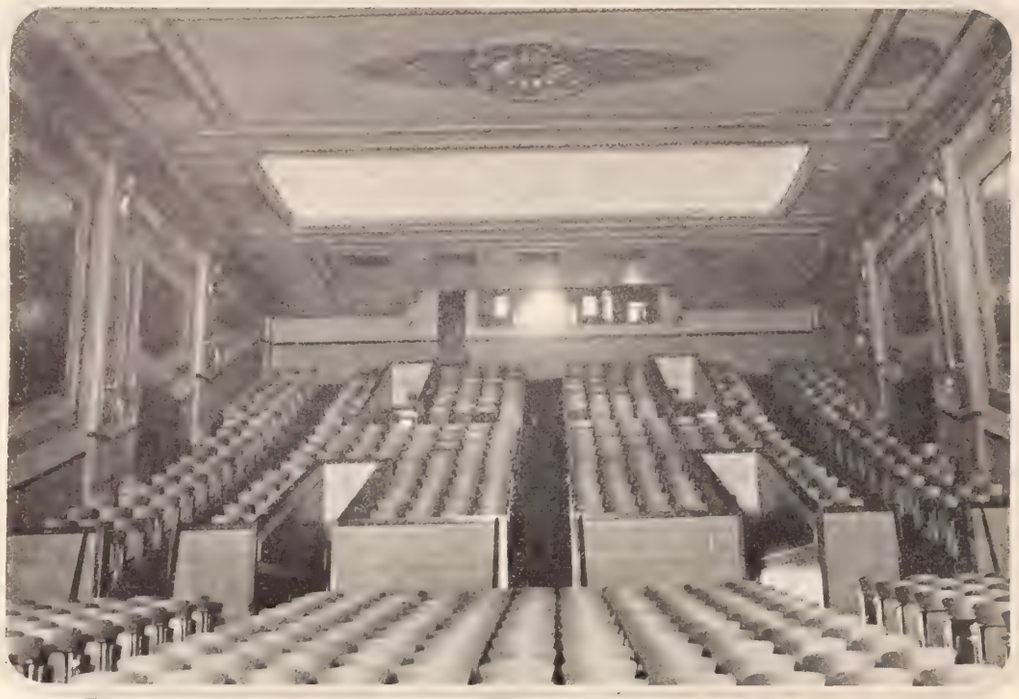
The "EARLE"
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EDISON MAZDA LAMPS

GENERAL ELECTRIC

Organ Showmanship on the Crawford Plan

By E. G. Johnston

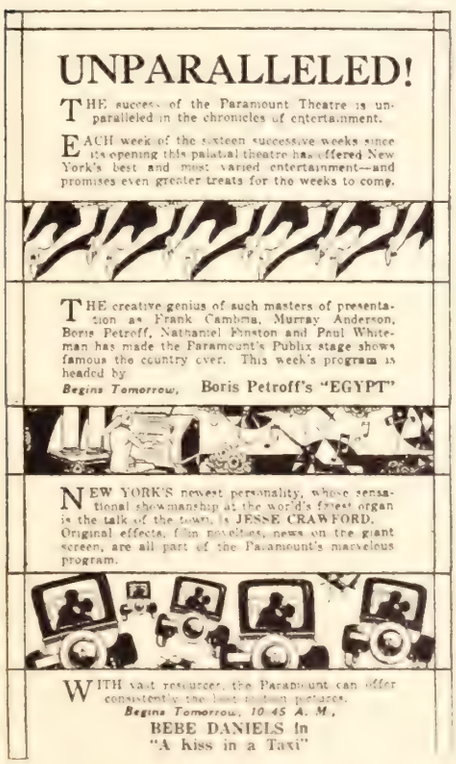
ANY passer-by on Broadway in the vicinity of Times Square cannot help but notice the handsome marquee that adorns the main entrance of the Paramount Theatre. It performs its usual function: that of telling a theatregoing public of the feature attractions offered for the week at that big playhouse.

Ever since this theatre's premiere, one of the most colorful affairs that ever took place along the Rialto, another billing in addition to that of the feature picture has appeared in brightly illuminated white letters. And it is that name which we propose to tell you of—and why Publix saw fit to put it there.

Back several years ago in the city of Spokane, Wash., a young fellow in his early 'teens, by name Jesse Crawford, queried to himself: "What is the shortest route to Broadway and fame?"

This young man was a musician, and a pretty good one, even at the age of 14, for he had what is called "an ear for music"—that "IT" of color and tone, and akin to that indescribable something which Elinor Glynn uses for a theme in her latest photoplay, denoting a very particular flair for music, sex appeal, a judge of good liquor, or what have you.

A piano at this time claimed this young fellow's undivided attention. Next, he turned to the task of conquering the intricacies of an organ. He had no musical education beyond that "It" which we have already mentioned and perhaps the fact that he had not at that period of his career studied compositions of the old masters.



accounts in a large way for his present position as organist of the Paramount Theatre. For there he came after being associated with some of the leading showmen of the Northwest, the Pacific Coast and the Middle West. The Chicago Theatre, Chicago, was his last stop en route to Broadway.

Now let us see just why Publix officials saw fit to engage the services of this musician at a salary which probably exceeds



that of any organist in this country, or anywhere in the world; why they gave him permission to co-operate with a leading organ manufacturer in the building of a new instrument with carte blanche as far as expense was concerned; why, after the instrument was installed, they put his name up on the marquee and also played it up in newspaper advertisements, and why from eight to fifteen minutes of each day's program is devoted to a rendition from the organ.

Although we propose to go into considerable detail, the foregoing "whys" could be explained in a few words. The answer is this: Jesse Crawford is not only an organist with a world of past experience to draw upon, but he is in addition a showman in every sense of the word. Showman or salesman, call it whatever you will, but it is this quality combined with his musical technique that enables him to put his part of the program over. That knowledge of knowing just what to feed his audience, how to start, when to stop and how to stop.

As in all numbers, be they musical ones such as Mr. Crawford's or of the vaudeville stage, the art of knowing how to finish is the fine effort—the coup de grace of the artist. Not that we refer to Mr. Crawford's work in this remark, but many a mediocre act has undeservedly flourished among the



On the left is part of an institutional ad. for the Paramount Theatre, New York. Note method used to feature Jesse Crawford's organ presentations equally with stage show and picture

vaudeville circuits for the simple reason that one good effort was made at the very end of the number. Now, Jesse Crawford's number is good all the way through—but he also sees that a strong finish is made.

The main reason for the above is explained by Mr. Crawford in this way:

"In the audience there may be, and probably is a percentage who may not be particularly inclined toward an organ number, or who really cannot appreciate the amount of time necessary to prepare an orchestration of this nature. Certain fine points caught by music lovers, go completely over the former's heads. Well, I'll at least send them out of the house thinking: "Gosh! that's some powerful organ."

The big factor in the successful arrangement of an organ number calculated to impress the average audience is the careful "blending of effects and tonal color," according to Maestro Crawford.

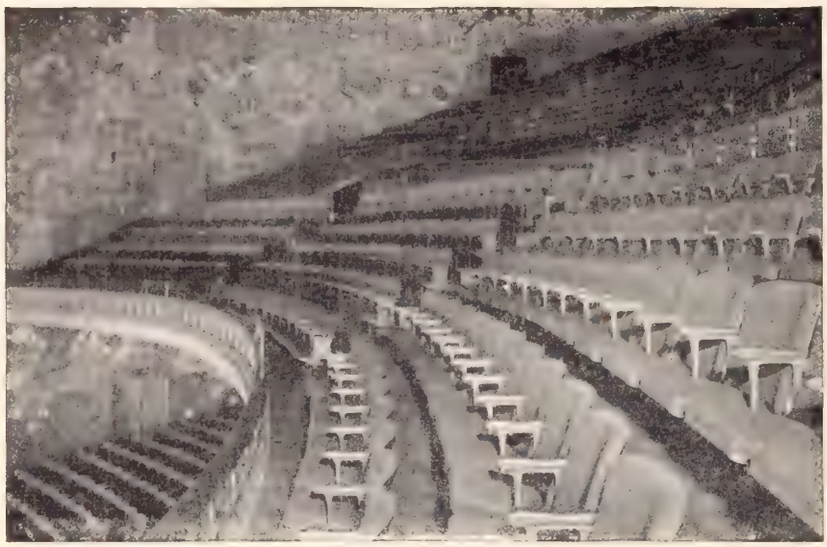
As previously mentioned, there was a marked absence of any musical education applied during this organist's early years. Lately, however, he has assiduously undertaken to find out most of what there is to know about music.

But, as he will tell you, the very fact that there were no set rules to lead him along certain defined lines of composition, it gave free rein to that "IT" which we have already told you of. There was nothing to hold him down to rendering the more popular melodies along their usually simple lines. This had the result of producing an entirely different arrangement of the different numbers, and at the same time, the original melody had been kept intact. The art of doing this is a gift. It does not come from the pages of musical textbooks.

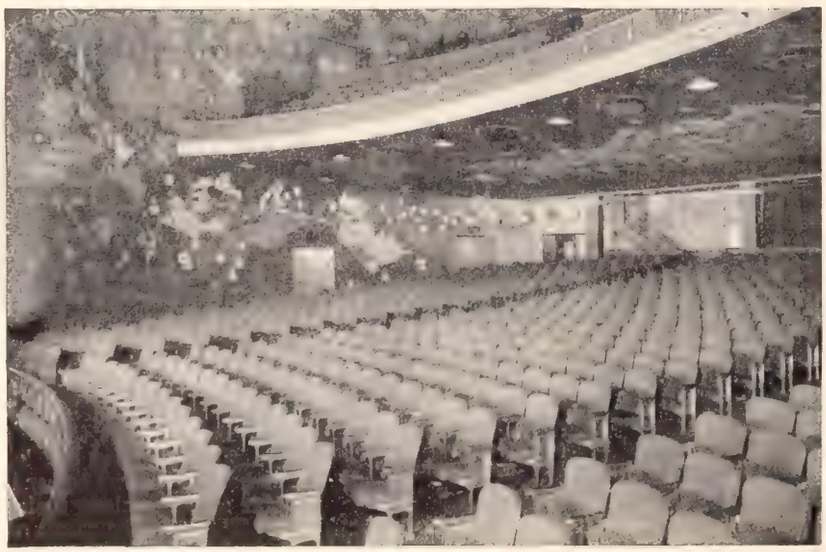
As analogical to the efforts of Mr. Crawford we might mention the arrangements of Teddy Grofe's, head orchestration man for Paul Whiteman and his present group of thirty-one players. If Mr. Grofe did not spend practically all his time striving for something new and different, the popular or jazz numbers would soon become monotonous with their repetition. Other music,

(*Continued on page* 1559)

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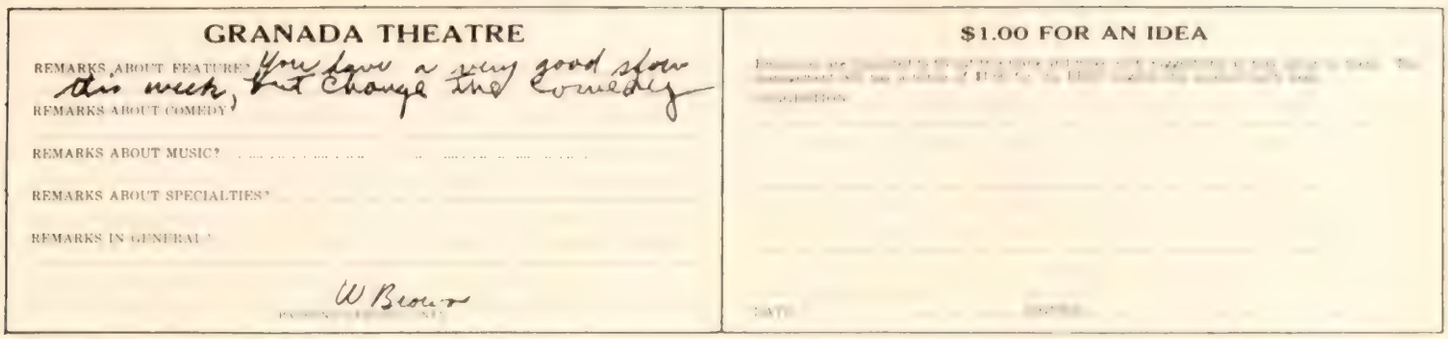
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NEW ROCHELLE Keith's—Loew's
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REMARKS ABOUT MUSIC?

REMARKS ABOUT SPECIALTIES?

REMARKS IN GENERAL?

W Brown

$1.00 FOR AN IDEA

Reproduction of the report card supplied ushers at the Publix theatres in San Francisco. Left is the front for reporting remarks about features, and right the reverse side of the card, providing space for "best ideas"

"Listening In" on Patron Remarks With the Report System

EAVESDROPPING may not be commendable, but it becomes a business virtue—bringing its benefits to patrons and showmen alike—when applied to the public by a theatre management. In a business which has as its creed, "let your patrons be your guide," doesn't it seem expedient and justifiable to "listen in" on what the public has to say about the show, the theatre, the decorations, prices, orchestra, etc.? And Eavesdropping on the public is a form of occupation now in practice among the Publix theatre managers in San Francisco.

They have installed a regular and efficient system, a machine which uses the ushers, cashiers, doormen and others on the house staff, as human dictaphones. And they have gained many a valuable tip on how to improve not only their shows, but their lobby decorations, newspaper advertising and even a tip came over the wire in this way to boost the price of admission, which was done and which worked beautifully for everybody.

The system is worked in this way:

Printed report slips, providing space for remarks about the feature, comedy, music, specialties and "remarks in general" are distributed to ushers, cashiers and doormen. The slip also includes, on its reverse side, a space for "best ideas," to be suggested by the employees and the best of which are accepted and paid for at the rate of one dollar each.

The "reports" however, are merely verbatim remarks made by patrons and overheard by the employes.

"The ushers and usherettes," General Manager Edward B. Baron, of the Publix theatres in San Francisco, explained, "are given pencils and a good supply of these slips when they go on duty.

Instructions to Employes

"We expect to receive reports from all of them, but there is no pressure brought to bear, for there is strict avoidance of anything that would induce an employe to obviously eavesdrop on conversations between patrons. Those remarks which can be overheard without any aggressive 'listening in' are the ones which the staff members are supposed to pass on to the management.

"We demand of the ushers and usherettes that the reports be accurate and true, as we do not care for merely reports that are made up and not truthful. Our house managers and other executives watch the attitude of the ushers to see whether or not they are sincere. Any indication that an employe is not sincere in this part of his or her work, brings a reprimand and instructions to exercise more diligence and watch for genuine reports.

"Occasionally ushers will develop the idea that they can advance themselves by turning in a large number of reports and in the effort to do this make up many 'remarks' to turn in. But they soon find that this doesn't work, for we watch not only for that but also to see whether any of them are prejudiced to or against the feature or other unit on the bill. Entire absence of bias is demanded, and it is remarkable how sincere our employes are in this work.

"The ushers are not permitted to make out their slips where the patrons may observe them writing down the audible comments. In most cases these remarks are committed to memory and jotted down on the slips when the employe returns to the dressing-rooms."

How Reports Are Written

The men and girls employed at the Publix theatres in San Francisco make the several reports each day and turn them in to the men in control, who are guided by the opinions of the patrons of the theatres in the selection of other pictures and often the musical leaders judge their pieces for the future from these report slips.

The ushers and usherettes and all who sign these report slips can tell the other one what they wrote on their slips and presented to the management, but they are not supposed to exchange ideas beforehand, for if this were done, it is said, truthful ideas would not be given and the management could not really tell how many favored or disliked a picture, specialty, presentation act or musical piece. Nor could it be discovered, as an example, what is thought of a certain uniform, lobby display or the looks of the theatre in general.

It was pointed out to the writer that even costumes were decided upon by these report slips and lobby displays, in many cases, were copied after what the patrons said to their friends after seeing a lobby.

One of the advertising men of one of the local Publix theatres said: "Many of my ideas for advertising are taken from these reports. My reason for stating this is that some patrons of the theatres often say, 'I thought from what the advertisement stated it would be a bigger and better picture than we saw,' or the report may be that they didn't expect such a good picture, only coming to hear the music or see the comedy as the advertisement did not give it justice. This all helps me in writing my advertisements and telling me just what appeals to the public, what they expect and what they look at our advertisements for."

Value to Theatre Executives

Besides helping the advertising man, the house manager, the executives in the selection of pictures, the musician and the producer of the presentation acts, in one case a report on a slip gave an architect an idea for the fixing up of the lobby.

It happened in this way. A report was made in one of the dailies that a certain theatre's lobby was to be cleaned and fixed up that season. A progressive young usher heard the patron, who was leaving the theatre that night after witnessing a picture remark: "I see by the paper this lobby is to be fixed up again. Well they certainly should fix it, even though they seem to keep it nice and clean, it would be much more comfortable if they would have velvet covered brass or steel bars which the patrons could take a hold of, not lean on, but just take a hold of, while they were waiting to enter the theatre. The plain brass ones often are cold, I think, and makes one feel uncomfortable." This report was given the architect, who followed the suggestion.

The girl at the box office often hears the ticket purchaser say something of interest. In one case the price of the tickets were lowered when one of the girls reported that some of the purchasers were surprised the price was made so high. Box office reports also fell off and after a month or so the management thought to revert to the old price at which time, slowly but surely, the crowd returned. At another time a girl reported some saying: "My but this is a wonderful show for this price." This was said several times and the management, although receiving crowds, was making no money. Consequently the manager, who appealed to a selected crowd thought he

(Continued on page 1580)



THE WORLD'S LARGEST

WARD LEONARD DIMMERS

Ward Leonard Vitrohm Resistance and Reactance Dimmers control

750,000 watts

of lamp load in the New Roxy Theatre.

This Ward Leonard controlled load is the equivalent of the light and power used by a city of a quarter million.

Roxy (S. L. Rothafel) gave full scope to his imagination and creative ability in designing the new Roxy Theatre in New York City.

The theatre seats over 6200 people. Acoustics, method of projection, ventilation and service are the perfected results of research and long experience.

The completeness of these details make description of the Roxy Theatre difficult even in superlatives.

Much of Roxy's success as a showman depends upon his unique and superb methods of program presentation. Lighting—accurately controlled—is depended upon for these effects.

The dimmers chosen for the control of house and stage lighting are Ward Leonard Vitrohm Resistance and Reactance types.

More than a quarter of a century's manufacturing experience is back of the Vitrohm Dimmer.

It was chosen by Roxy—as by thousands of others—for the accurate, complete control of lighting it affords. *More than 400 large installations of Vitrohm Dimmers have been made in the past two years.*

In all installations—large or small—the services of Ward Leonard engineers are at your disposal for the solution of your lighting control problems.

Vitrohm dimmers—used in the world's great theatres

Ward Leonard Electric Company

37-41 South Street Mount Vernon, N. Y.

7335-2

How a Theatre Was Put on "The Beaten Track"

A Street Boom Made a Poor Location Good

By J. Roland Durvall

THIS is written in hope it will inspire to action those who bemoan the fact their theatre stands just off the beaten track.

The Palace Theatre, Indianapolis, is a splendid example. The theatre was built seven years ago on Pennsylvania Street, adjacent to a very busy and successful thoroughfare that was flanked by the city's biggest business institutions. But Pennsylvania had never inherited the commercial activity of its neighbor. All the booms that had ever been started for the street had sputtered for a time like so many fire crackers and died away.

Then the white stone structure to house the Palace Theatre got under way. This created an atmosphere of expectancy. A 3,000-seat theatre would bring crowds; business along the street would profit.

The theatre had an auspicious opening. For three days the populace stormed its doors. Then business dwindled. When Herb Jennings took over the reins two years later, perhaps a hundred people constituted the average daily matinee. Merchants along Pennsylvania Street had long forgotten the early enthusiasm that hinged on the theatre's erection.

During those first two years in Indianapolis Mr. Jennings had checked all the successful business thoroughfares. Less than five per cent of the shopping crowds passed the Palace doors. But the hard thing was to find definite and well-grounded reasons why.

Jennings spent several weeks among Pennsylvania Street merchants talking over their past failures in booming the street. All admitted small sales were due to the lack of "shoppers." They admitted defeat by calling attention to darkened show windows at night. Why pay expensive window trimmers and light bills when so few pass by to look? To all he put the direct question: "What is the matter with Pennsylvania Street?" Nearly everyone answered, "Lack of interest."

Feeling he had now reached rock bottom, he arranged a well-defined program, and went from door to door explaining his idea that showmanship and salesmanship were identical. He met much opposition from deep-seated pessimism, padlocked pocketbooks which had suffered much in past booms, and a chorus of, "It can't be done."

But it was done. And here is how.

After the merchants had been given sales and pep talks individually, Mr. Jennings rallied about himself three merchants who had "seen the vision" of a Pennsylvania Street Merchant's Association and were themselves enthusiastic. For a week, impromptu meetings were held in his office daily.

He built interest among the "doubting Thomases" by giving them action. He sent daily telegrams to heads of the sixty-six different business firms established in the two blocks neighboring his theatre, urging their attendance at a mass meeting. To all appearances these telegrams were legitimate.. In reality the service was donated by the telegraph company, which was glad to use this means to advertise its service.

Then as a master stroke of advance preparation, Jennings sent out the three Enthusiasts which he had allied to his cause. They carried on a two-day telephone, letter and personal visit campaign, penciling in names of prospective members.

A mass meeting was called. Temporary officers were elected, a campaign of constructive publicity decided upon and a working fund of $1,350 created by assessing each firm $25. And so the Pennsylvania Business Association came into being.

Dark Pennsylvania Street, shunned at night by window shoppers because it had nothing to offer, suddenly blazed with lights. By mutual agreement every store window remained lighted till 9:30 at night. Electrical display signs that had long hung useless were located anew. One of the other business establishments caught the spirit and by the end of the year twenty-nine electrical displays blazed forth on a street where formerly only two theatre signs had burned against a murky sky.

However, there were seven empty storerooms within the two blocks whose unlighted windows now stood out like great sores. Three stores and two-thirds of a building had been vacant for nearly a year. The Association asked permission of the owners to use the windows for merchandise displays, the Palace Theatre using one to advertise its shows. The local light company was asked to furnish free lighting service for the windows. They assisted, anxious to aid in renting the stores so that they might derive revenue therefrom.

The city was sold on an idea for new street lights, Pennsylvania Street profiting by changing their single standard 6,000 lumens lights for double standard 15,000 lumens, making the street bright as day.

While this was going on, the Association was busy interesting the merchants in painting or otherwise brightening up.

Don't think all these signs of life did not attract attention. So many advertising solicitors, novelty salesmen, stunt men and the like made themselves known during the first month that a committee on "Advertising" was created to pass judgment on all propositions offered.

At Mr. Jennings suggestion, every merchant advertising through the press devoted two square inches of space—usually at the bottom of his ad—to the Association's slogan and seal, "Shop on Pennsylvania Street."

(Continued on page 156)

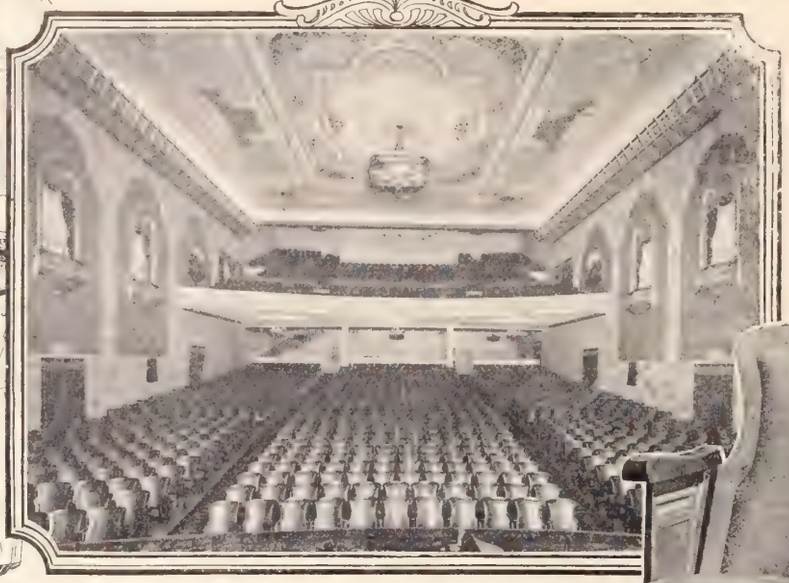


Before and After

single standard street signs and indications of stagnation. On right center may be seen wake way for the Palace Theatre. Photo on sylvania Street as it appeared before the association organizings put through the plan of "more and bet-







101 YEARS OF MANUFACTURING EXPERIENCE



Interior of the new Rivera Theatre, San Francisco, Calif., showing the installation of our Chair No. 437

A COMFORTABLE CHAIR AT A REASONABLE PRICE

THE Golden States Theatre Corporation sought a good-looking, comfortable theatre seat at a reasonable price. After an exhaustive study of theatre chair values, this successful Pacific Coast exhibitor selected our No. 437 (shown above) for the beautiful new Rivera Theatre in San Francisco.

The 437 has a restfully pitched back, a durable, comfortable spring seat, and an aisle standard that lends dignity and impressiveness to any showhouse. We will be glad to tell you more about this chair, one of the fastest selling seats in the Heywood-Wakefield line.



Send for your copy of our new booklet "Heywood-Wakefield Seats the Roxy." This interesting pamphlet illustrates and describes in detail the Heywood-Wakefield seating in the Roxy Theatre, New York City.

Heywood-Wakefield

REG. U.S. PAT. OFF.

Baltimore, Maryland	113 West Conway St.	Los Angeles, California	801 East 7th St.
Boston 45, Massachusetts	Winter Hill	New York, New York	516 West 34th St.
Display Floor, 174 Portland St.		Philadelphia, Pennsylvania	244 South 5th St.
Buffalo, New York	Wells and Carroll Sts.	Portland, Oregon	148 North 10th St.
Chicago, Illinois	2653 Arthington St.	San Francisco, California	737 Howard St.
Display Floor, 439 Railway Exchange Bldg.		St. Louis, Missouri	6th and O'Fallon Sts.
Kansas City, Missouri	1310 West 8th St.		

IN the first article of this series information will be given concerning the various types of incandescent lamps available for theatre lighting service. These lamps are the sources of light—they are the raw materials which go to make the finished product, illumination. In other words, the light from these lamps must be so controlled or so modified as to give the effect desired from the lighting. But what is, in general, expected from a lighting installation?

The two prime essentials of any lighting installation are quantity and quality of resulting illumination. There is a great difference between thes two factors; each must be dealt with sparately and both are equally important. The quantity element, of course, indicates that first of all there must be a sufficient amount of light in any interior to produce the desired result, and the quality element that this amount of light which is made available must be redirected, diffused, and possibly toned as the occasion demands to produce the particular effect desired.

In order to control the light in such a way as to obtain the proper quantity and quality, accessory equipment must be used. Reflectors or glassware should be provided in order to accomplish a number of purposes which must be accomplished if the lighting is to be satisfactory.

Reflectors Used in Light Control

By A. B. ODAY
Engineering Dept. Edison Lamp Works of General Electric Co.

SOME of the most important functions of lighting equipment may be briefly enumerated and analyzed as follows:

1. Reflection—In order that light may be placed in the positions where it will produce the most effective result, it is necessary that the lighting equipment reflect or redirect the light.

2. Diffusion—By breaking up or scattering the rays of light the apparent brightness of the light source may be reduced, thereby making the light softer and easier on the eye, and also by employing the properties of diffusion, shadows may be eliminated or softened as the occasion demands. This purpose is accomplished through the lighting equipment.

3. Appearance—The ordinary incandescent lamp is not a thing of beauty, and therefore, unless it is accompanied by some decorative accessory, it may not fit into the particular artistic scheme of the interior. Although the inside frosted lamp is attractive in appearance, the chances are that it would harmonize better with its surroundings if equipped with accessories of appropriate design. This function of the lighting equipment—that of improving the appearance of the light—is very important in theatre lighting; and most impressive and beautiful effects can be secured through the judicious choice of lighting fixtures.

4. Protection—In some installations, more particularly those of industrial plants, one function of the lighting accessories is to protect the glass bulb of the lamp. This function, however, is of minor importance and does not apply to a large percentage of lighting installations.

5. Shading—It is a well-known fact that the filament of an incandescent lamp is of a rather high brilliancy and therefore cannot be viewed directly without discomfort to the eye. Proper lighting equipment serves as a shield betwen the eye and the light source, thereby making the lighting installation much more useful and comfortable.

Briefly, reflectors may be divided into two general classes, namely, metal and glass. In the first mentioned type, that is metal, there are three general classifications:

1. Polished metal, of which aluminum and silver are two typical examples. With polished metal reflectors, it is possible to control accurately the resulting distribution of light. It is for this reason that this material is used for headlights, spotlights, projection devices, etc., where the control of light into definite beams is important.

2. Painted metal reflectors, of which aluminum paint or ordinary white paint are typical examples. In general such types of reflectors are relatively inexpensive. The [illegible] is such that it will deteriorate with age or when cleaned, and consequently it is useful for a shorter period than some of the other types.

3. Enamel steel metal reflectors. In this type of reflector a coating of porcelain enamel is applied to a steel form or blank and in most of the commercial types of such equipment an efficient and durable reflecting surface results. Such a reflecting surface does not deteriorate rapidly through the collection of dirt and dust. Neither does it deteriorate due to cleaning.

The second big classification, that of glass reflectors, might be divided into three classes as follows:

1. What are commonly known as opalescent glass reflectors. These are either glass having an infinite number of small white particles which give the glass a milky appearance, or what is known as case glass, which consists of one or more layers of clear glass and white opalescent glass. This type of glass is used generally where diffusion or softening of the light is desired.

2. Mirrored glass reflectors, which consist of a clear glass blank on which a silvered reflecting surface is placed. Types of mirrored reflectors are also available made of silver deposit on copper, the illumination from which is quite comparable to that obtained by mirrored glass. This type of reflector is quite efficient and can be so designed as to control fairly accurately the resultant light distribution. These reflectors are used largely in totally indirect lighting equipment, cove lighting, theatre foot lighting, window lighting, etc.

3. Prismatic glass reflectors, in which the control of light is obtained by the principle of refraction through prisms molded into the glass. Such reflectors are efficient and may be so designed as to provide a fairly accurate control of the light distribution within certain limits.

Another type of reflection, or kind of reflector, which is sometimes employed is that utilizing the composition reflecting surface such as plaster paris. This type, however, is not in general use and there are few commercial types available.

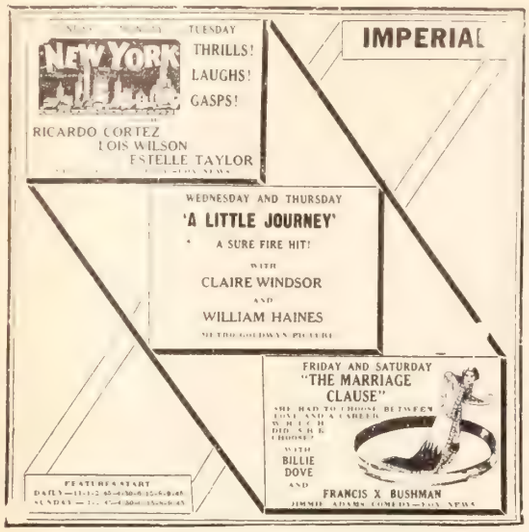
Before passing judgment upon any particular type of reflector of lighting equipment, it is quite desirable that a light distribution curve be studied. These curves show in what direction the light rays are distributed.

The various types of reflectors that are at present on the market and in general use for commercial and industrial interiors may be classified as to their use or class of



[illegible] meter, a convenient instru-

[Continued on page 1568]



Above—3-column ad. for week's attractions at the Imperial, Jacksonville

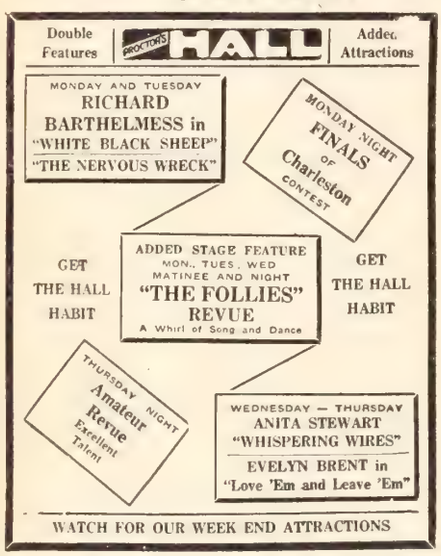


Above—2-column ad. for "Finger Prints" (Warner Bros.) at the State, Pittsburgh

Below—2-column display used by the Strand, Birmingham



Above—3-column ad. featuring "Eagle of the Sea" (First National) at the Imperial, Jacksonville

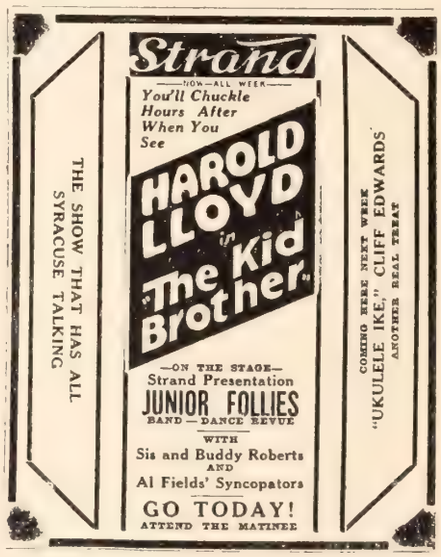


Above—2-column display for "White Black Sheep" (First National) and other attractions at Proctor's Hall, Albany, N. Y.

Below—Interesting ad. for "Eve's Leaves" (P.D.C.) in 2 columns, used for the Strand, Birmingham



Below—3-column display for "Mare Nostrum" (M-G-M) at the Old Mill, Dallas



Above—2-column ad. for "The Kid Brother" (Paramount) at the Strand, Syracuse, N.Y.

Below—2-column ad. for "The Music Master" (Fox) at the Trianon, Birmingham





Display Effects Gained With Type Rules and Borders



Things to Remember When You Build Type Advertisements

By Charles Winchell

St. Paul Advertising Department, Finkelstein & Ruben

TYPE and its uses is a subject that should be uppermost in the mind of every modern showman.

The showman today cannot put a one-sheet in front of his theatre and wait for the crowds to stream in—there are too many competing attractions being sold on a more aggressive and efficient basis for that. He must enter the race and sell his product to the public, and in so doing newspaper ads offer one of the most reliable mediums.

To capture reader interest sufficiently to let the sales message get across, the ad must, first of all, be attractive. And to be attractive it must be neat. To achieve neatness, a study of type is required.

In the St. Paul Finkelstein & Ruben advertising department we carry on a continued course of study in type and its various uses. The foremen on the ad alleys of our papers are our friends. Once each week they drop into our offices and talk type with us.

Naturally we gain many useful ideas from these men, which, coupled with our own result in type ads that have caused comment by advertising men, particularly, of course, men in the theatre advertising field.

A glance at the reproductions printed on this page will show you that the F. & R. advertising department combines type with art work rather effectively.

It will be noted that the majority of the ads contain press book mats or cuts, the results being almost equal to hand-drawn ads. This method, when practical, has as its main virtue the saving of artist's time and the cost of engraving.

There are a few simple rules—which perhaps because of their very simplicity are often overlooked—the observance of which goes a long way toward making for the success of type ads.

First among these is the rule to draw your layout the way you expect to see it in the paper. That is, instead of drawing up a three-column ten-inch ad and ordering the printer to reduce it to a two-column five, draw the original in a two-column five-inch space.

This way will give you a better conception of how your ad is going to look in the paper, and it will be much easier for the printer to follow instructions. The printer, if so instructed, will follow your copy as nearly as possible, using type about the same size as your lettering.

Your layout, or the copy from which the printer works, is the foundation of a type ad. This must be neat and clean and lettered as clearly as possible.

Do not attempt to use fancy types such as Old English. You are endeavoring to make the public read your ads and the plainer the type, the easier it is to read.

The type matter within the ad, whether the main body is hand-drawn or type, is very important. Too much type will kill the best of hand-drawn ads.

Leave plenty of white space in the ad. Set your type light and above all, do not use several lines of caps close together. Your catch or selling line of the copy should be in caps bold. The descriptive matter under it should be set in caps and lower case.

It pays to indent a border. The white space thus left around an ad tends to lift it out of the page to meet the eye.

Boxes inside the ad, or breaking through the border are very effective for selling added attractions, when they are properly used. In most instances a light box is the most appealing to the eye. Heavy boxes tend to detract from the eye-catching qualities of the ad.

You will note in the single column groups that the borders and box shapes on all of the ads are the same. That is what attracts the eye. The very sameness of each box is the factor responsible for giving the group "flash."

Which leads to this point. Don't overdo your type work or borders. Simplicity is what makes the type ad stand out. And don't forget the white space.

Illustrated is a large group ad. Note that the entire background is composed of ad alley borders. The same is true of the other one-column ads shown. These formed striking layouts in the paper.

In the small groups of this nature we find that it pays to use a very light background composed of hairline rules. In the larger groups the backgrounds must be slightly heavier in order to bear up under the bigger ads.

(Continued on Page 1596)

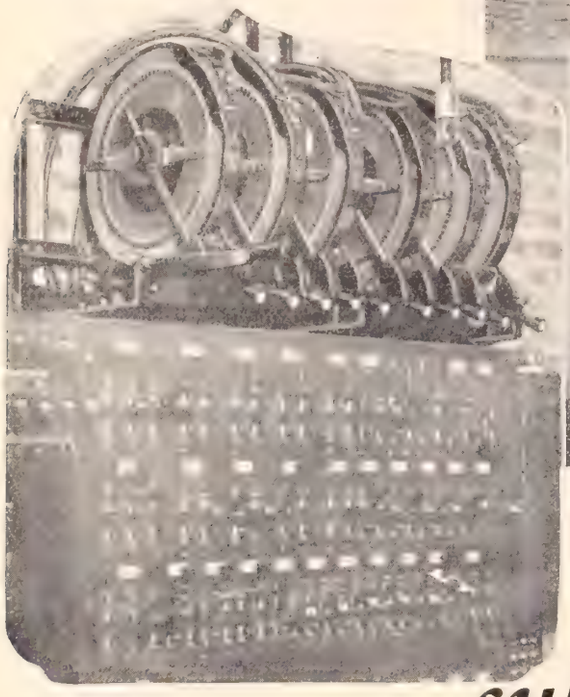


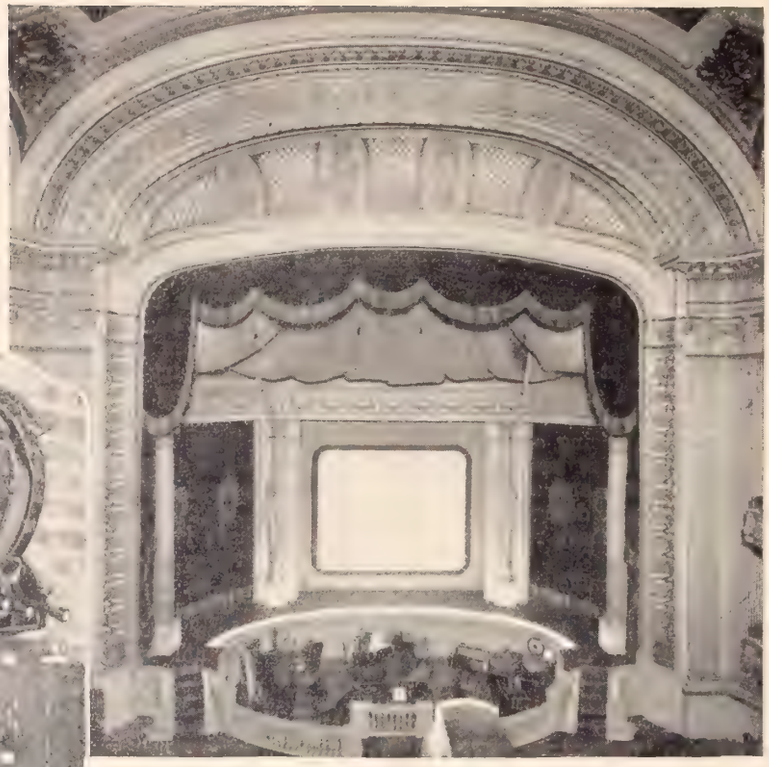


groups, illustrating value of uniformity in use of rules for separate boxes. Above, an ad. for play effects gained by indenting the border. Right, a large group, the background is formed of ad. alley borders.



C-H Simplicity Lighting Dimmers





C-H *"Simplicity" Dimmers are used in Finkelstein and Ruben's Capitol Theater of St. Paul, Minn.*

"Stars" can't substitute for lights~

"NAMES" alone won't crowd your theater—consistently. Competing houses have the same choice of films as you. The crowds go where good films are presented better and C-H "Simplicity" Dimmers can help make that theater yours.

C-H Simplicity Dimmers provide what movie goers desire—lighting effects which produce that restful, care-erasing atmosphere which no film alone can give.

Exclusive, superior features of C-H "Simplicity" Dimmers guarantee flickerless fading and crescendo of lights. Every desired color blend is easily produced. Technical perfection assures convenient operation and instant responsiveness. Durable, too. C-H Dimmer installations have given over 20 years of continuous and expenseless service.

Consult your architect and electrical engineer or write us for complete information.

Superior features of C-H Simplicity Dimmers

There is no overlapping of contacts—110 steps providing velvet-smooth fading from full brilliancy to black out. Low ratio rack and pinion drive further guarantees smooth operation by eliminating back lash.

C-H Dimmers won't burn out or overheat on continuous service. Soapstone bases have high heat absorption and insulating qualities. Cophite self-lubricating, long-life contact brushes are used.

Universally adaptable to all theaters regardless of size or scheme of interior decoration.



Write for the booklet "Illumination Control for the Modern Theater". It explains how C-H Simplicity Dimmers will boost your box-office receipts—lists by names and addresses over 800 theaters using C-H Dimmers, including most of the largest, newest and best in the country.

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1268 St. Paul Avenue
MILWAUKEE, WISCONSIN

CUTLER HAMMER

Perfect Illumination Control for the Modern Theater

New And Improved Equipment

A Review of the Latest Developments in Theatre Engineering

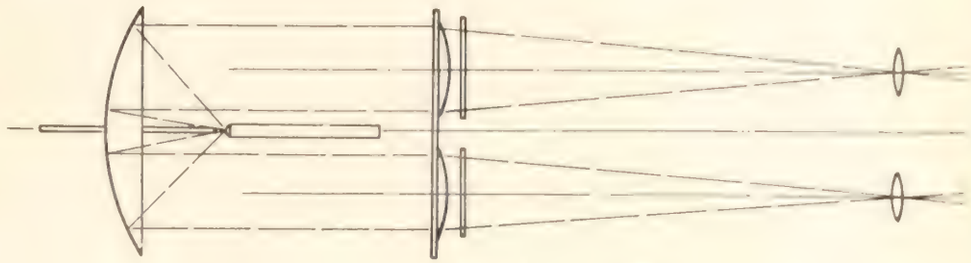
THE successful application of the reflector arc principle to motion picture projection has naturally acted as a powerful incentive for manufacturers to extend the same optic system, modified to suit the conditions, to other types of projection apparatus.

Reports have been current for some time concerning the imminent availability of a mirror arc dissolving stereopticon lantern by means of which the double optic system required for such work would be supplied with light from a single 25 or 30 ampere arc operating in conjunction with a concave mirror in a manner similar to those now employed in stereopticon attachments on existing reflector arc equipments for motion picture projection.

It was generally known that a number of equipment manufacturers, notably those producing reflector arc units, were busily engaged in experimenting with such a stereopticon device, but it was only recently that a lantern of this type was made available for general theatre use.

The equipment as it now stands is really an extension of the single stereopticon attachment ordinarily provided as a part of the mirror arc unit used for projecting moving pictures, in that two condenser lenses and slide carriers, placed side by side, and two projection lenses are used instead of the customary single lenses (condenser and projection).

A diagrammatic representation of this unit is shown in Fig. 1, where it will be seen that a departure from the ordinary method of mounting the two systems, one above the other, is used and the two systems are placed side by side.



Converting to the Light Ray

A parabolic reflector is used for the primary interception of light from the low amperage arc and this light is then transferred horizontally to suitable long focal length single condenser lenses placed on opposite sides of the horizontal carbons.

While passing through, and illuminating the slide, the light striking each condenser lens is then converged to a focus inside of the respective projection lenses which are attached to a supporting rod mounted on the left side of the motion picture projection head—on which the device is used.

In effect, the entire system represents an extension, in modified form, of the reflector arc principally used for "movie" projection wherein a parabolic reflector provides an approximately parallel beam of light to a long focal length condenser which, in turn, focuses the beam in the form of a small "spot" of a size sufficient to cover the aperture of the picture projector.

By dividing the light so intercepted by the 8 in. dia. single condenser among two smaller 5 in. dia. condensers of the same type, two separate light beams are made available for the independent projection of lantern slides.

There seems to be some question of the convenience in operation resulting from mounting the two optic systems in a horizontal manner rather than the commonly used vertical mounting as it is necessary to reach across one system when loading the slide carrier farthest from the projectionist.

In view of the newness of the device, however, operating details such as that pointed out will undoubtedly be smoothed out later after the equipment has been applied to practical service.

The optical and physical aspects of the high intensity arc now seem to be passing through the same transformation stages that occurred in the case of the ordinary arc lamp before the reflector arc system was applied to the last named source.

Higher Currents Used

In an effort to obtain still higher intensities of screen illumination, theatres are resorting to still higher currents and correspondingly larger sizes of positive electrodes for pressing the high intensity lamp to the limit.

When originally applied to motion picture projection, the high intensity arc was available in three distinct sizes, or capacities, as follows: a 50 ampere lamp for relatively small theatres; a 75 ampere lamp for houses of moderate size; and a 120 ampere lamp for the large, de luxe theatre, which requires, due to its long projection distance, a source capable of providing a suitable intensity of screen illumination.

For some time past, a 16 mm. positive electrode using 150 amperes, has been available for those houses which required still higher intensities, or where it was necessary to offset still greater projections and increased breadth of house.

In the reach for higher screen intensities, the larger sizes of high intensity lamps have been used to the practical exclusion of the smaller 50 and 75 ampere sizes, so that high currents, with their correspondingly heavier current carrying equipments are the rule.

Optic System Employed

The use of such high currents, naturally, is looked upon as an inconvenience which had to be accepted for want of a better substitute and the same considerations which prompted the successful efforts to apply the high efficient reflector arc principle to the ordinary arc in order to bring the current value down to a convenient value are now acting to spur equipment manufacturers to apply the same optic system to the high intensity source.

A virtual substitution of one source for another in this type of lamp, however, is [illegible] theatres have proved, so that major changes in mechanical design are considered necessary in order to effect a proper solution to the problem.

The horizontal set of carbons, so favorable to the mirror arc system, is retained in this new lamp as produced and demonstrated in theatres by one manufacturer.

Rotation of the positive electrode, which is necessary in the present lamp due to the unsymmetrical crater burning as a result of placing the carbons at a sharp angle with each other, is not considered necessary when the electrodes are mounted in accurate horizontal fashion since there is then no pronounced tendency for the crater to burn in any other than a circular form.

A troublesome point, however, has been the extreme "penciling," or spindling of the positive member when efforts are made to eliminate the sliding shoe contact used in the old lamp for leading current into the positive electrode at a point just behind the crater for the purpose of avoiding the "penciling" above referred to. Such a sliding shoe contact, used in reflector arc lamps, would result in shading the light projected from the mirror surface to the aperture and would result in a greater "ghost" than obtained in present forms of reflector arcs using the low intensity carbons.

Elimination of "Ghost"

Successful efforts to evolve a thoroughly satisfactory high intensity reflector arc lamp will result in lowering the currents now used with lamps employing these carbons to a value variously estimated to lie between 40 and 60 amperes, the screen results being comparable to those now obtained with the old lamps operating at 150 amperes.

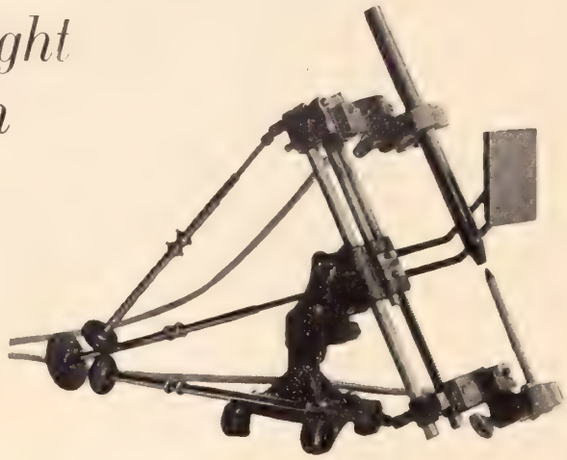
Theoretically, it should be possible, with such an outfit, to triple the total light output now obtained from the reflector arc using old style carbons at 25 amperes, since the ratio of brightness of the two sources is of the order of 3 to 1.

There may be practical considerations which will lower this 3 to 1 ratio of screen illumination with the two sources.

Another item, which, in the perplexity of the manufacturers to evolve a satisfactory lamp, has received but little serious consideration, is the effect on the film should the reflector arc high intensity lamp materially increase the screen illumination above what is now obtained from the old lamp using the same carbons.

No Question About it!

The efficiency of any spot light depends largely on the design and construction of the arc burner . . . .



That is why the arc burner used in the BRENKERT C-14 Spot-Flood Lamp was expressly designed for spotlighting service. Many special processes are employed in its manufacture to insure absolute accuracy. The unequalled results which have distinguished this lamp are convincing evidence of the value of Brenkert specialization.

Precision work assures precise results. With this burner no further attention need be given the carbons after the initial trim. The special rack and pinion insure smooth, easy and precise feeding. The crater burns steady and true, thus maintaining a perfect, clear cut, sharply defined spot for the entire length of the carbon trim.

Perfect Control of Light Source

Control on lower jaw especially fitted to give full side swing of lower carbon for controlling side position of crater.

Triple bearing control on upper jaw to give ample back and forth adjustment of top carbon to permit obtaining true circular spot.

Extra heavy carbon jaws of special heat resisting metal, gripping carbons from side to avoid flame of arc.

Tolerance on sliding parts from five ten-thousandths to fifteen ten-thousandths of an inch.

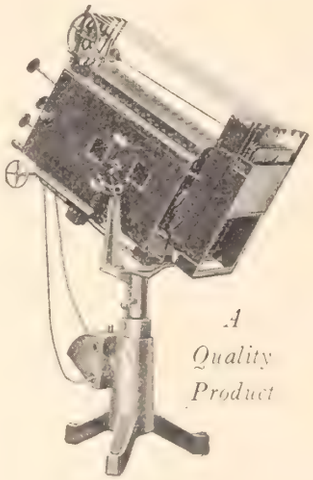
5/8" round steel double bearing guide rods. (Top and bottom bearing especially machined for perfect alignment.)

Smooth Operation Assured

The counterbalanced arc lamp in the new Brenkert C-14 Spot-Flood Lamp remains at any location in the Lamp house without being fastened.

The arc lamp and counterbalance weight are completely equipped with ball bearings to insure their smooth and easy movement back and forth on the guide rods.

Such attention to details characterizes the construction throughout on this lamp and explains why its operation is INSTANTANEOUS.



The C-14 Spot-Flood Lamp
A Brenkert Product

Brenkert

DETROIT, MICH.
7348 St. Aubin Avenue

PROJECTORS and EFFECT LIGHTING DEVICES

Distributed in the United States by National Theatre Supply Company and in Canada by Motion Picture Supply Dealers

It Pays To Look Ahead a Bit When Planning Booths

Harry Rubin Sets an Example for Others to Follow

NEARSIGHTEDNESS unquestionably is the arch enemy of designers of projection rooms in motion picture theatres. And some striking illustrations, which attest to the accuracy of that old gag, "The bigger they come, the harder they fall," are to be found on every hand. For example, one of the latest monstrosities in projection room design is to be seen in no less spectacular setting than that of one of the largest, newest and most expensive theatres in one of our metropolitan cities.

This illustrates that something besides a lavish expenditure of money is required to obtain excellent projection in a motion picture theatre. Indeed, many a theatre owner could save himself a tidy sum if only he would refrain from playing the cards so "close to his chest" and keep a weather eye open for the trend toward future practices. Projecting motion pictures has advanced somewhat beyond the stage where the sole pieces of apparatus in a projection room consist of two lone motion picture machines.

The custom in the so-called de luxe theatres, and in many which are by no means de luxe, is to devote about fifty per cent of the program to the showing of motion pictures and the remaining fifty per cent to prologues and acts.

Where formerly the entire show was given over to the presentation of motion pictures, this now forms only part of the program.

It is not to be doubted that an entirely new form of theatrical entertainment has been thus brought into existence.

It behooves the theatre owner, therefore, to keep his gaze directed to the future and to make proper allowances in the construction of his theatre so as to avail himself of improvements as they appear from time to time.

It is safe to say that the influences of newly appearing devices, affecting in a major way the character of the program, first make themselves felt in the projection room, since this space, with the equipment it houses, constitutes the heart of the entire theatre.

The most recent case in point is Vitaphone.

True enough, the installation of this equipment in theatres called for no extensive changes in the construction of the projection room, but this is more to be considered as good fortune, which may not find repetition in the case of future discoveries.

It may be argued that the particular case of Vitaphone was so abrupt as to application as to give the exhibitors at large but little warning of the impending change, but there has been going on now for the past four or five years a number of changes so gradual as to be imperceptible to all but the most alert.

Their presence seems to be felt only when the sharp knife of competition on the part of the alert ones starts cutting deeply into the box-office receipts.



The Paramount Astoria projection room. At the left of the long view window in the picture is an additional port with space for two extra machines

We have seen any number of such cases and the result is invariably the same—the owner of the house with the dwindling receipts starts scurrying around to pick up spotlamps, stereopticons and effect projectors in an effort to restore the normal state of his bankroll.

It is then that nearsightedness at the time of constructing the theatre gets in its work. The projection room is found to be too small—far too small to contain anything like the desired number of projectors.

And if, by some turn of good fortune, the room should be large enough, a number of other obstacles arise to worry the head of the exhibitor, whose head, by this time, is already one loud buzz.

Where the room is too small, the best and most drastic method is to start knocking down walls, as was done in a large combination vaudeville house in Newark, N.J., where space was found for an effect projector and two large spotlamps by the direct expedient of replacing the old booth with an entirely new projection room.

The sorry case of a projection room in a large Chicago theatre where ample floor space was available for additional equipment should point out to architects the utter futility of "dolling" up the back of the house at the expense of future extensions, since in this case a false wall with decorative archways was placed about five feet in front of the projection room wall proper. The projectors initially installed were placed to shoot their light beams through the regular port openings and then through the arched openings in the false wall, so that this arrangement resulted in grouping the projectors by pairs, one pair to an opening.

Plenty of floor space remained, but was wholly unavailable, since the addition of new projectors meant that a porthole would have to be cut in each of the two walls because the columns between arches naturally coincided with the blank portions of the main wall of the projection room.

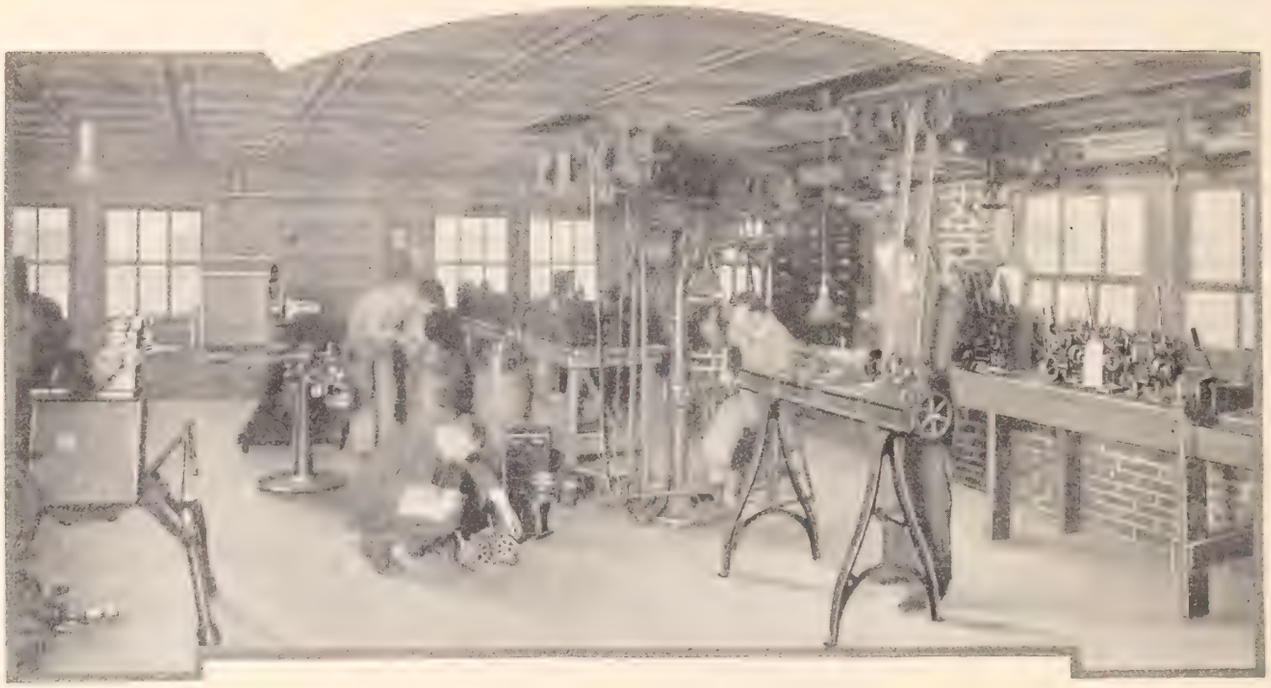
Just why the false wall with arched openings should have been placed where it is, is one of the mysteries which only an architect can solve, as certainly few persons in that particular theatre would ever take the trouble to search out the projection room.

In this matter of providing for future extensions to the projection room, the most sensible thing to do is to follow the practice of Harry Rubin, who was responsible for the design of the Paramount Theatre projection room.

Rubin's foresightedness made certain that he would be in a position, at an instant's notice, to demonstrate new devices in the Paramount and at the same time provide reserve space for new permanent equipment.

The thing he did was simply this: at one end of the projection room ample space was left and a generous port opening provided to accommodate two large projection units should the occasion ever arise.

A National Institution



A typcial machine shop of the National Theatre Supply Company where trained men and adequate machinery are provided to "keep the theatre in operation against all odds."

Men and Machinery

always ready to SERVE YOU!

Skilled Mechanics The repair and service men employed in each of the 31 National Branch Repair Shops have specialized for years in the maintenance of motion picture equipment and electrical apparatus. They are thoroughly conversant with the operation, construction and repair of every mechanism now in use in the moving picture theatre. They employ factory methods in their work.

Well-Equipped Shops National repair shops are equipped with modern tools and labor-saving appliances for precision workmanship and efficient service. There's no lost motion in the process and you can depend on conscientious repair work and reasonable charges when you patronize any one of the 31 National Service Shops ,where genuine repair parts, trained men and modern tools combine to insure your satisfaction.

RELIEF MECHANISMS—ALL MAKES—ALWAYS READY FOR EMERGENCY SERVICE, DAY OR NIGHT

National Theatre Supply Company

Offices in all Principal Cities

Organ Showmanship on the Jesse Crawford Plan

(Continued from page 1341)

such as classical, though also benefiting from such treatment, apparently years well throughout the ages.

Now a steady diet of classical music will not do for the average picture theatre audience. It must necessarily be a mixed fare with a goodly proportion of popular numbers. Again, do not forget that they must also be kept away from the point of monotony.

That is the reason, if you can gain admittance to the Paramount some night after the last patron has filed out, you will find him sitting at the console trying this and that combination of effect and color; find him there usually until the hours of two or three o'clock in the morning working out some new and novel twist to a melody his audience knows. And again let us remind you that with all this new arrangement, the original swing of the tune must be kept intact.

From our own deductions resulting from a conversation with Mr. Crawford, we are led to believe that there are several requisites necessary toward the achievement of an organ number.

First: The organist must throw to the winds strict musical definitions.

Second: The organ is by far the most mechanical instrument made. Therefore, a player must possess the ability to overcome the mechanical side.

Third: The organist must have a wealth of past experience to draw upon.

Fourth: He must be able to sell his product to his audience. This means a thorough knowledge of showmanship.

Fifth: His instrument must be a good one. This is important.

To sum it all up in a few words, and you've probably already guessed it, our feature organist must be in a class by himself.

An interesting phase of Crawford's work is his recording for the Victor Talking Machine Company. This he has been doing for the past three years.

In this, as in no other instance, is the value of originality brought out. When one buys a Victrola record it is bought with the idea of playing it over and over, time after time. Here again, the monotony of a popular melody played along its simple lines of composition would prove fatal from a sales point of view.

Another departure from the accepted method of putting over an organ number has been inaugurated at the Paramount. In the past, organists have resorted to the "community singing" idea in order to get their act over and to sell themselves to the audience. This method will not be encouraged at the Paramount. Thus, it will be seen that the responsibility for the success of the number falls directly on the shoulders of the organist and depends entirely on his ability as an artist.

Since Paramount started in to stress the organ feature investigation has proven that the public is slowly but surely responding to this type of music. That is, they are in a manner drifting away from the out and out popular music and are being educated to like and appreciate these so-called arrangements. This does not mean that popular songs are being left out. On the contrary, a generous helping is served. But it is significent, nevertheless, that their taste is changing.

Another recent Publix policy resulting from Paramount's organ feature is that Nathaniel Finston, general musical director, has sent letters to the managers of every theatre under Publix control, requesting that they instruct their organists to listen in on the Victor records made by Jesse Crawford in order to gain some knowledge of his style. Certainly, this illustrates the degree of importance Paramount places upon the organ part of the program.

An organist's school will also get under way within a short time, with Mr. Crawford in charge. This, as we understand it, will be a sort of post graduate affair and pupils who show promise of measuring up to a certain standard will be further [illegible]

[illegible] stressed in every act and placed at [illegible] Publix theatres. Accordingly it is an effort to [illegible] standardize a method that has [illegible] "sought out."

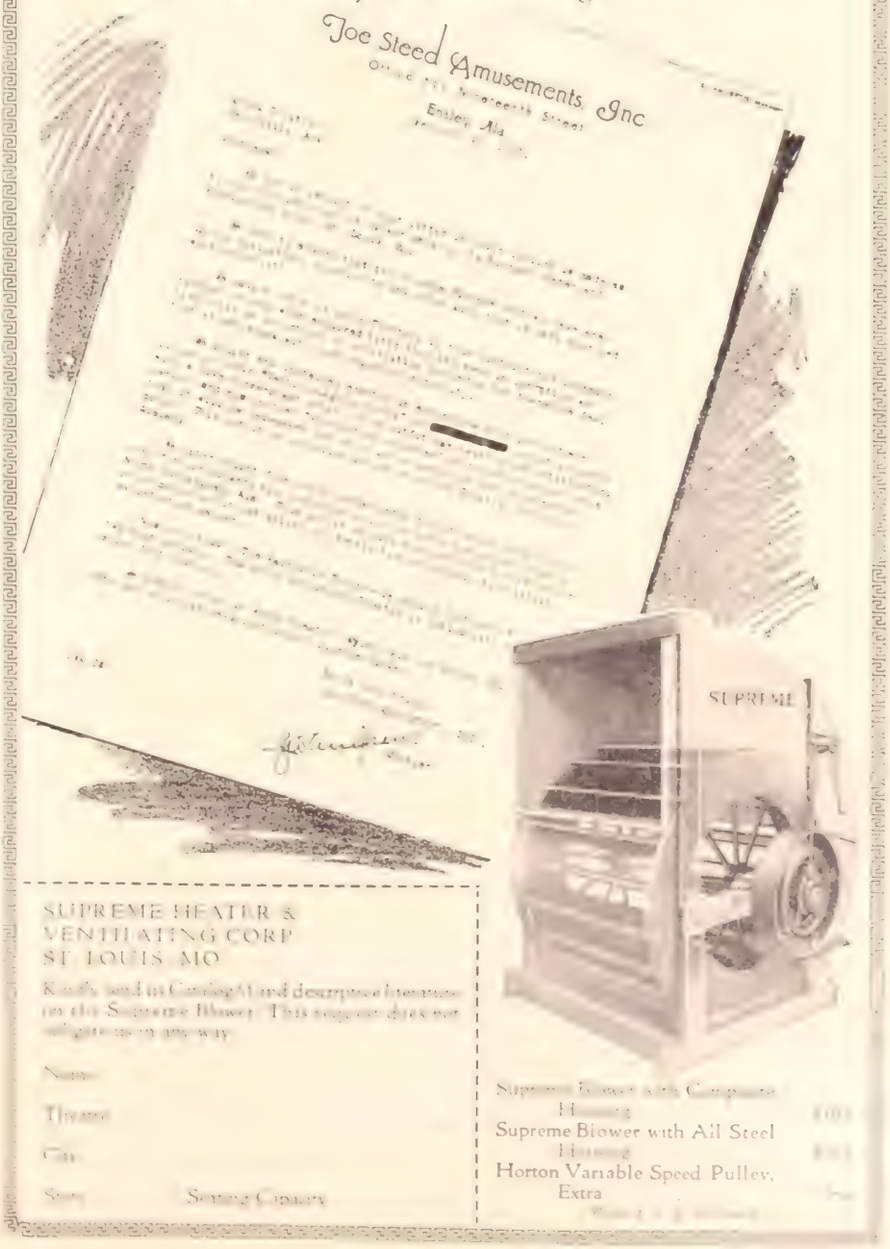
We've told you a [illegible] time ago that there may be in say a few years another member of the Crawford family. Miss Jesse Crawford, who is at the present time [illegible] in the exhibition of a "double [illegible]." Mrs. Crawford's background to a considerable extent resembles that of her husband's. She, too, has a good deal of valuable past experience in the entertainment field and their number now playing at the Paramount has a pleasing and novel twist. Mrs. Crawford, at the console, plays in a syncopated way the chosen melody, while Mr. Crawford renders his part in the original. It is good stuff and goes over well.

[illegible] 1924

An advertisement for the

SupremeBlower

not written by our advertising man!



SUPREME HEATER & VENTILATING CORP
ST. LOUIS, MO

Kindly send us Catalog and descriptive literature on the Supreme Blower. This request does not obligate us in any way.

Name
Theatre
City
State Seating Capacity

Supreme Blower with Cast Steel Housing [illegible]
Supreme Blower with All Steel Housing [illegible]
Horton Variable Speed Pulley, Extra [illegible]





Institutional Copy Featured in New Press Book Ads

First National Offering Prepared Material That Localizes Pictures and Sells Pictures

THE increasing use of institutional copy in theatre newspaper displays has created a new situation in the field of prepared advertising issued by distributors in connection with their film productions, with the result that the First National advertising department has introduced a new form of press book ad which in effect "localizes" the appeal of copy featuring their attractions.

This new form of ad, which the company's executives report has elicited the praise of many exhibitors, ties-up the selling features of the theatre and the picture. The form of the copy allows for a local interest which many theatres have failed to incorporate in their ads adapted from the usual form of press book material. The new First National ads overcome this difficulty for the exhibitor by introductory copy featuring some element of the theatre itself and leading from that into selling lines about the picture itself. For example, one of the ads for "The Tender Hour," a recent First National offering, features a cartoon of the theatre manager with copy reading "Let our Specialist do your Movie Shopping! He knows the kind of entertainment you like—and stops at nothing to get it for you. That's why the Bijou always shows the greatest stars in their biggest hits. This week he recommends 'The Tender Hour.'"

First National engaged a well-known artist to prepare a series of attractive cartoons—of usher, doorman, manager, cashier, orchestra leader, etc.—to be run at the head of each institutional ad. The copy plays up a feature of the theatre's service. and

The first of these new institutional ads are furnished in this press book for "The Tender Hour." The series prepared for this picture include one two-column and three one-column ads, all devoting prominent display to the institutional angles. They cover the manager, as illustrated in the quotation above, the service—the copy and cartoon here being devoted to the courteous and efficient ushers—and the policy of the theatre, regarding the rule to present "only the best in motion picture entertainment."

Featuring Local Angle

The "local angle" is being incorporated in other ads prepared for the company's pictures. A four-column display for "Broadway Nights" illustrates how this appeal will be included in the press book ads. The top line reads "This Week (name of theatre) Brings you 'Broadway Nights' and we'll show it in Big Broadway Style! We'll carry you to the heart of the Great White Way—show you the bright lights and broken hearts. Night clubs! Cabarets! Speak-easies! We'll take them all in and return to (name of city) on the beautiful strains of 'Home Sweet Home.'"

This new form of press book ad is based on the idea that nearly every theatre, whether the big first-run in the heart of the city, or the neighborhod house, has features which will please the public the more if it is told about them in the newspaper ads, and which will enable the theatre to develop a definite clientele through aggressive selling methods.

To express it in the form of a slogan, the new policy of the First National advertising department is: "sell your picture to the public first, but sell your theatre along with it."

One of the biggest results to be obtained by the exhibitor who advertises his theatre and his service, along with the featured picture, is a matter of certainty as to the weekly income from his theatre. By planting it firmly in the public consciousness that the Jupiter Theatre always has a good picture, playing only the best brands, and making its patrons comfortable, the public will say, "Let's go to the Jupiter Theatre tonight. We're sure of seeing a good show there," and not go shopping through the entire list of motion pictures advertised in the daily newspaper. When the public is trained to that extent, the exhibitor can count on a fixed income from the theatre every week. When exceptionally big and attractive films are shown the returns may double or treble, but the manager will know what the minimum will be. It takes much of the hazard out of being an exhibitor.

Wall Solves Acoustic Problem And Better Business Results

A COMPARATIVELY small and unnoticeable detail in connection with the building of the Main Street Theatre, of Kansas City, several years ago, has resulted in an expense of more than $25,000. The problem was that of acoustics. In the rear of the house, which seats 3,500 persons, there was a 15-foot opening, running the width of the house, between the top of a 5-foot railing and the ceiling.

For several years various managers of the theatre wondered what caused audiences to be so cold and indifferent towards various acts, which, beyond question, were of merit. The theatre presents first run pictures along with vaudeville. Finally it was discovered that a voice on the stage scarcely was audible in the rear of the house when people were entering and leaving the several doors which lead to the lobby. The voices from the stage simply floated right out into the lobby and into the street, so to speak. The slightest noise in the lobby caused a collision of sounds, coming from the stage and through the lobby doors, which resulted in a painful confusion. It was decided to build in the rear wall of the house, tile being used. The walling in of the rear, however, was only a small part of the expense involved. On the tile walling tapestry was used, while the old railing simply had been painted. The change necessitated an entire change in carpeting, the constructing of the wall costing $3,000 and the carpeting about $5,000, in order to obtain a proper blend in colors and make the wall and carpets harmonize.

But the alteration did not end there. New fixtures also were necessary to obtain the proper blending of colors. The candlelabra fixtures were replaced by crystal fixtures throughout the house. Next came a change in furniture. The fixtures amounted to more than $7,000, while the furniture and other smaller incidentals completed the total of about $25,000.

"To many persons it might look as though the replacing of the furniture and fixtures was necessary," said S. H. Hess, manager. "Yet those were technicalities which could not have been overlooked, not if the Mainstreet was to retain the same high standard of interior and exterior appearance it has enjoyed since its construction. To a critical eye a blending of colors is vitally necessary. There was nothing else to do.

"However, our acoustic problem has been solved at last. One can hear now in the rear of the house just as well as in the second or third row. The noise from the lobby no longer is disturbing and the entire atmosphere of the theatre has been greatly improved. It was a good investment, even though it was expensive."

From Los Angeles To Broadway

Manufactured Weather
makes
"Every day a *good* day"

Carrier
AIR CONDITIONING AND DRYING EQUIPMENT



Carrier Conditioned Theatres

Fulfill the Public's Demand for Comfort

PEOPLE have learned to *feel for themselves* and to recognize immediately the delightfully comfortable atmosphere in a Carrier Conditioned Theatre. Proper air conditioning in the theatre now rests on a par with the beauty of the theatre and the quality of the entertainment as an attraction to the public. This explains the remarkable rate at which the fine theatres of the country are adopting Carrier conditioning equipment. The Carrier system, designed especially for each theatre, is guaranteed to maintain uniform conditions of Temperature, Humidity and Air Purity every day in the year. It is the development of more than twenty years of specialized air conditioning experience. A recent development provides the same complete system for the fine, small theatres.

ATLANTA
Keith's; Howard.
BEAUMONT, TEXAS
Strand.
BROOKLYN, N. Y.
Congress.
BUFFALO, N. Y.
Shea's Hippodrome.
CHARLOTTE, N. C.
Carolina.
CHATTANOOGA, TENN.
Tivoli.
CHICAGO, ILL.
Uptown; Capitol*; Congress; Grand*; Paradise*.*
CINCINNATI, OHIO
Lyceum.
CLEVELAND, OHIO
Loew's West Side; Stadium.
COLUMBUS, OHIO
Eastern; Grandview; Ioanes.
DALLAS, TEXAS
Palace.
HOUSTON, TEXAS
Texas; Iris.
INDIANAPOLIS
Lyric.
JACKSONVILLE, FLA.
Florida.
JERSEY CITY, N. J.
Stanley.
JOLIET, ILL.
Rialto Square.
LAKELAND, FLORIDA
Polk

LOS ANGELES, CALIF.
Metropolitan; Gaiety.
MIAMI, FLORIDA
Olympia.
MOBILE, ALA.
Saenger.
NEWARK, N. J.
Branford.
NEW YORK CITY
Rivoli; Rialto; Paramount; Roxy's; Ziegfeld; [illegible]; Jefferson; Keith's Palace; Madison Square Garden.*
OMAHA, NEBR.
Orpheum.
PATERSON, N. J.
Fabian.
PITTSBURGH, PA.
[illegible]
SAN ANTONIO, TEXAS
Texas.
SAVANNAH, GA.
[illegible]
SHAMOKIN, PA.
Capitol.
ST. JOSEPH, MO.
Missouri.*
ST. LOUIS
[illegible]
ST. PETERSBURG, FLA.
Florida.
STEUBENVILLE, OHIO
Grand.
TAMPA, FLA.
[illegible]

Write for the book "Theatre Cooling and Conditioning".—Describe your theatres.
Ask for a visit from one of our Engineers.

Carrier Engineering Corporation

Offices and Laboratories

NEWARK, NEW JERSEY

NEW YORK PHILADELPHIA BOSTON CHICAGO CLEVELAND KANSAS CITY LOS ANGELES



Ads showing the combination of type and art layout with effective borders to make them stand out are those illustrated for "Almost a Lady" (P.D.C.) and "Hills of Kentucky," "Don Juan" and "Don't Tell the Wife" (Warner Bros.)

When Is A Theatre Ad Really Good?

By Vic Gauntlett

Advertising Manager
John Hamrick Theatres

IF in this article and the two preceding ones that have appeared in "The Showman," I have offended anyone, I am sorry. If anyone has enjoyed them, I am happy and if by any chance anyone has gotten food for thought from them, I am glad, for then my purpose in writing them will have been accomplished. I have not intended these articles for the purpose of instructing the exhibitors just what to do in regard to selling their attractions to the public. I figure that if they are still in the business, they will have brains enough to figure that out for themselves. I have merely tried in a simple manner to relate the good or bad—in exploitation, publicity and advertising—that has come under my observation in my ten-odd years of showmanship.

I am going to devote this entire article to theatre newspaper advertising. Here is a most vital necessity in the operation of theatres and at the same time one of the most wasteful—wasteful only when it is improperly handled and so vital that when properly handled it means the very existence of the theatre itself.

As one judges a person by his dress, so is the theatre and the attraction judged by the appearance of its advertising. Theatre advertising is what I choose to call "Confidence Advertising." By this I mean that unlike selling merchandise where a customer can try on, inspect and then if not satisfied with the goods leave the store without it costing him a cent; theatrical advertising has to so thoroughly sell him on the attraction in advance that he will lay down his money without seeing the offering and merely have taken the words of the advertising as to its merits.

It is up to the ad writer to instill the confidence of the readers of the newspapers in the promises that he makes to them. The public today are beyond the "bunking" stage. They are no dumbbells and know a great deal more about the show business than some managers that try to run it.

There is nothing in the world however, that will put over an attraction if the public are set against it. Large advertising, great exploitation and all the ballyhoo will not offset the mouth to mouth roasting that the first nighters will give the attraction. Advertising properly handled should guarantee the attraction good opening crowds, but then the rest to a great measure is up to the merits of the show itself. If the public is in favor of it then the mouth-to-mouth boosting plus snappy advertising copy and publicity will put it over as a winner.



An advance ad for "Don Juan" (Warner Bros.) of the type that sell the public better than teaser advertising

The careful analysis of the pulling features of an attraction plays a more important part in your advertising copy than in any other exploitation of the picture. Be careful on this for it is of vital importance. Another thing, don't get wild and spend money right and left in the newspapers. It doesn't take full page advertisements to sell an attraction to the public. The hardest ads to write are the small ones—but properly written with attractiveness in design they will get the desired results. In preparing your ads don't be afraid to spend a little money on cuts. If the mats from the exchange are not real good, don't use them. A poor ad is just throwing money away.

Individuality is the one big factor to strive for in the appearance of your newspaper advertising. Try and maintain a certain style border and always the same style signature cut. This eventually will become a trade mark for your theatre and will quickly catch the eye of the reader. Then after you have attracted his attention to your advertisement sell him quickly, fairly and convincingly with snappy, catchy phrases that tell him a little something of what he is going to see. Above all means sell the picture at all times. Let that be the big predominating thing and the added attractions will take care of themselves.

I firmly believe that in the majority of cases "teaser" advertising is now passe. It has been overdone. If you have something to tell the public start right in off the reel as far in advance as you care to go—but tell them. Don't give them a cross word puzzle to work out by trying to figure what's what. They won't take the time

(*Continued on page* 1566)

"What Is Worth Doing At All..."

PAGE Organs have a reputation for remarkable performance. Especially built for theatre requirements by craftsmen who have devoted their lives to this work, their trueness of mechanical action has won unstinted praise from those who are in position to judge.



[illegible] that may be attached to [illegible] $2,000.

Over and over again Page Organs have been chosen purely on the basis of merit. Organists and public alike marvel at their clarion-like clearness and wide range of tone.

Page Organs are complete unit organs with full orchestral effects. If you want the best in theatre music, you cannot afford to overlook them.

PAGE Organ Players embody the same high qualities of action, tone, responsiveness and workmanship that distinguish Page Organs. From *ordinary 88-note piano rolls*, purchasable anywhere, they provide [illegible] orchestral effects—and anyone can operate them.

An exclusive feature of Page Players is the [illegible] device, whereby the operator may select the solo or obligato at will, playing it without accompaniment, if desired. Two rolls are used. This permits instant change in the music to follow cues accurately.

The Page Organ Player can be installed anywhere. It can be attached to any modern unit organ. It can be had with or without manuals. Many theatres have installed a Page Player to relieve the regular organist or for use when the feature picture is not on the screen.

PAGE ORGANS

What One Organist Says About Page Organs:

"The tones are superb. . . . They are heard either instantaneously or sustained. There is no echo. . . . The Page Organ Player, which we also have, is a masterpiece of workmanship. We use it much more than the manually played console and its action is so wonderful our patrons say they cannot tell whether the music is played on the roll console or the hand console."

Mrs. Arthur B. Nice, Organist,
[illegible] Theatre, Barberton, Ohio

Mail the Coupon

Mail the coupon today for further information. The low prices and extended terms will be a revelation.

The PAGE ORGAN COMPANY

521 N. JACKSON STREET
LIMA, OHIO

Mail This Coupon

The Page Organ Company,
521 N. Jackson Street,
Lima, Ohio.

Please send me complete information, prices and terms on the following:

( ) Unit Organ and Player Combined
( ) Page Unit Orchestral Organ

There are.....seats in my theatre.

Name.....

Address.....

City.....

How a Theatre Was Put on "The Beaten Track"

(Continued from page 1549)

Only three car lines were routed over the Pennsylvania Street tracks. A "transportation" committee called upon the local car company. Now seven car lines are routed over these tracks. Shoppers, following the road of least resistance, get off at the merchants' doors to do their buying.

Two bus companies have recently included the street in their routes. Pedestrian and motor traffic has become so heavy in the last two years that a quintette of police officers are used to direct traffic at the evening rush hours.

All the above was accomplished without one cent having been spent from the treasury of the association.

The theatre was beginning to profit by increased "drop-in" patronage. The merchants were satisfied that people could be brought to their stores. But Mr. Jennings wanted to so thoroughly sell the merchants on showmanship as a necessity to their advertising, so he suggested the advisability of conducting publicity campaigns to create newspaper copy and good-will. Indianapolis had lost several big industrial plants. He phoned the City Attorney and suggested a "Greater Indianapolis Week," sponsored by Pennsylvania Street. The City Attorney thought the idea a good one and in turn suggested it to the Mayor. Before the week had passed the Mayor had established a "Greater Indianapolis" headquarters next door to the Palace Theatre on Pennsylvania Street. With the Palace Theatre and the Merchants' Association fostering and aiding, plenty of newspaper mention rewarded them for their effort.

But the greatest showmanship was evidenced in the "Mardi Gras Night." Nine stories reached the papers a week in advance. And the Palace Theatre was mentioned as the center of all activities. When the grand night came, the police department cleared the street of all traffic. Then came the fire department to wash the pavements with hose lines in preparation for dancing. The light company festooned the street with colored lights. A great searchlight seared the heaven, a signal that festivities were in order. At the signal thousands of colored streamers and confetti showered from roof tops into the street. The fun was on.

Three band stands had been erected within the two squares. The Police and Firemen's bands furnished the music. These bands had previously been assisted in their organization by Mr. Jennings.

The Mayor of the city went from store to store. The Palace Theatre was perhaps the most popular spot on the street, inasmuch as advertising novelties, in the form of hats and noise makers, were thrown from the marquee. The newspapers estimated 10,000 people had been brought to the street.

In the spring the merchants co-operated with a "Spring Style Show," setting a given night to unmask their windows, which had been kept mysteriously darkened for several days. These windows were used for the parade of manikins. The theatre profited by drawing the crowd who came to shop, then sought amusement.

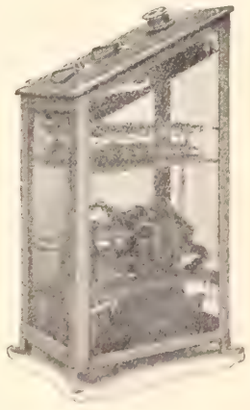
The facts herein written accomplished the thing Jennings set out to do, increase the daily attendance at his theatre by drawing a big part of his clientele from the street. A recent check disclosed twenty-three people were passing the doors of his theatre where one passed two years ago. Eight restaurants are now flourishing and drawing people where but one restaurant struggled before. Two new drug stores have located there, bringing the total to five. There is not one empty store room on the street.

A 25 Per Cent Saving For You

In these days of mounting overhead and operating expense every theatre owner or prospect is seeking ways and means to reduce costs.

Hence the growing interest in the Syncrovertor which is daily demonstrating its ability to save fully 25% in costs of converting A. C. to D. C. for picture projection work over other types of installation. Famous Players and Fox Film have no less than 21 Syncrovertors in use with their road shows "Beau Geste" and "What Price Glory".

The Syncrovertor is constant in speed and produces an absolutely steady non-flickering light on the screen.



Being a multiple type machine, the Syncrovertor automatically supplies the extra current required when the second arc is struck and the first arc is in no way affected, thus giving a perfect changeover.

Made in four types, complete with ballasts, controls, meters, etc. Write for complete specifications and prices.

Liberty Electric Corporation
Stamford, Conn.

SYNCROVERTOR

A Better Method of Rectification

The Crawford Plan of Showmanship

(Continued from page 1559)

Last of all, let us tell you something about the instrument that these two Crawfords manipulate so handily. It is a Wurlitzer and, according to Mr. Crawford's statement, is probably the most complete organ ever manufactured. It is also, in his estimation, the finest he has ever played.

One thing stands out above all.

Here is a marvelous piece of mechanism; from the electric motor-operated blowers to the control room, where uncannily human little mechanical fingers reach out to touch this and that, and to the huge lofts on either side of the main auditorium where the 32-foot pipes and countless instruments are housed.

Most Screens Look Alike

—*until you use them!*

Then you realize that perfect projection and a perfect screen are inseparable. And the closest approach to perfection is a Minusa Screen. ✓ ✓ More than 10,000 actual installations, during the past thirteen years, prove this! ✓ ✓ Install a Minusa DeLuxe Special. It will pay you!

MINUSA CINE SCREEN COMPANY
Bomont at Morgan — Saint Louis

THE BEST **MINUSA De Luxe Special** SINCE 1914

LIBMAN-SPANJER CORP.

1600 BROADWAY — NEW YORK CITY

Builders and Designers
of

LOBBY DISPLAY FRAMES

TICKET BOOTHS

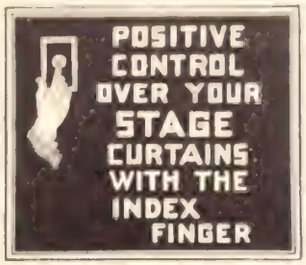
WROUGHT IRON FOYER FURNITURE

MIRRORS, TAPESTRIES

DECORATIVE SILK AND PLUSH BANNERS

ELECTRIC FOUNTAINS

Send For Catalogue Now



Any curtain can be started, stopped or reversed by the mere pressing of ONE button!

Vallen Service

The Vallen Policy of Infallible Service under every conceivable circumstance has merited for Vallen Equipment established popularity. Theatre men everywhere are substantiating their confidence by order after order—placing their stage problems in our hands, certain of practical, efficient solution.



Have you received your "Quiet Book?"

The Vallen Curtain Control embodies maximun speed and motive capacity—noiseless, sensitive control—truly a masterpiece!

The Vallen Junior Control, for lighter work at less cost of operation, affords especially a dramatic opening and close for the Silent Drama.

Vallen Noiseless, Non-Clogging Track is obtainable in a type for Your Stage and IT IS NOISELESS!

Vallen Electrical Company

225 Bluff Street, Akron, Ohio

VALLEN
REMOTE ELECTRIC CURTAIN CONTROL
EQUIPMENT



Is this burglar spending your money?

HE has made another successful raid upon a moving picture theatre. The money he is spending upon Wine, Women and Automobiles belongs to the owner of a theatre in a town a hundred miles away.

Will he be spending your money next week?

Not if you install a York Burglary Chest. Mail the coupon for complete information.

York Safe and Lock Company

Factory and Principal Office, York, Pa.

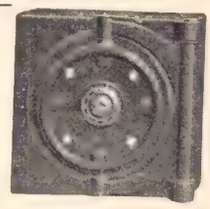
New York, Baltimore, Boston, Chicago, Philadelphia, Seattle, Tampa, St. Louis, Cleveland, San Francisco, Pittsburgh, New Haven, Houston, Washington

York Safe and Lock Company
York, Pa.

Give me complete information about York Burglary Chests.

(Name)

(Address)



MPN—4-29-27

When is a Theatre Ad Really Good?

(*Continued from page* 1562)

to do it. In this day and age they want the facts and briefly at that.

I would like to see some energetic film company get out a special layout of advertising matter for the small towns devoting the entire copy to art work. Not just a little here and there but surround their advertisements with catchy borders and leave very little for set up. This would be a great help to the small town exhibitors who have to contend with newspapers who neither have the type or proper skilled printers to set up their advertisements right. I am sure that it will be heartily welcomed by the small town exhibitor who is forced to write his own advertising copy and many times while pressed for time.

Every theatrical advertising writer has an individual style all of his own. There are none of them masters in the game—just students—who are always studying and trying to devise new ideas to attract the public's eye. However if when one in writing their advertising copy will bear in mind the main essentials to good copy, namely, simplicity, attractiveness, neatness and forcefulness in selling argument with a snappy catch line to attract the eye of the reader, then one will have an ad that should bring results.

Whatever you do don't be like a manager that I once knew who let his advertising be a plaything for every Tom, Dick or Sadie around the theatre. I had an occasion once to ask his advertising man, whose duty and profession was operating the motion picture machines, what space he was using a certain Sunday in the newspapers. He informed me that he never knew exactly until the bills came in as he just wrote the ad and left it up to the newspaper as to what space it would require. Of course the ads were never small ones—but believe me the business was and the said manager is now out of the show business. Theatre ad writing is a profession—not a plaything and next to the cost of the attraction is one of the biggest items of expense in the operation of the theatre. So consider it in the important place that it occupies in your operating overhead and handle it with the consideration and attention that is due it.

Things to Remember When Writing Ads

(*Continued from page* 1553)

A teaser ad for "Memory Lane," is shown, and this illustrates the display values gained by indenting borders. The border is indented with the stars' names breaking through the outside rule. It is hard for a newspaper to bury this type of ad. This method furnishes an effective way of employing press book cuts in conjunction with type.

Thus, once more we are reminded, that the things to remember are: simplicity of design, white space, and neatness. These are the biggest factors to observe when laying out a type ad.

Standard
VAUDEVILLE
for
Motion Picture Presentation

THE FALLY MARKUS VAUDEVILLE AGENCY
Lackawanna 7876
1579 Broadway, New York City

Advertising in
The Showman
Pays

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATION
PRESENTATIONS
BROOKS
1437 Broadway
Tel. 5580 Penn.

Diamond Flasher Buttons

FORCE ATTENTION



Today - showman must *force* attention to his advertising, be it newspaper or theatre front. That's what DIAMOND FLASHER BUTTONS do for your lobby display, marquis or stage effects. They give your front lighting more pulling power, which means to you a bigger "house," more money at the box office.

Furthermore, DIAMOND FLASHER BUTTONS actually *decrease* the cost of operating your displays in current used and lamp upkeep. If your supply house hasn't DIAMOND FLASHER BUTTONS ask us for the name of the nearest distributor.

Export Representatives:
[illegible]



note this

DIAMOND FLASHER BUTTON

DIAMOND FLASHER BUTTON

DIAMOND FLASHER BUTTON

CAN YOU AFFORD NOT TO USE DIAMOND FLASHER BUTTONS?

Actual



Price 60c
Marked on
Each Button

General Appliance Corporation

Licensed under SHOLNBERG-SCHON Laboratories

120 Eighth St. - San Francisco, California

Endorsed by Architects

Recommended by Organ Manufacturers

ARCHITECTS realize that expensive organs must be well taken care of else they depreciate very rapidly. Sudden weather changes and dampness make the organ deteriorate in a short while. That's why such architects as Walter Ahlschlager, Eberson & Eberson and Rapp & Rapp all endorse EVENHEETERS.



EVENHEETERS maintain an absolutely even temperature at all times, making the air warm and dry in the organ chamber and keeping this air circulating throughout the entire chamber, protecting every delicate mechanism against cold and dampness.

Organ life is increased and maintenance costs dwindle to practically nothing when the architect specifies EVENHEETERS, and every one, the theatre owner, the organ manufacturer and even the architect himself, are all pleased with the job.

Investigate further by writing for details today!

EVENHEETERS

The Correct Method of Organ Chamber Heating

CRAMBLET ENG. CORP.

286-288 Milwaukee St. Milwaukee, Wis.

WE SERVE BEST—YOU SAVE MORE

By Buying

LOBBY FRAMES

Direct from the Manufacturer

A STUDY of your lobby walls:—allowing the proper space for display—the display in a frame that beautifies and decorates — mirrors — fixtures. Then . . . . a sketch illustrating this.

THAT'S OUR SERVICE

By getting in touch with us direct, you will get this service, and save money

BY BUYING DIRECT

LOBBY DISPLAY FRAME CORP.

EDWARD SIDE, President

723 SEVENTH AVE., NEW YORK CITY

Just Off The Press

Talking Movies

BY JAMES R. CAMERON

A Book that will interest everybody in this industry.

The first part of the book contains a history of Talking Movies from 1900-1914—The second part deals in detail with the various systems now in use—Phonofilm—Movietone—Vitaphone—Pallophotophone.

Price One-Fifty

Cameron Publishing Co., Inc.
55 W. 42nd St. New York City

Send for your copy now.

Cameron Publishing Co., Inc.
55 West 42nd St., N. Y. C.
Gentlemen:
I am enclosing herewith $1.50 for one copy of Talking Movies.
Name.....
Address.....
.....

The Use of Reflectors In The Control of Illumination

(*Continued from page* 1551)

lighting under the three following headings:

Direct Lighting
Semi-indirect Lighting.
Totally Indirect Lighting

Briefly, these types of lighting systems may be described as follows:

Direct lighting is the type of lighting where the majority of the light is thrown directly downward from the light source and accessory, leaving none, or a lesser proportion, to escape upward.

Semi-indirect lighting employs a type of equipment where the greater portion of the light is thrown upward toward the ceiling, or secondary reflecting surface, from which it is re-distributed to the floor area of the room. In the semi-indirect a small percentage of the light is directed or diffused downward from a fixture.

Totally indirect lighting is a system in which all, or practically all, of the light is directed upward to the ceiling, from which it is re-directed downward.

Of these three methods of lighting, the direct is considered the highest in efficiency, inasmuch as the majority of the light is sent directly downward thus lessening the absorption of light by walls and ceiling. As the light from this type of system, however, is strongly directional in character, there are usually shadows present which in some cases would be most undesirable.

Semi-indirect lighting is somewhat less efficient than is direct lighting, but the resulting illumination is somewhat softer, there are fewer sharp shadows, and ordinarily there is less danger of excessive brightness in the lighting unit.

Totally indirect lighting is the least efficient method, but it provides illumination of the highest quality. There are few, if any, shadows and no bright light sources in the field of view. Totally indirect or semi-indirect lighting is most successful where the surroundings are light in color for then less light is absorbed and the efficiency is raised. Although the efficiency of any form of indirect lighting system is less than that of direct lighting, it can ordinarily be made more decorative in appearance and is usually to be preferred in cases where appearance and quality of light are more important than actual efficiency.

All of the above mentioned systems of illumination, however, find application in the design of lighting installations. The particular one to be selected must, of course, depend largely on the character of the interior and the desired results. It should always, however, be borne in mind that the lighting equipment, namely lamps and accessories, are of prime importance in any building and their selection, installation, and maintenance must be given very careful consideration if satisfactory artificial illumination is to be obtained.

"Listening In" on Patron Remarks

(*Continued from page* 1547)

them are prejudiced to or against the fea- would raise the rate but ten cents. This was done and no objection was heard by the ticket seller or others and no falling down was recorded in the number who entered.

Among the reports praising the objecting to pictures were the following:

"Isn't it wonderful what presentation acts they have at the Granada? I come mostly for that reason although I like the pictures too." "Wonder why they don't show such good pictures at this theatre as they used to?" "Too much of that presentation act business is what makes this price so high." "This theatre, I think, which is the best in town, should have sweller uniforms for their ushers and usherettes." "My, aren't those new rugs beautiful?" "Say, don't the girls look cute in those dresses?" "Some day a house in our district will show this same picture, but I always like to see them first and besides it seems sweller here."

Other remarks are, of course, made by the patrons, in fact, everything one can think of is discussed and reported to the management on those report slips.

The "best idea" phase of the system is one which has proved highly valuable in the operation of the theatres, Mr. Baron says. In this way there are a surprising number of constructive ideas suggested to the management.

All of those which are voted "best ideas" by the executives are promptly paid for at the rate of a dollar per suggestion.

"At first, when we merely requested employes to submit ideas," Mr. Baron said, "there was so much duplication and repetition, that there were few suggestions of any value resulting. But the 'best idea,' with its reward of a dollar, stimulated greater effort and more thinking on the part of the ushers."

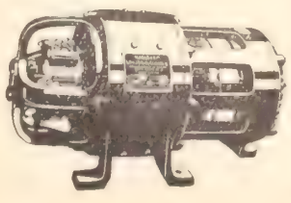
Among the suggestions recently to win a "best idea" reward, was one submitted by one of the telephone operators, and read:

"I don't think that piece should be played on the violin any more this week, for a few asked me on the phone if that 'dead piece' was to be played again the coming week."

ELECTRIC SIGNS and MARQUISE

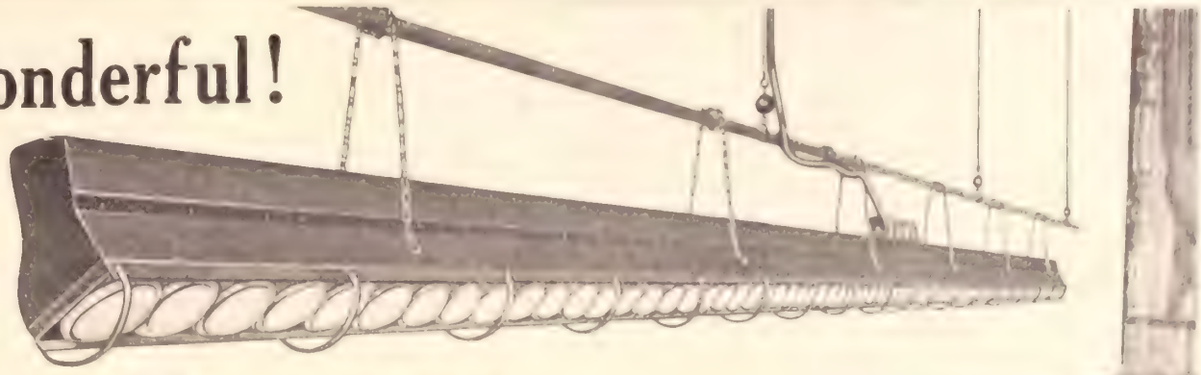
MURPHY & BRODE INC.
510 W. 45' ST. N.Y.
CHICKERING 6100

REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE
18,138 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE $4.00 PER M UP. Lists if desired 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed. Lists of Producers, Distributors and Supply Dealers
MULTIGRAPHING—MIMEOGRAPHING
FOLDING—ENCLOSING—MAILING
MOTION PICTURE DIRECTORY CO.
709 Sixth Ave. at 41st St. New York City
Phone, Pennsy 7484-7485



HALLBERG GENERATORS and REFLECTOR ARCS
ARE THE RIVAL OF THE HIGH INTENSITY ARC LAMP
BUT THE COST IS ONLY ¼ TO BUY AND OPERATE!
$225 BUYS (1) LAMP $255 BUYS 1 LAMP WITH 1 STEREOPTICON $450 BUYS (2) LAMPS WITH (1) STEREOPTICON FREE!!
Established 1904
J. H. HALLBERG, 27-7B-WEST 57th STREET, NEW YORK

Wonderful!



New Type Major
Footlights and Borderlights



A new efficiency that is startling—a new spread of light that can not be duplicated. Again Major is first with two new products that give more and better lighting for the money,—more profit at the box office.

Write for details.

MAJOR
Major Equipment Company
4603 Fullerton Ave. Chicago

HERTNER
TransVerterR

Put Your Projection Problems up to our Engineering Staff

Are you uncertain

AS to the size and type of equipment needed—

AS to whether you are using the best possible hook-up—

AS to whether kindred equipment under consideration will operate smoothly and efficiently with your present Transverter Equipment.

Our Engineering Service is at your disposal entirely without obligation to help you quickly and definitely *know* the best way to proceed.

Transverters are made in both series and multiple types in every required size.

Distributed in the U. S. by The National Theatre Supply Co.

"If you show Pictures you need the Transverter"

The Hertner ELECTRIC COMPANY
1900 W. 112th STREET CLEVELAND, OHIO

Make 'em Read with Reco Flashers

Electric Signs in motion compel attention. Reco Flashers provide motion in its most reliable and economical form.

They are motor driven and have been the *standard* over 20 years. Built for low upkeep and long service. Pay for themselves in current saving.

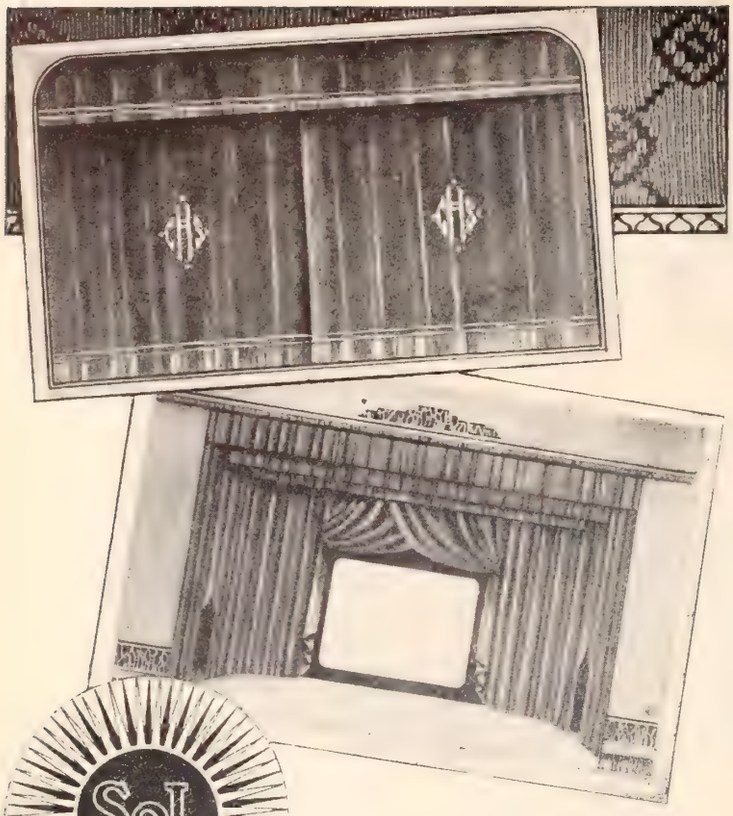
Write for Bulletin

REYNOLDS ELECTRIC COMPANY
2628 W. Congress St., Chicago



Makers also of Motors, Door Hoists, Traffic Controls, Signal Reflectors, Food Mixers, Vegetable Peelers, etc.

RADIO-MAT PATENTED
TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES.
WHITE, AMBER or GREEN.
Accept no substitute.
RADIO-MAT SLIDE Co. NEW YORK
IS THE STATIONERY OF THE SCREEN



SOL FABRICS
BRIGHT AS THE SUN
WEARS FOR YEARS

Designed and Created by Lee Lash Studios, Mount Vernon, N. Y., using "Sol" Fabrics.

In the Multitudes of Patrons There Is Much Hard Usage

America, the land of the masses—masses that may not *know* art, but that certainly are keen to *feel* it—makes an awful wear and tear on the things it enjoys. In the modern motion picture theatre, fabrics combining color, texture and design and shown amid an endless play of lights and shadows, must not only give effects that reflect charm and good taste, but also be long on endurance.

The practical utility of Hexter fabrics for theatre use is shown in an amazing durability under years of the hardest kind of handling. The range of colors, weaves and designs is a genuine inspiration to the decorator and in perfect harmony with the spirit of modern theatre interiors.

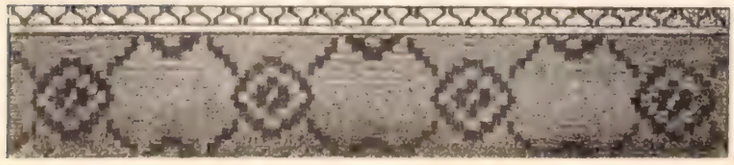
Hexter fabrics include the famous imported "Sol" Fabrics, loomed and dyed by England's ablest weavers, in 40 guaranteed fast colors, with a lustrous sheen of marvelous beauty. Also a wide selection of

SATINES — MOHAIRS — VELVETS
SILK TAFFETAS, plain and iridescent
FRENCH MARQUISETTES
GLAZED CHINTZES and many other fabrics

Our complete stocks permit prompt filling of orders. Samples and color chart sent free, on request.

S. M. HEXTER & CO.
SOLE OWNERS
Cleveland, Ohio

New York Office: 381 Fourth Avenue
Chicago Office: 189 West Madison Street



Hot Air—

—is going to cost you real money this summer, as usual.

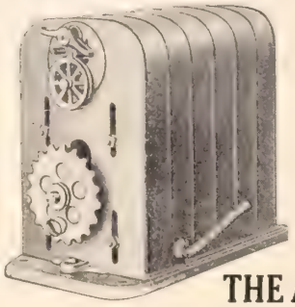
Wouldn't you rather use that money to pay for a money-making Typhoon Cooling System—and be SURE of good, profitable business all summer — *every* summer—no matter how hot?

Let us show you how easily it's done.

Write for Booklet N-4

TYPHOON FAN COMPANY
345 WEST 39th STREET NEW YORK
New Orleans Jacksonville

SIMPLE—RELIABLE—ECONOMICAL!



Perfect showmanship and performance are created with the A. D. C. Curtain Control—operated from any point of the house by 'simply pressing a button"

Quiet operation—one of its greatest features—is accomplished by the rubber curtain rollers and ball bearing steel pulley wheels in the enclosed track. Explanation of its other many features will be mailed upon request.

THE AUTOMATIC DEVICES CO.
739 HAMILTON ST. ALLENTOWN, PA.



ATTRACTIVENESS
For Your Theatre

can easily be created by using our natural prepared Areca Trees, with removable leaves (as illustrated), Palms, Ferns, Hedges, and Artificial Flowers. Low priced and long lasting.

Write for our SPRING CATALOGUE No. 7 with illustrations in colors of Artificial Flowers, Plants, etc., MAILED FREE ON REQUEST.

FRANK NETSCHERT, INC.
61 Barclay St., New York, N. Y.

BETTER EQUIPMENT MEANS BETTER BUSINESS
THEATRE EQUIPMENT ASSOCIATION

More Patrons

More Profits

A THOUSAND EXPERIENCED EMPLOYEES AWAIT YOUR COMMANDS

To tell you how to solve your exhibiting—seating — display — screening — decorating and similar problems.
No one mind can ever contain all the facts available.
Yet they are available to you on request.

Keep abreast with the latest developments by utilizing the services of the members of this Association.

Their experience and suggestions are yours entirely without obligation.

THEATRE EQUIPMENT ASSOCIATION

Composed of Responsible Manufacturers and Dealers

(Complete list available upon request)

Reputable Motion Picture Equipment Manufacturers and Dealers throughout the U. S. and Canada are invited to apply for membership.

Association Office
Old Colony Building
Chicago, Ill.

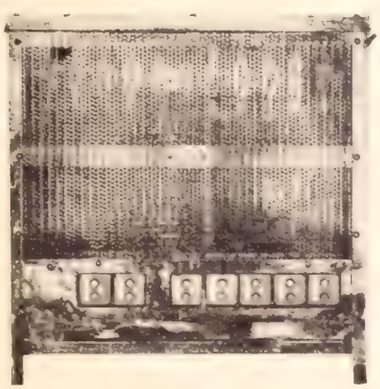
Plan to attend the
1927 Convention
July 18-19th at New York

Better Equipment Means Better Business

Proof of Superiority

The following theatres and road shows are equipped with

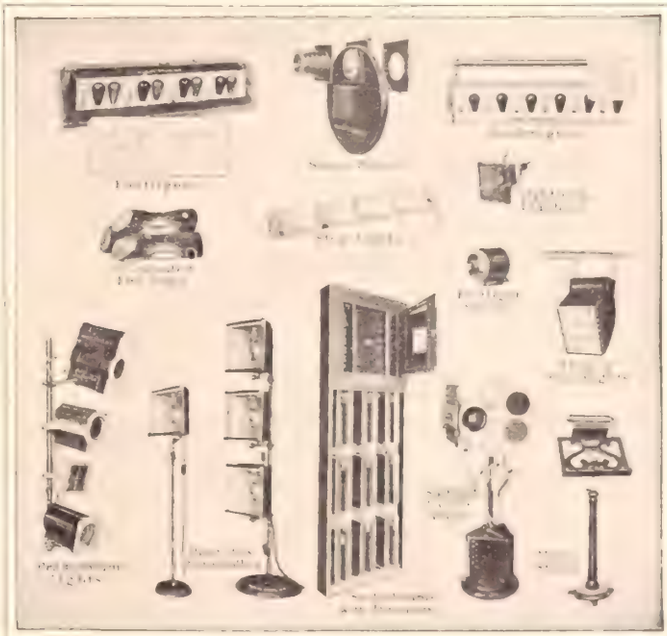
Perfection Rheostats



Roxy Theatre —New York City
Paramount Theatre —New York City
Rialto Theatre —New York City
Rivoli Theatre —New York City
Loew's State Theatre —New York City
Astor Theatre —New York City
Cohan Theatre —New York City

Keith's Circuit
Loew's Circuit
M. & S. Circuit
What Price Glory—Road Shows
Big Parade—Road Shows
Beau Geste—Road Shows
Simplex Division, International Projector Corp.
Vitaphone Companies
Eastman Kodak Company
U. S. Navy, and others

HOFFMANN & SOONS
522 First Avenue New York City



Write for illustrated catalogue of Kliegl Lighting Specialties

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
ESTABLISHED 1896
THEATRICAL · DECORATIVE · SPECTACULAR
LIGHTING
321 WEST 50th STREET
NEW YORK, N.Y.

Double Receipts from Open Air Theatres

You don't have to wait till dark to start your first show if you use the Royal Projection Screen. Your first show can open immediately after sunset. Further, weather does not affect it.

Royal Projection Screens Ideal for Outdoor as well as Indoor Theatres

Royal projection screens give depth and clear definition to pictures. They are designed to fulfill the requirements of any style theatre. Does not cost any more than other screens, and pays its own way through economy of current. Can be washed.

Royal Projection Screen Has Been Installed in the ROXY

The World's Largest Theatre

Get full information now on this wonderful new screen. Send the attached coupon now.

ROYAL PROJECTION SCREEN CO., *Inc.*
910 Manhattan Ave. B'klyn, N.Y.

Mail this coupon.

.....

Royal Projection Screen Co., Inc.,
910 Manhattan Ave., Brooklyn, N. Y.

Gentlemen:—
Please send me full description of the Royal Projection Screen for use in

☐ Outdoor Theatre
☐ Indoor Theatre

Name.....

Address.....

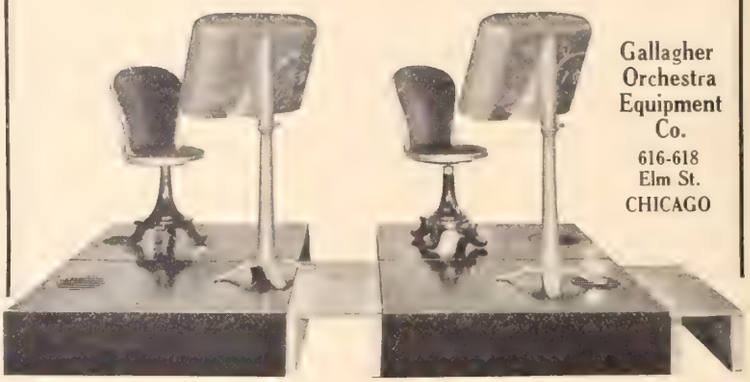
Theatre.....

The new improved GALLAGHER Resonator

If you want to increase the audience appreciation of your music you can build its volume by Gallagher Orchestra Base Resonators. Wonderful results have been obtained and the shrewdest showman in the business convinced.

You are in the business to make money of course—let us show you what other theatres have done with Gallagher's.

More Music—Less Cost



Gallagher Orchestra Equipment Co.
616-618 Elm St.
CHICAGO



Dependability and Reputation Built on a Record of Continuous Performance

GOLD SEAL
TICKET REGISTERS AND TICKETS

stand the test of day-after-day and month after month ticket selling with complete satisfaction to theatre managers.

Send for Particulars & Prices

Automatic Ticket Register Corp.
723 SEVENTH AVE. NEW YORK CITY
CHICAGO LOS ANGELES

FROM MAINE *to* TEXAS

The Novelty Scenic Studios are serving some of the finest motion picture theatres in the East.

In our new commodious building we have the resources and facilities for producing stage settings, draperies and scenery of unusual character and distinction.

And our staff of experts, guided by men long in the business, and acquainted with the exact needs of modern motion picture theatres, are fully qualified to handle the most intricate job.

Try us!

NOVELTY SCENIC STUDIOS
330 WEST 41st ST. NEW YORK CITY
LACKAWANNA 9233-4-5

More than

150 Theatres

have the

MAJOR FA SYSTEM
TRADE MARK

Several times *more* than ALL the other remote control methods put together.

When *you* are considering your equipment *think* of this—don't experiment

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

DISTRICT OFFICES

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Brooklyn, N. Y.
Buffalo, N. Y.
Chicago, Ill.
Cincinnati, O.
Dallas, Tex.
Denver, Colo.
Detroit, Mich
Kansas City, Mo.
Los Angeles, Calif.
Miami, Fla.
Minneapolis, Minn.
New Orleans, La.
Omaha, Neb.
Philadelphia, Pa.
Pittsburgh, Pa.
Portland, Ore.
Seattle, Wash.
San Francisco, Calif.
Winnipeg, Canada.

ARCTIC NU-AIR COMPLETELY CONTROLLED VENTILATION

U. S. Government Repeats!

Army Motion Picture Service Purchases Ten More

ARCTIC NU-AIR
VENTILATING COOLING SYSTEMS

NO more convincing evidence of Arctic Nu-Air supremacy in the field of theater cooling and ventilating can be submitted than its list of "circuit repeaters." Here is business that can only be transacted on a PAST PERFORMANCE basis.

The history of the U. S. Army Motion Picture Service purchases of Arctic Nu-Air Systems is typical of the repeat orders we are receiving from the biggest circuit owners of the country. The first War Department Theater was equipped last May. By September eleven more systems had been installed. Ten more have already been ordered this year.

There is more of this indisputable evidence that we will gladly submit if you will send the coupon.

ARCTIC NU-AIR CORP.
512-514 So. 4th St., Minneapolis, U.S.A.

J. E. FOLAND
Divisional Manager
111 West 18th Street Kansas City

22

Arctic Nu-Air Systems Purchased

WAR DEPARTMENT THEATERS EQUIPPED LAST YEAR

Fort Riley	Kansas
Fort Benning (4 systems)	Georgia
Fort Eustis (2 systems)	Virginia
Fortress Monroe (2 systems)	Virginia
Camp Lewis	Washington
Fort Snelling	Minnesota
Fort Sheridan	Illinois

Up to April 1st the following theaters had been ordered equipped from the 10 systems purchased this year.

Camp Meade	Maryland
Langley Field	Virginia
Fort Humphreys	Virginia
Fort Sill (2 systems)	Oklahoma
Fort Sam Houston (2 systems)	Texas

DON'T be misled! There is a size and type of Arctic Nu-Air to fit your theater and your pocketbook. And regardless of price every Arctic Nu-Air comes equipped with all necessary accessories—no extras to buy.

The patented Dual Deflector, an exclusive Arctic Nu-Air feature which has never been successfully imitated, and which insures uniform distribution of air to all parts of the theater, is regular equipment on all models.

Prices range from $395.00 for the largest all steel type with all the latest improvements, down to as low as

$245.00

And a Year to Pay

Convenient monthly terms make it possible to pay for your Arctic Nu-Air out of the extra summer profits and the winter fuel savings. Send the coupon—no obligation.

AS REFRESHING AS A SEA BREEZE



ARCTIC NU-AIR CORPORATION
MINNEAPOLIS

Send without obligation Booklet No. MPN 4

Theater _____

City _____ State _____

My Name _____

Seats: Main Floor _____ Balcony _____

"Ventilation
—WHEN you need it
—WHERE you need it
—AS you need it"

A tie-up of breath-taking size!

Greater than anything in the history of the business, backed up by an advertising campaign covering the United States and Canada, and costing over $300,000.00

Kellogg's **PEP** *Advertises*

Hal Roach's Our Gang *Comedies*

Pathécomedy

TRADE MARK

The 24 sheet that will advertise "Our Gang" for you no matter where you are

Over 300 Cities Will Be Posted, As Follows:—

Towns	*No Boards*	*Start of Posting*
ALABAMA		
Birmingham	24r-6ill	4-15
Mobile	14r-2ill	4-15
FLORIDA		
Jacksonville	16r-6ill	4-20
GEORGIA		
Atlanta	28r-6ill	4-15
MICHIGAN		
Battle Creek	20r-4ill	4-15
Detroit	45r-45ill	4-15
Flint	16r-6ill	4-8
Grand Rapids	14r-6ill	4-8
Kalamazoo	12r-2ill	4-23
Lansing	12r-2ill	4-15
Saginaw	12r-4ill	4-15
OHIO		
Lima	8r-4ill	4-20
Toledo	20r-10ill	4-10
MAINE		
Bangor	9r-2ill	4-16
Portland	12r-4ill	4-20
MASSACHUSETTS		
Holyoke	10r-2ill	4-20
Pittsfield	12r	4-1
Springfield	14r-6ill	4-20
Worcester	18r-6ill	4-15
NEW HAMPSHIRE		
Concord	8r	4-1
Manchester	12r-4ill	4-1
RHODE ISLAND		
Providence	38r-10ill	4-12
VERMONT		
Burlington	7r	4-15
Rutland	5r	4-15
ILLINOIS		
Champaign*Urbana	10r-2ill	4-15
Danville	12r-2ill	4-1
Peoria	12r-4ill	4-15
Rockford	14r-2ill	4-15
WISCONSIN		
Fond du Lac	9r	4-15
Green Bay	9r	4-15
Milwaukee	42r-20ill	4-20
Oshkosh	10r	4-15
Racine	14r-2ill	5-10

Towns	*No Boards*	*Start of Posting*
OHIO		
Akron	18r-9ill	4-10
Canton	14r-6ill	5-15
Cincinnati	40r-10ill	4-15
Cleveland	40r-30ill	4-18
Columbus	20r-10ill	4-15
Dayton	16r-8ill	4-15
Springfield	14r-2ill	4-10
Zanesville	9r	4-15
OKLAHOMA		
Altus	4r	4-15
Ardmore	7r	4-15
Blackwell	3r	4-15
Chickasha	5r	4-1
Clinton	3r	4-15
Lawton-Ft. Sill	4r	4-15
Muskogee	9r	4-15
Oklahoma City	16r-6ill	4-15
Sayre	1r	4-20
Tulsa	16r-6ill	4-15
Woodward	2r	4-1
TEXAS		
Abilene	6r	4-15
Amarillo	7r-1ill	4-1
Austin	10r-4ill	4-15
Ballinger	2r	4-5
Beaumont	12r-2ill	4-15
Big Springs	2r	4-1
Brownwood	5r	4-1
Coleman	2r	4-20
Dallas	22r-8ill	4-15
Ft. Worth	18r-6ill	4-15
Galveston	8r-6ill	4-20
Houston	16r-8ill	4-15
Lubbock	6r	4-15
Memphis	2r	4-25
Paris	6r	4-15
Plainview	3r	4-15
Quanah	2r	4-15
San Angelo	4r	4-1
San Antonio	20r-8ill	4-15
Sweetwater	3r	4-15
Wichita Falls	12r-3ill	4-15
Waco	10r-4ill	4-15
ILLINOIS		
Rock Island	6r-2ill	4-20
IOWA		
Burlington	8r	4-15
Cedar Rapids	12r-2ill	4-15
Davenport	10r-4ill	4-15
Des Moines	14r-6ill	4-15
Dubuque	10r-2ill	4-20
Mason City	7r	4-15

Towns	*No Boards*	*Start of Posting*
Muscatine	6r	4-5
Ottumwa	7r	4-15
Waterloo	10r-2ill	4-15
COLORADO		
Colo. Springs	3r-3ill	4-20
Denver	20r-10ill	4-15
Pueblo	8r-3ill	4-20
TEXAS		
El Paso	12r-5ill	4-10
UTAH		
Ogden	8r-2ill	4-15
Salt Lake City	18r-6ill	4-15
WYOMING		
Casper	9r-1ill	4-15
Cheyenne	3r-1sp.	4-20
Sheridan	5r	4-15
INDIANA		
Anderson	9r-1ill	4-15
Evansville	16r-2ill	4-15
Ft. Wayne	14r-4ill	4-15
Indianapolis	30r-10ill	4-15
Muncie	8r-2ill	4-15
South Bend	12r-2ill	4-15
Terre Haute	14r-4ill	4-15
Vincennes	6r	4-1
KENTUCKY		
Louisville	20r-10ill	4-20
KANSAS		
Topeka	14r-2ill	4-15
Wichita	14r-4ill	4-15
MISSOURI		
Kansas City	36r-13ill	4-15
St. Joseph	16r-2ill	4-15
ARKANSAS		
Ft. Smith	9r	4-15
Little Rock	14r-4ill	4-20
N Little Rock		
MISSISSIPPI		
Jackson	9r	4-1
TENNESSEE		
Chattanooga	18r-4ill	4-15
Memphis	18r-8ill	4-15
Nashville	16r-6ill	4-15



Towns	No Boards	Start of Posting
MINNESOTA		
Duluth	14r-2ill	4-15
Minneapolis	36r-8ill	4-10
Rochester	6r	4-15
St. Paul	36r-8ill	4-10
MONTANA		
Billings	6r	4-15
Butte	10r-4ill	4-15
Helena	5r	4-15
NORTH DAKOTA		
Fargo	8r	4-15
SOUTH DAKOTA		
Aberdeen	6r	4-5
Sioux Falls	8r-1ill	4-15
Watertown	4r	4-5
WISCONSIN		
La Crosse	9r	4-20
Superior	10r	4-1
CONNECTICUT		
Bridgeport	29r-8ill	4-15
Hartford	20r-8ill	4-15
New Haven	30r-20ill	4-16
IOWA		
Sioux City	14r-2ill	4-15
NEBRASKA		
Beatrice	4r	4-10
Hastings	4r	4-15
Grand Island	5r	4-1
Lincoln	12r-2ill	4-10
Omaha	24-6ill	4-15
DELAWARE		
Wilmington	14-6ill	4-15
MARYLAND		
Hagerstown	6r-2ill	4-15

Towns	No Boards	Start of Posting
NEW JERSEY		
Trenton	14r-6ill	4-15
PENNSYLVANIA		
Allentown	10r-4ill	4-15
Easton	12r-2ill	4-15
Harrisburg	16r-4ill	4-15
Lancaster	10r-2ill	4-15
Reading	18r-4ill	4-15
Scranton	18r-4ill	4-20
Wilkes Barre	26r-4ill	4-10
Williamsport	12r-2ill	4-15
OHIO		
Ashtabula	6r-2ill	4-15
Steubenville	10r-2ill	4-20
Warren	8r-2ill	4-20
Youngstown	16r-8ill	4-10
PENNSYLVANIA		
Altoona	14r-2ill	4-15
Erie	16r-6ill	4-15
Pittsburgh	56r-24sp.	4-20
W. VIRGINIA		
Charleston	12r-2ill	4-15
Huntington	12r-3ill	4-10
Wheeling	10r-5ill	4-20
NORTH CAROLINA		
Asheville	8r-2ill	4-15
Charlotte	12r-2ill	4-15
Winston-Salem	12r-2ill	4-15
SOUTH CAROLINA		
Charleston	14r-2ill	4-15
Columbia	12r-2ill	4-15
VIRGINIA		
Norfolk	15r-6sp.	4-10
Richmond	24r-8ill	4-20
Roanoke	12r-2ill	4-15
ARIZONA		
Phoenix	5r-3ill	4-17

Towns	No Boards	Start of Posting
Tucson	4r-2ill	4-20
CALIFORNIA		
Long Beach	6r-6ill	4-24
Los Angeles	45r-45ill	4-17
Oakland	15r-15ill	4-16
Pasadena	4r-4ill	4-24
Sacramento	6r-6ill	4-21
San Diego	8r-8ill	4-17
San Francisco	30r-30ill	4-16
NEVADA		
Reno	5r-1ill	4-15
IDAHO		
Boise	6r-1ill	4-15
OREGON		
Portland	16r-16ill	4-16
WASHINGTON		
Seattle	18r-18ill	4-16
Spokane	14r-6ill	4-15
Tacoma	6r-6ill	4-15
ILLINOIS		
Decatur	12r-2ill	4-20
Jacksonville	6r	4-15
Quincy	12r-2ill	4-15
Springfield	12r-2ill	4-20
KENTUCKY		
Paducah	8r	4-15
MISSOURI		
St. Louis	68r-32ill	4-15
Springfield	14-2ill	4-15
NEW YORK		
Buffalo	32r-28ill	4-15
Rochester	24r-16ill	4-10
Syracuse	20r-8ill	4-15
Troy	14r-2ill	4-15
Watertown	9r-1ill	4-15

Pathécomedy

TRADE MARK

A mammoth list of newspapers, too!

News (E) Birmingham, Ala.
Times Union (M) Jack'ville, Fla.
Herald (M) Miami, Fla.
Tribune (M) Tampa, Fla.
Journal (E) Atlanta, Ga.
Free Press (E) Detroit, Mich.
Times (E) Detroit, Mich.
Journal (E) Flint, Mich.
Press (E) Grand Rapids, Mich.
Blade (E) Toledo, Mich.
Globe (M) Boston, Mass.
Globe (E) Boston, Mass.
American (E) Boston, Mass.
Herald (E) Boston, Mass.
Traveler (E) Boston, Mass.
Post (M) Boston, Mass.
Bulletin (E) Providence, R. I.
Tribune (M) Chicago, Ill.
Herald Examiner (M) Chi., Ill.
Journal (E) Madison, Wis.
Journal (E) Milwaukee, Wis.
Post (E) Cincinnati, Ohio
Times Star (E) Cincinnati, Ohio
Plain Dealer (M) Cleveland, O.
News (E) Cleveland, Ohio
Dispatch (E) Columbus, Ohio
Oklahoman (M) Okla. City, Okla.
Times (E) Okla. City, Okla
World (M) Tulsa, Okla.
World (E) Tulsa, Okla.
News (M) Dallas, Texas
Times Herald (E) Dallas, Texas
Record Telegram (M) Ft. Worth
Star Telegram (E) Ft. Worth
Chronicle (E) Houston, Tex.
Light (E) San Antonio, Tex.
News (E) San Antonio, Tex.
Times (E) Davenport, Ia.
Demo. & Leader (E) Dav'pt., Ia.
Register (M) Des Moines, Ia.
Tribune (E) Des Moines, Ia.
Post (E) Denver, Colo.
Times (M) El Paso, Tex.
Herald (E) El Paso, Tex.
Deseret News (E) S. L. City, U.
Tribune (M) S. L. City, Utah
News (E) Indianapolis, Ind.
Courier Journal (M) L'ville, Ky.
Times (E) Louisville, Ky.
Beacon (E) Wichita, Kansas
Star (E) Kansas City, Mo.
Times (M) Kansas City, Mo.
Journal (M) Kansas City, Mo.
Gazette (M) Little Rock, Ark.
Item (E) New Orleans, La.
Tribune (M) New Orleans, La.
Times-Picayune (M) N. Orleans
News-Sentinel (E) Knxvle., Tenn.
Press-Scimitar (E) M'phis, Tenn.
Appeal (E) Memphis, Tenn.
Com'l Appeal (M) M'phis, Tenn.
Banner (E) Nashville, Tenn.
Herald (E) Duluth, Minn.
Journal (E) Minneapolis, Minn.
Tribune (E) Minneapolis, Minn.
Tribune (E) Minneapolis, Minn.
News (E) St. Paul, Minn.
Dispatch (E) St. Paul, Minn.
Pioneer Press (M) St. P., Minn.
Post (E) Bridgeport, Conn.
Telegram (M) Bridgeport, Conn.
Times (E) Hartford, Conn.
Register (E) New Haven, Conn.
Journal Courier (M) New Haven,
News (E) Newark, N. J.
Journal (E) New York, N. Y.
Sun (E) New York, N. Y.
World (Evg.) (E) New York, N.Y.
Herald Tribune (M) N. Y., N. Y.
Journal (M) Sioux City, Ia.
Journal (E) Sioux City, Ia.
Tribune (E) Sioux City, Ia.
World Herald (M) Omaha, Neb.
World Herald (E) Omaha, Neb.
News (E) Omaha, Neb.
Star (E) Washington, D. C.
Sun (M) Baltimore, Md.
Sun (E) Baltimore, Md.
Inquirer (M) Philadelphia, Pa.
Bulletin (E) Philadelphia, Pa.
Chronicle-Telegraph (E) Pitts., Pa.
Press (E) Pittsburgh, Pa.
Ledger Dispatch (E) Norfolk, Va.
News Leader (E) Richmond, Va.
Globe Democrat (M) St. L., Mo.
Star (E) St. Louis, Mo.
Express (E) Los Angeles, Cal.
Examiner (M) Los Angeles, Cal.
Times (M) Los Angeles, Cal.
Tribune (E) Oakland, Cal.
Call (E) San Francisco, Cal.
News (E) San Francisco, Cal.
Herald (E) Los Angeles, Cal.
Journal (E) Portland, Ore.
News (E) Portland, Ore.
Post Intelligencer (M) Seattle, W.
Star (E) Seattle, Wash.
Chronicle (E) Spokane, Wash.
Spokesman Review (M) Spokane
Times Union (E) Albany, N. Y.
News (E) Buffalo, N. Y.
Times (E) Buffalo, N. Y.
Democrat & Chronicle
& Herald (M) Rochester, N. Y.
Herald (E) Syracuse, N. Y.
Post Standard (M) Syracuse, N.Y.

Canada

ALBERTA
Herald, Calgary
Journal, Edmonton
Herald, Lethbridge
News, Medicine Hat

BRITISH COLUMBIA
News, Nelson
Province, Vancouver
Sun, Vancouver
Time, Victoria

MANITOBA
Sun, Brandon
Prairie, Portage, La.
Graphic, Portage La.
Free Press, Winnipeg
Tribune, Winnipeg

NEW BRUNSWICK
Gleaner, Fredericton
Transcript, Moncton
Telegraph-Journal, St. John
Times-Star, St. John

NEWFOUNDLAND
Telegram, St. John's

NOVA SCOTIA
Herald & Mail, Halifax
Post, Sydney

PRINCE EDWARD ISLAND
Guardian, Charlottetown

ONTARIO
Expositor, Brantford
Recorder-Times, Brockville
News, Chatham
Times-Journal, Fort William
Reporter, Galt
Herald, Hamilton
Spectator, Hamilton
Whig-Standard, Kingston
News-Record, Kitchener
Advertiser, London
Free Press, London
Review, Niagara Falls
Reformer, Oshawa
Citizen, Ottawa
Journal-Dailies, Ottawa
Sun-Times, Owen Sound
Examiner, Peterboro
News-Chronicle, Port Arthur
Standard, St. Catharines
Times-Journal, St. Thomas
Observer, Sarnia
Star, Sault Sainte Marie
Beacon-Herald, Strafford
Star, Toronto
Telegram, Toronto
Border Cities, Windsor
Star, Windsor
Sentinel-Review, Woodstock
Echo, London, (W)
News-Letter, Orillia, (W)
Star, Sudbury, (W)

QUEBEC
Gazette, Montreal
La Presse, Montreal
Star, Montreal
LeSoleil, Quebec
Chronicle, Quebec
Telegraph, Quebec
Tribune, Sherbrooke
Record, Sherbrooke
Le Nouvelliste, Three Rivers
Progress du Saguenay
Chicoutimi, (W)
Gleaner, Huntingdon (W)

SASKATCHEWAN
Times-Herald, Moose Jaw
Leader-Post, Regina
Star-Phoenix, Saskatoon
Herald, Swift Current (W)
Enterprise, Yourkton. (W)

YOU WILL WANT WINDOW DISPLAYS, SPECIAL EXPLOITATION SERVICE. *YOU CAN GET IT!*

The Kellogg Company is the world's largest manufacturer of cereals. A force of over 700 trained field men is ready to help you. Tell the Pathe salesman you would like to take advantage of this special service. It will *pay*.

That a big national advertiser like Kellogg recognizes the advertising value of "Our Gang" is proof positive that it pays to advertise "Our Gang" comedies.

Take Advantage Now of This Tie-Up. Advertise "Our Gang!"

Pathécomedy

TRADE MARK

Films Blanket Broadway; Grosses Up

Only One Legitimate Show on Street From 42nd to 53rd in N. Y.

STRIKING evidence of the part that pictures play in the amusement world today is contained in the fact that at the present moment on Broadway, in New York City, only one legitimate attraction is playing in any theatre from 42nd to 53rd street, the very heart of the world's greatest theatrical district.

With the opening of "The King of Kings" at the Gaiety and "Camille" at the Globe this week, 19 first runs were playing along Broadway, setting a new record.

Another startling development of the week has been the sharp upward trend of business at the picture houses, starting on Monday. On that one day the Broadway houses took in receipts totalling from 29 to 30 per cent. of their entire Holy Week grosses. The early part of Monday afternoon, Broadway was so crowded that traffic conditions, both for pedestrians and motorists, were almost impossible. The sidewalks were jammed with crowds, brought about by the fact that Easter Week this year coincided with a Jewish holiday.

In front of the Paramount, the Roxy, the Capitol, and such houses the congestion on the sidewalks made them almost impassable. This increased business was not confined to the picture theatres. Legitimate attractions which had been literally "dying on their feet' the past few weeks played to standing-room on Monday and Tuesday evenings.

Chicago May Have New Film Exchange Building

It is reported, on good authority, that the Lehman Estate is planning to erect a seventeen-story building, to be known as the Chicago Film Exchange Building, at the Northeast corner of Ninth and Wabash avenues. The building will extend from Ninth Street to the Y. M. C. A. Hotel and back to the alley, midway between Wabash and State Street, giving twelve thousand feet of floor space for each story. Several film exchange managers and executives of other business houses located along Film Row have been in communication with their home offices in reference to taking space in the proposed building and it is understood that some leases are on the point of being signed.

Bennethum, Pa. Exhibitor, Is Dead

NEWS has been received of the death of George W. Bennethum, part owner of one of the largest chains of motion picture and vaudeville theatres in Pennsylvania and adjoining states, which occurred in Hot Springs, Ark., on April 16. Mr. Bennethum, whose home was in Reading, Pa., where he began his career in the amusement business, was for twenty years active in the ownership and operation of theatres. At his death he was associated with John H. Snyder and Hen Johnston of Reading in the ownership of theatres.

Griffith's Return to United Artists Announced by Schenck

SPECULATION as to the future picture affiliation of D. W. Griffith was put at rest Thursday morning when Joseph M. Schenck, President of United Artists Corporation, in an interview with the press, announced that Mr. Griffith has returned to United Artists as director-general of the productions to be made by Arts Cinema Corporation, a subsidiary.

In addition to supervising Arts Cinema Corporation pictures, Mr. Griffith also will personally direct a super-special which is being planned for the immediate future. This super-special, which will not be ready for release before the first part of 1928, is to be followed by others, approximately one each year.

The return of Mr. Griffith to the United Artists fold as an active director and producer (he has never relinquished his corporation connection as one of the founders) will mean that he will remove to Los Angeles, probably with a certain number of his personal organization and will take with him certain players with whom he has personal contracts. Carol Dempster, starred in Griffith pictures for several years, however, will not be among the number, as she has accepted other contractual obligations which prohibit it. There will be no Griffith stock company.

In reply to questions Mr. Schenck discussed other phases of the United Artists plans. He expressed the opinion that "The Circus," Chaplin's unfinished production, will be completed soon and that it would be ready for release about November of this year.

The announced production of "The Darling of the Gods," which is to be made by Morris Gest, will also be made at the United Artists studio at Los Angeles, and Mr. Gest is now assembling an international cast of players. However, the leading people will be American stars and the only player definitely assigned to a role is George Arliss, who will play the part of the war minister.

Mr. Schenck stated that rumors of the amalgamation of United Artists and Metro-Goldwyn-Mayer were without foundation and that such a business arrangement was impractical in the best interests of both concerns.

The 15 or 17 pictures that United Artists will make each year are to be sold as individual productions as in the past and this method of selling does not fit in with the plans of any company producing on a quantity basis, Mr. Schenck added.

Business Hurt by Floods

Rising Waters in Mississippi Basin Injure Theatre Trade in States Bordering on River's Banks

THE entire valley of the Mississippi is endangered through record high waters of the river during the past week. Washouts of roads throughout the South and continuing rains have considerably hurt theatre business. Ten per cent of the theatres in the affected area are estimated closed and the remaining ninety per cent are having trouble through late shipments.

In the St. Louis territory, 35 to 40 theatres are closed on account of floods. Towns affected are: Poplar Bluff, Chaffee, Sikeston, and New Madrid, Mo., Mounds, Mound City, Nebo, Alsey, Ill., and many others.

Six thousand persons, mostly women and children, have left the district and salesmen report they have been stranded in various towns and put to work to help prevent spread of the floods.

The express company, it is said, will accept film shipments only subject to delay. Conditions will continue to get worse for some time, say those in touch with the situation.

Certain parts of Texas have been visited by severe storms and rains, but with the exception of Rock Springs, which was demolished by a tornado, no theatres are reported closed.

In Missouri, Kansas, Oklahoma, Arkansas, Tennessee, Texas and southern Illinois flood waters are receding but 2,500,000 acres of land were under water. The Mississippi's shattered levees made a large part of Arkansas a great lake and rendered thousands of families homeless.

In New Orleans a number of theatres were compelled to close on Friday and Saturday.

Warner Bros. Sole Vitaphone Owners; Installation by Western Electric

WESTERN ELECTRIC COMPANY and Warner Brothers have issued the following statement:

"The rapid development of the Vitaphone has made desirable the expansion of activities relating both to the production of pictures and the installation of equipment in theatres. With this in view a plan has been worked out whereby Warner Brothers acquire 100% ownership of the Vitaphone Corporation through the purchase of the interests of Mr. Walter J. Rich and will immediately increase their studio facilities for the production of films and records by the opening of a new studio in Hollywood completely equipped for Vitaphone productions.

"The Western Electric Company through its subsidiary, Electrical Research Products, Inc., will in future handle the supply, sale, installation and maintenance of equipments for theatres.

"Under this arrangement the Vitaphone Corporation will be free to devote its entire facilities to the production and distribution of Vitaphone numbers and musical accompaniments. The extensive manufacturing and service facilities of the Western Electric Company assure to theatre owners an adequate supply of equipments to meet the increasing demand for installations and the best possible technical assistance and service. Seventy-two theatres are now equipped and new installations are being made at the rate of six a week.

"The arrangements which have been made necessary by the rapid growth and increasing popularity of the Vitaphone have been worked out to the mutual advantage of both parties."

Stern Sees Changing Taste

Comedy Producer, in Exclusive Interview, Tells of Ideas and Methods in Series Based on Comic Strips

THE day of the "crash" and "chase" comedy is done, and patrons want human situations and characters in their comedies, according to Julius Stern, president of Stern Bros., in an exclusive interview outlining the reasons back of the new Stern policy of comedies based on comic strips only, given in New York this week. Because certain things were considered funny 10 years ago does not mean that audiences will laugh at them now, he says. The human note is the keynote of success, in comedy as elsewhere, he declares, and patrons want to see real characters on the screen.

The first move in this direction was made by Sterns last year when they acquired the rights to the Buster Brown series made famous by R. F. Outcault. This was only a beginning. They wanted Buster, the boy, and Tige, the dog, portrayed on the screen by exactly the right types. A long search was instituted. Scores of youngsters were interviewed and many tests made. Finally Arthur Trimble was found. He looked the part—a Buster Brown haircut looked right on him, likewise the clothes. Tests were made. They looked right, but to be certain they were sent to the home office in New York. The reports were enthusiastic and Trimble was signed. Tige was specially trained for his part, and production of the Buster Brown series started. Nothing was spared in making them right—and the results need no comment. The Stern Brothers decided that their idea had proved its soundness, and set out to enlarge upon it.

"We looked about for another cartoon strip with human, everyday characters that would appeal to everyone and were widely known," says Mr. Stern, "and settled upon 'The Newlyweds and Their Baby,' by George McManus. Again we had the problem of correct casting. We looked at hundreds of babies to find a Snookums, but they all failed to measure up in one way or another. Finally, in desperation, a Hollywood radio station broadcast a description of what we wanted—and this brought us the baby that has played Snookums so successfully in the entire series to date. He had never worked in pictures before—his father is an athletic instructor—but he proved a find. He is so obviously a healthy, happy baby that it is a pleasure to watch him on the screen.

"Snookums is only two years old, but his intelligence is amazing. He takes direction like a veteran. His father has trained him and cared for him so that his health and strength are remarkable. His family life is ideal, and that is reflected in his sunny, happy disposition and makes him a delight to watch. He will not, for instance, hurt anyone—even for the purpose of a scene. It is impossible to get him to strike another person, or do anything destructive, even in play.

"That brings me to an important point. In none of these comedies, or the Buster Browns, will we permit any malicious or destructive pranks by the children, even for the sake of a laugh. It must all be clean, harmless fun—and this applies to all our comedies. Also, there must be no offensive or upleasant characters, and in bringing these cartoon characters to the screen we have avoided repulsive and grotesque make-ups or characters that might resemble the cartoonist's caricatured figures but would be unpleasant to look at."

Mr. Stern brought out an interesting angle in connection with this year's production—the fact that a number of young college men have been placed on the scenario staff and encouraged to furnish new, fresh story angles and gags. They are given unlimited time and opportunity—but they must remain away from the studio, or, Mr. Stern feels, they will begin to think in the same stereotyped ruts which he seeks to avoid. From time to time, as these young men show sufficient promise and ambition, they are being given an opportunity to direct.

Cost $24,000 to Run Ontario Censor Board

The Ontario Board of Moving Picture Censors is costing the Ontario Provincial Government the sum of $24,000 during the current year, according to the announcement of Hon. J. T. Monteith, Provincial Treasurer. This is made up largely of salaries for the censors and staff, whose headquarters are at Toronto. The individual items are as follows: Chairman, salary of $3,500; vice-chairman, $2,700; three members at $2,500 each; censor of theatre advertising, $2,500; two projection machine operators at $1,800 per year each; clerk stenographer, $1,100, and contingencies, $3,500.

British Incorporated Pictures Begins Production

Announcement is made by the Canadian branch of the British Incorporated Pictures, Limited, the enterprise organized by Col. W. F. Clarke and R. T. Cranfield, that the production of short subjects has already been started at the Ontario Government's film studio at Trenton, Ontario, which has been placed at the disposal of the company.

Bills Pending Before Tennessee Legislature

THREE bills are pending in the Tennessee Legislature looking toward resumption of the opening of theaters and motion picture houses in the State on Sunday.

Last week a bill was introduced by the Memphis delegation to repeal the law closing theaters all over the State on Sunday which was enacted in 1923.

This week a second bill was introduced by the same delegation which provides for referendum on the question at a special election.

A third bill is said to be in preparation adding an additional tax on Sunday theater receipts, proceeds of which, under the bill, would be turned over to charity.

The second bill compels the election commission to hold a special election at the time of the next general election. This would mean that if the bill becomes a law the people will vote on Sunday shows at the election of the mayor and city commissioners in November.

Comerford Tenders Dinner to Press Correspondents

M. E. Comerford, president of the Comerford Amusement Company and theatre owner in Pennsylvania, played the host in Harrisburg, Pa., this week to members of the Pennsylvania Legislative Correspondents' Association at the Penn Harris Hotel. Practically all of the leading newspapers of Pennsylvania were represented at the affair, there being forty-five correspondents in evidence. Presiding over the proceedings was Captain John Cummings of the "Philadelphia Inquirer" and president of the association, who later turned over the gavel to Arthur James, lieutenant-governor of Pennsylvania and business partner to Mr. Comerford.

President R. F. Woodhull of the Motion Picture Theatre Owners of America, was the guest of honor and others from this city were Frank C. Walker, general counsel for the Comerford Amusement Company, M. J. O'Toole, Business Manager of the Motion Picture Theatre Owners of America and Ben Barnett of the Amalgamated Vaudeville Agency.

Minnesota Governor Signs Anti-Daylight Bill

The bill prohibiting daylight saving in Minnesota, which had been adopted by both branches of the legislature, was signed last week by Governor Christianson. The measure specifies that central standard solar time shall be used within the state. It declares that no municipality can use any time that the rest of the state is not using. This automatically bars consideration of measures such as the one recently presented to the voters in Duluth in an effort to establish daylight saving there. It was because of this action in Duluth that the Northwest M.P.T.O. urged the introduction of the prohibitory bill into the legislature and theatre owners of the state have given it their support.

Ticket Tax Relief for Canadian Showmen

THE Provincial Government of British Columbia, Ottawa, Ontario, has provided further relief in the way of amusement ticket tax reduction. Two years ago the Government reduced the tax from 10 per cent. to seven per cent. This has now been further reduced to five per cent. and the tax has been removed from tickets selling up to 15 cents altogether.

The abolishment of the amusement tax on all tickets up to 25 cents, which was adopted by the recent session of the Ontario Legislature at Toronto, will go into effect July 1, it is officially announced by Premier Howard Ferguson of Ontario. This will mean a reduction in revenue to the Province of $600,000.

In the Province of Manitoba the Government has abolished the amusement tax on all tickets up to and including 25 cents. This follows the abolishment of the tax on children's tickets up to 16 cents, which was made some time ago.

The Quebec Provincial Government has widened the scope of the amusement tax to include church entertainments and free passes to theatres, the tax rate in Quebec being 10 per cent.

Mrs. Chapman Advocates State Films Showing History, Activities, etc.

MRS. NEWTON D. CHAPMAN, chairman of better films, D.A.R., in her report at the National Convention of the Daughters of the American Revolution, Washington, D.C., on April twentieth, advocates the need of producing in each separate state a motion picture dealing with the history, present-day conditions and activities of that state. Mrs. Newton's plan for contents of these films follows:

(a) History of the State; (b) Physical Geography of the State, that is, the mountains, rivers, sea shores, etc.; (c) The actual industrial life of the people; (d) The state activities such as new roads, schools, hospitals; in other words, a picture showing exactly how the tax dollar is spent by the state as a growing concern.

Stanley Theatres Purchase And Build in East

To Build in Albany; Acquires Penn Theatres; Finkelstein-Ruben Add Two to Circuit

THE Stanley Company of America operating four theatres in the downtown section of Albany, N.Y., purchased a site last week in the residential section of the city and will at once erect a house costing $150,000, and accommodating 1,500 persons. The theatre will be located at least two miles from the business center of the city and in an exclusive residential area now served by but one theatre. In Troy, N.Y., the company is reported to have purchased a site made vacant by the burning of the Masonic Temple, but whether to erect a theatre or to protect its own interests, can not be learned. The company now operates three houses in Troy and is virtually in control of the first-run situation in that city, as well as in Albany.

Negotiations are now pending under which the Stanley Company will probably take over the Strand Theatre, Shenandoah; the Embassy, Baltimore, and the Savoy, Bethlehem, all in Pennsylvania. The company has also started negotiations looking toward the purchase of theatre sites in Pottsville and other cities of importance in the anthracite coal regions. Negotiations which have been pending between Stanley and M. Lessy for the purchase of the Collingswood Theatre, Collingswood, N.J., owned by Mr. Lessy, have been complicated by the fact that Rovner and Handel, who are now building an 1,800-seat theatre in Westmont, N.J., have entered the field in competition for the Collingswood Theatre.

The Comerford Amusement Company, of Scranton, has extended its chain of motion picture theatres in the hard coal mining regions of Pennsylvania by acquiring, under long-term leases, control of two Danville theatres from the Chamberlain Amusement Company, of Shamokin. The theatres are the Luna, which seats 500, and the Victoria, with a seating capacity of 1,000.

Two more motion picture theatres were added to the Finkelstein & Ruben chain this week with the purchase of one theatre and the lease of another at Sioux Falls, S.D. The Orpheum Theatre was purchased outright, while the Egyptian Theatre was leased for 20 years. F. & R. will take possession of the Egyptian April 26 and the Orpheum on May 1st.

The purchase of the Uptown Theatre, suburban house of Kansas City, by Universal, was completed this week, the latter taking title in a holding company, the K. C. U. Theatre Company, incorporated under the laws of New York. Universal will complete the development of the theatre. The seller was the Valentine Realty Company, of which E. J. Willett is president.

Universal also has under consideration the purchase of the Warwick Theatre, another suburban house, it is understood, but a report that a purchase had been concluded was denied Tuesday.

Fluffy ballets and artists of renown, together with exceptional presentations of motion pictures, are all included in the plans, already perfected, for a 5,000-seat deluxe Loew Theatre, to be erected in the Fordham section of the Bronx. The plan, according to Nicholas M. Schenck, executive first vice-president of Loew's Inc., is to give the flourishing and growing Bronx community the same entertainment as found in the Capitol Theatre.

While Mr. Schenck would not divulge the exact location of the new theatre, at this date, he did announce that the plans had been fully prepared and that only the physical construction of the building remained to be completed.

N. Y. Grants Few Charters of Incorporation to Firms

Motion picture companies and companies allied with the industry, incorporating in New York State at Albany, during the past week, included the following: Visual Demonstration System, Inc., $25,000, moving picture machines, Buffalo; Howard H. Starrett, Edmund S. Brown, Percy R. Smith, Buffalo; First Division Pictures, Inc., $75,000, Lillian Cunningham, New York City; Florence Abramson, Middle Village; Henry R. Danziger, Brooklyn; American Sport Series, Inc., $20,000, Hyman B. Jackson, Mabel L. Danziger, Gertrude M. Weinberg, Brooklyn.

Ohio Attorney General States Law Cannot Stop Block Booking

BEING asked for an opinion on the bill prohibiting block booking in Ohio which is now before the Judiciary Committee of the House, Attorney-General E. C. Turner ruled that the State of Ohio has no business meddling in contracts between producers, distributors and exhibitors of motion pictures. The opinion was sought by Harry Ball, Chairman of the Judiciary Committee.

The Attorney-General stated that the motion picture business is not affected with the public interest to the extent that such legislation would be necessary. He holds that it would be undue interference with the rights of property, and that the bill would be in violation of the Fourteenth Amendment of the Constitution of the United States.

Educational Convention Set for Los Angeles

Branch Managers and Home Office Executives to Meet at Ambassador Hotel May 2-6

BEGINNING Monday, May 2, the annual convention of Educational branch managers and officials from the home office will be held at the Ambassador Hotel in Los Angeles, the concluding sessions to occur on Friday, May 6. The visiting Educational officials, home office representatives and branch heads of the Eastern seaboard will leave New York City the afternoon of April 28. They will depart in a special compartment-drawing room car on the Manhattan Limited of the Pennsylvania Railroad. Upon arriving at Chicago, this car will be switched to the Santa Fe line, and two more special trains containing branch managers from the Mid-West will be attached to the California Limited, which leaves the evening of April 29 from Chicago. The party will arrive in time for the initial session of the convention. The day following the conclusion of the meeting the Educational managers and officials will leave for their homes.

Several important figures in the Educational ranks are now in Los Angeles awaiting the party, whom they will greet and to whom they will act as hosts. Among these are the Christie Brothers, Al and Charles, Jack White, E. H. Allen, Sidney Brennecke, special representative on the Pacific Coast, and R. L. Hoadley, Los Angeles representative of the advertising and publicity department.

Heading the party of home office executives will be Earle W. Hammons, president of Educational Film Exchanges, Inc., and his fellow travelers will include A. S. Kirkpatrick, assistant general manager; J. R. Wilson, sales manager; Gordon S. White, advertising and publicity director; Harvey Day, sales manager of Kinograms; and Captain G. McL. Baynes, president of the Kinograms Publishing Corporation.

Other Eastern officials who will occupy the special car out of New York will be J. F. Burke, traveling auditor; Max Stahl, special home office sales representative; Arthur Lucas, special Southern representative; Jack Skirboll, special representative; Oscar Hanson, general manager of the Canadian branches; and Lawrence Wooldridge, of the Far East Corporation, which takes care of Educational's foreign business.

F. and R. Plan No Future Theatre Moves as Yet

Stating that no "moves" in the theatre field are pending at this time by Finkelstein and Ruben (Northwest Theatres), M. L. Finkelstein this week issued a statement at Atlantic City, where he is stopping, that his firm has not endeavored to "build a fence around Minneapolis" but rather is anxious to make progress by tending to business.

Though Mr. Finkelstein denies that his company is looking to affiliation of its circuit of 129 theatres with another company, it is rumored that Richard F. Hoyt of Hayden and Stone is manouevering to bring F. and R. into the Stanley-West Coast-First National combination.

E. W. Wingart Director of F.B.O. Publicity

EARL W. WINGART, who has been identified with Paramount for the last seven years as director of the studio publicity department in the East, has been appointed director of publicity of the F.B.O. Hollywood studios. He is now on his way to Hollywood and will take charge of the studio's publicity Monday, April 25. Previous to his association with Paramount during which time he was also assistant to Henry King and unit production manager, Mr. Wingart was a member of the staff of the Associated Press for three years. He is a graduate of the University of Kansas.



Earl W. Wingart

New Firms Incorporate in New York State

Motion picture companies incorporating at Albany, N.Y., with the Secretary of State during the past week, and engaging in the business in New York State, included the following: Paramount News, Inc., capitalized at $10,000, with David Schlesinger, Florence Berger, Aldyth Reichenbach, of New York City; Burnham Chain Theatres, Inc., Syracuse, $100,000, J. S. Burnham, Potsdam; Charles P. Gilmore, John M. Farrell, Oswego; B. and F. Photo Play Corporation, capitalization not specified, May Frank, Brooklyn; Samuel and Anna Bergoffen, New York City; The Plus Safety Projector Corporation, $100,000, Edward Marshall, James C. H. Macbeth, Edward J. Darragh, New York City; Philon Producing Corporation, capitalization not specified, Raymond Payton, Murray Phillips, Samuel Golding, New York City; Marcy Enterprises, Inc., $30,000, Charles Benowitz, Howard E. Gonchar, Mark Kamlet, New York City; Gerrittsen Theatre, Inc., Brooklyn, $5,000, Herbert J. Holmes, Roland Holmes, Brooklyn; M. M. Kotz, Chappaqua.

Flames Destroy Strand Bldg. in Morgantown, W. Va.

Flames which started mysteriously in an adjoining building at 4 o'clock in the morning of April 14, wrecked the six-story Strand Theatre building, in Morgantown, W. Va., entailing a loss of $625,000 to the theatre company alone. Of this amount $500,000 was to the building and the rest to the theatre proper.

The flames spread throughout an entire city block, causing a total loss estimated at $1,500,000.

It is estimated that the properties destroyed were insured in the aggregate for only about 30 per cent. of the total losses. The buildings were all about 25 years old. The Strand Theatre Company, as well as the owners of most of the other properties, have announced they will rebuild as soon as possible.

Northwest M. P. T. O.'s Meet at St. Paul Hotel

This year's convention of the Northwest M.P.T.O., which is to be held at the St. Paul Hotel Roof Garden on May 3, 4, 5, promises to be the largest ever held. Many acceptances to the invitation to attend are coming in daily. Notables in the film business have also been invited, but it is not yet known how many will be able to attend. The usual banquet is to be replaced by a cabaret buffet lunch and dance in the Palm Room of the St. Paul Hotel on May 4.

Branch Office Opened by Tiffany in Atlanta

Another exchange in the Tiffany Productions, Inc., system of exchanges, is now being established in Atlanta, Ga. General Sales Manager Edwin J. Smith, of Tiffany, is now in Atlanta, where he has appointed W. G. Minder as manager of the Southeastern territory with exchange offices at 106 Walton Street.

In and Out of Town

JOSEPH M. SCHENCK, president and chairman of the board of directors of United Artists, left New York City for Los Angeles on Friday, April 22, on the Lake Shore Limited. Accompanying Mr. Schenck are Victor M. Shapiro, United Artists advertising and publicity director, and J. H. Moscowitz, of the Schenck Enterprises. When the party arrives in Chicago they will be joined by I. C. Freud, builder of the United Artists theatre in Los Angeles.

CLARENCE A. HILL, of General Sales Manager James R. Grainger's home office staff is on the road at the present time on a special mission for the Fox Films Company. After visiting Ohio, Mr. Hill will take in St. Louis, Kansas City, Mo., Omaha and Des Moines.

HARLAN STARR, chief office executive of Warner Bros., sailed on the Majestic this Friday, April 22, on a trip of eight weeks during which he will undertake important business for his company abroad. His first destination will be London, from where he will proceed to Paris. His itinerary will terminate in Berlin at which point he will meet Gus Schlessinger, Warner's foreign representative.

GEORGE ALLISON, manager of Fox Films, Atlanta, Ga., exchange, is a visitor in New York. He arrived at the Fox Films home office last week to arrange a number of important deals with James R. Grainger, general sales manager.

E. H. ALLEN, general manager of the Educational studio, and Jack White, director-in-chief, left New York this week to return to Los Angeles and begin preparations for the reopening of the Educational studio early in May, following a brief visit to New York for conference with E. W. Hammons, Educational's president, and other executives in the home office concerning the schedule for the coming season.

A. W. SMITH, JR., Eastern and Canadian sales manager for First National, has returned from a brief trip to Canada. In Toronto he conferred with R. S. Bell, general manager of the Canadian office, and with N. L. Nathanson. While in Montreal he saw a number of prominent exhibitors as well as A. Goman, First National's branch manager there.

JOHN L. HAWKINSON, producer of the Grantland Rice Sportlight series which Pathe distributes, sailed for Europe on Wednesday, April 13, on the SS. Albert Ballin. His trip abroad is in the nature of a combination business and pleasure tour of Southern Europe and Northern Africa.. His itinerary will carry him principally to France, Italy, Spain, Morocco and Algiers. His travels will cover a period of three or four months.

R. C. SEERY, manager of the Chicago branch of First National, was in New York City for a couple of days last week conferring with Ned E. Depinet, general sales manager of the First National distributing department, on affairs of the Chicago office and the company's product for next season.

E. *OSWALD BROOKS, Eastern Patheserial production manager, has just returned to New York accompanied by scenarist Paul Fairfax Fuller and Director Arch Heath, following an extensive motor tour of New England in search of locations for the forthcoming Patheserial temporarily titled "Still Face."*

W. E. CALLAWAY, Southern sales manager for First National, is back at the home office following a trip to the New Orleans office.

Twelve Rules on News Stories Announced by United Artists

AS a result of a year's investigation among editors United Artists this week announced, through Victor Shapiro, the crystallization of its policy on all news stories. Twelve rules have been formulated inspired by answers to inquiries by the company and by a recent editorial in Editor and Publisher in which the functions of a press department were listed. The rules to be observed follow:

1. No superlative adjectives.
2. No editorializing in news stories.
3. No news occurring—no stories will be issued.
4. No exclusives. Only Sunday feature stories will be exclusive. If an editor gets a story and telephones for verification, his confidence will not be violated.
5. No personal publicity. Each star has a representative.
6. No statement made without authority cited.
7. No story released until official, with contracts actually signed.
8. No editor is asked to run any story as a personal favor.
9. No advertising will be withdrawn because of sincere viewpoints in criticisms.
10. No expense account for entertainment.
11. No editor who violates a release date will receive any news thereafter.
12. No previews in projection rooms, without music, will be given any reviewers on United Artists Pictures.

Warner Convention in New York This Month

Sales Forces Will Meet at Hotel Pennsylvania April 29, 30, May First; Morris to Preside

A CONVENTION of division and branch managers of Warner Bros. has been called by Sam E. Morris, three-day conference on the company's product for 1927-28. The meetings will be held at the Hotel Pennsylvania, April 29 and 30, and May 1st. Mr. Morris will preside at the sessions and addresses will be made by H. M. Warner, Sam L. Warner and Major Albert Warner. Entertainment plans have been formulated for the visitors, but these will be subordinated to the business sessions.

Among those attending the sales convention will be the following: Division Managers—J. S. Hebrew, Philadelphia; H. E. Elder, Boston; Clayton E. Bond, Chicago; Nat Barach, Cleveland; Harry Lustig, Los Angeles; B. F. Lyon, Toronto; C. C. Ezell, Dallas; Arthur Abeles, New York, and E. L. Alperson, Omaha. The Branch Managers who will be present are—H. A. Seed, Albany; J. T. Ezell, Atlanta; C. E. Almy, Buffalo; M. W. Davis, Charlotte; Earl Silverman, Chicago; R. Knoepfle, Cincinnati; Herman H. Moray, Cleveland; T. B. Wildman, Dallas; Charles Gilmore, Denver; J. V. Allen, Detroit; Dudley Williston, Indianapolis; H. E. Strickland, Kansas City; M. A. Hulling, Los Angeles; R. T. Smith, Milwaukee; George Levine, Indianapolis; F. Goodrow, New Orleans; Harry Olshan, New Haven; George Balsdon, Jr., New Jersey; Harry Decker and Herbert Kaufman, New York; J. N. Byrd, Oklahoma City; Earl A. Dell, Omaha; H. S. Dunn, Pittsburgh; R. C. Hill, Portland; D. Farquhar, Salt Lake City; Morgan A. Walsh, San Francisco; Carl Stearn, Seattle; L. E. Goldhammer, St. Louis; Ralph E. Binns, Washington; C. R. Osborn, Montreal; Joseph Lieberman, St. John; Frank Meyers, Toronto, and Wolfe Cohen, Winnipeg.

Tiffany Nationalization at Atlanta Completed

WITH the formal opening of the Southeastern branch of Tiffany Productions, Inc., at 106 Walton Street, Atlanta, the nationalization of Tiffany's country-wide system of exchanges is completed. With the arrival in Atlanta of Edwin J. Smith, general sales manager, final approval was given the location chosen by William G. Minder, who is now actively functioning as Tiffany's Southeastern branch manager, and leases were closed for the building.

Start Work on F. and R. Theatre, Rochester, Minn.

Construction on Finkelstein & Ruben's new $350,000 picture theatre in Rochester, Minn., goes definitely under way this week. The new theatre will be known as the Chateau Dodge, and will be designed after a 14th Century Chateau. It will have a seating capacity of 1,700.

Revise Theatre Insurance

Reduction in New York on Theatres Conforming to "Theatre Schedule"; Loss Ration One Percent

INSURANCE premiums on theatres conforming to "theatre schedule" in Greater New York will be reduced on the base rate from 90 to 55 according to New York Fire Insurance Exchange. The reduction applies to all legitimate and picture houses whose stage equipment permits the playing of vaudeville acts or presentations which is the definition of "theatre schedule."

All modern houses of fireproof construction built by the chains and big independents are so equipped, and therefore are entitled to the reduction. Only the older and smaller houses in Greater New York will be unable to qualify for the rate reduction.

Each theatre must make individual application to the Insurance Exchange, preferably through its broker, to secure the reduction, which will be allowed on full occupancy of six months.

The Exchange states that the reduction came through the application last December of the International Theatrical Assn. representing legitimate theatres of New York City. However, the reduction includes all picture theatres of modern fireproof construction which automatically comes within the "theatre schedule" as above outlined.

It should interest exhibitors to learn that a recanvass of the field covering insurance carried, premiums collected and losses paid to members of the legitimate group indicates under existing rates the loss ratio is only about one per cent of premiums collected. Therefore, the rates charged upon fireproof theatrical risks were shown by the theatrical association to be altogether disproportionate to those on other more hazardous and less desirable risks. On these facts the New York Fire Insurance Exchange states it provided the rate revision.

New Orpheum Theatre Is Planned for Memphis

The South will boast no finer theatre than the new Orpheum, according to Millard Naill, who has received the plans from the architects, C. W. and George L. Rapp, of Chicago. The proposed Orpheum will be three stories in height and will seat 3,000 persons; its approximate cost will be $750,000. Orpheum has agreed to take a 25-year lease on the large block of stock if the people of Memphis will build the theatre. A company with a capital of from $400,000 to $450,000 is being organized to supervise the erection of the building and a committee of 15 has obtained an option on the site of the old Orpheum, which was burned three years ago. About half of the stock has been subscribed by the committee, of which George Randolph is chairman.

Newspaper Strip First National Exploitation

THE advertising and publicity department of First National has started a new press sheet feature. It is a newspaper picture strip which pictures the story in outline from the photoplay. This service will begin with "The Tender Hour," and will be continued with all future releases. "Flashes from the Week's Best Film" is the title of this picture strip.

Theatre Company Loses in Supreme Court Case

Theatres in West Virginia are responsible for injuries suffered by patrons as a result of defective equipment, despite the state law holding that proof of knowledge of the defect must be shown as a condition of recovery, it is implied by a refusal by the United States Supreme Court in Washington, D.C., to rehear the case of Marianita Truschel against the Rex Amusement Company.

The plaintiff was a patron of the company at its Rex Theatre and tripped over a loose stair carpet. She brought suit and was awarded damages of $18,000 in the West Virginia Courts, the company appealing on the ground the proof had not been furnished that it knew of the defective condition of the carpet.

Crawford Opposite Gilbert in "Twelve Miles Out"

Metro-Goldwyn-Mayer has chosen Joan Crawford to play opposite John Gilbert in the latter's next starring film, "Twelve Miles Out," which goes into work shortly, under the direction of Jack Conway. Ernest Torrence has been cast for the leading male role in support of Gilbert. Betty Compson has also been signed by M.-G.-M. for an important part in "Twelve Miles Out."

Next Costello Vehicle "Heart of Maryland"

"The Heart of Maryland," the Belasco play, is to go into production in the near future as Dolores Costello's next starring vehicle for the Warner Brothers. Actual work will start in three weeks' time with Lloyd Bacon directing from an adaptation by James T. O'Donahue. Jason Robards will be Miss Costello's leading man.

New Rork Film Changed to "Prince of Headwaiters"

Sam E. Rork's new picture for First National formerly titled "Modern Madness" and "His Son," will in the future be called "The Prince of Headwaiters." John Dillion is directing the production and among the players are Lewis Stone and Priscilla Bonner.

Lawrence Gray to Appear in "Liberty Bonds"

Lawrence Gray, now appearing in "The Callahans and the Murphys," will continue his association with Metro-Goldwyn-Mayer when that company produces "Liberty Bonds," a new Norma Shearer picture. Monta Bell, author of the story, will begin directing it next week, as Miss Shearer has finished her work in "Old Heidelberg."

Theatre Jobs For Women

Moving Picture Positions Not All in Hollywood States Director of Pathe Educational Dep't

ALL the movie jobs are not in Hollywood, says Mrs. E. R. Dessez, director of the Educational Department of Pathe, in a statement advising women that it is not necessary to go to the Coast in order to become affiliated with the motion picture industry; right in their own home towns are good, substantial positions awaiting women, declares Mrs. Dessez, pointing out the need of exhibitors for workers in the public relations field and also in the introduction to schools and churches of moving pictures as an aid to education.

Understanding and intelligence are more requisite, perhaps, than experience in this line of work, for experience may be gained as one goes along and, in fact, it does not count for much, because each case demands different treatment; likewise, there are few women engaged in this work at present, so few precedents have been laid down, states the department director.

"The use of motion pictures in the classroom is coming, and coming very rapidly," said Mrs. Dessez. "When it really takes hold it will be a vast thing. Remember, there are about eighteen thousand theatres in the United States and about two hundred and fifty thousand schools and each school has from four to twelve grades.

"The school systems that are using pictures most successfully have visual instruction departments with a person in charge giving all his or her time in the selections of visual aids, to co-relating them with subjects taught and to the mechanics of routing and showing them in the schools. The use of visual aids to teaching is still new enough to be somewhat experimental, and, therefore, elastic. In this field, as in that of public relations, women can find work in their own towns—work that demands initiative and creative ability—pioneer activity in work that, in the next few years, will be enormously important."

Parm't Forms Authors Council on West Coast

HEADING a recently formed Authors' Council on the West Coast, Herman J. Mankiewicz, author-playwright, will immediately leave Hollywood for New York and Chicago, where he will interview leading authors for the purpose of inducing them to come to the Paramount studio in Hollywood. This is Paramount's definite launching of a campaign by means of which they hope to obtain outstanding contemporary authors to work directly for the films.

Ambitious Western Program Planned by F.B.O.

JOSEPH P. KENNEDY, president of F.B.O., announces that with his appointment of Robert North Bradbury as superivsor of Western units an ambitious program of expansion will at once be initiated by F.B.O. in the division of Western films. In the new schedule now getting into shape two new units and an increase in the budget for a third are provided for. Under Mr. Bradbury's supervision, one of the new units will begin work in May and another in June. It is planned to have a star head one of these units; he has practically been decided upon, according to F.B.O., and tentative plans for the second will undoubtedly reach a definite stage shortly.

Dick Sears, New England Cameraman, Joins Pathe

Richard Sears, one of the best known cameramen in New England, has been signed as territorial Pathe News representative for New England by Editor Ray Hall, of Pathe News. Mr. Sears has a record of 27 years as a news photographer and has been in charge of the New England territory for another newsreed from which post he resigned to join Pathe News.

First National Signs Hungarian Aristocrat

Paul Vincenti, a member of a distinguished Hungarian family, has signed a long term contract with First National Pictures. Vincenti is twenty-six years of age, his mother is a Polish countess and his father a Hungarian aristocrat. He is a former huzzar in one of his country's crack regiments and was for some time in the Hungarian diplomatic service.

Carl Weeks Personal Contact Man for Columbia

Joe Brandt, president of Columbia Pictures, has appointed Carl Weeks to fill the newly created post of personal contact man; he will establish a personal touch between the home office of Columbia and theatre owners all over the United States. Mr. Weeks will make several trips to secure a thorough survey of territorial situations and audience reactions.

John Gain General Mgr. for Schulberg on Coast

John J. Gain was this week named by B. P. Schulberg, Paramount associate producer, as his general manager on the West Coast. Gain recently arrived from the Long Island studio, where he was studio manager. His new post is one of the most important at the Paramount West Coast plant.

Geo. Fitzmaurice to Direct "Louisiana"

Upon completing "The Rose of Monterey," his next picture for First National, Director George Fitzmaurice will produce "Louisiana," a romantic play which will be adapted from Edward Childs Carpenter's play, "The Barber of New Orleans." Fitzmaurice has just finished "The Tender Hour."

First Nat'l Works on Eight

Stars in Midst of Work on Forthcoming Releases; Moore and Barthelmess Vehicles Far Advanced

FIRST National units are making excellent headway in the production of their forthcoming releases. Colleen Moore's vehicle, "Naughty But Nice," is far along in work under the direction of Millard Webb. The picture is an adaptation from Lewis Allen Browne's "The Bigamist." In support of the star are Donald Reed, Claude Gillingwater, Kathryn McGuire, Hallam Cooley, Edythe Chapman and Clarissa Selwynne.

Production is nearing completion on "The Patent Leather Kid," a Richard Barthelmess film, which Alfred Santell is directing. First National studio executives believe that the picture will be one of their outstanding specials for the year. In this Al Rockett production, for which Winifred Dunn prepared the continuity from a story by Rupert Hughes, are Molly O'Day, Lawford Davidson, Arthur Stone, Mathew Betz, Raymond Turner, Nigel de Brulier.

"Diamonds in the Rough," a Milton Sills starring vehicle, is making excellent headway under the direction of Charles Brabin. The story is an original by G. W. Sutton, Jr., with continuity by Mary O'Hara. Supporting cast are Sylvia Kingston, Natli Barr and John Miljan. Preparatory work is already under way on Sills' next production, "Hard Boiled Harrigan," an original screen story by Carey Wilson.

Constance Talmadge's next vehicle, "Breakfast Before Sunrise," is scheduled to get under way the first week in May. "The Stolen Bride," Billie Dove's first starring picture, is in active work with Alexander Korda directing. Lloyd Hughes is in the cast. Harry Langdon and his producing staff are at work on the preparation of another original story, the rights to which the comedian has owned for years. The story is as yet untitled.

Johnny Hines, his producer, C. C. Burr, and his brother and director, Charles Hines, are well into work on the comedy sequences of "White Pants Willie." Having completed "The Land Beyond Law," Ken Maynard and his horse, Tarzan, are making "The Devil's Saddle," a Kenneth Perkins story, which Charles R. Rogers is producing. Al Rogell is directing and Kathleen Collins will again play opposite Maynard.

Sheehan's "7 Heaven" Stunt

French Taxi of War Fame to Travel Through Country as Part of Publicity on Current Fox Picture

"ELOISE," the pre-war French taxi secured by Fox Films from the French Government to appear in the film version of the stage play, "7th Heaven," is to be further used in the interests of the picture through an idea conceived by Winfield R. Sheehan, vice-president and general manager of Fox Films. The taxi will be used as a ballyhoo comprising part of the preliminary publicity campaign on the war picture.

"Eloise" is now in Chicago and will travel East under its own power, visiting every important city on its way to New York, where it is due July 3rd. Mr. Sheehan's plan will be carried out by the sales force under James R. Grainger, and Landon Burks will travel ahead of the car, making press arrangements and supervising the welcomes which have been prepared in most cities which the taxi will visit. It will be driven by Lieutenant Didot, formerly of the 39th French Infantry, 52nd Division, Eighth Chasseurs.

"Eloise" was one of the cabs which was commandeered to rush General Galieni's division to the banks of the River Oreq when Von Kluck's Army threatened Paris from the north and west, thus saving the French capital. The itinerary of the cab on its way from Chicago to New York is as follows:

April 25th, leave Chicago; April 25th to May 1st, Joliet, Streater, Peoria, Bloomington, Lincoln, Springfield, St. Louis; May 2nd to 15th, Terre Haute, Indianapolis, Richmond, Cincinnati, Hamilton, Middletown, Dayton, Springfield (Ohio), Columbus, Marion, Lima, Fort Wayne; May 16th to May 31st, Elkhart, South Bend, Niles, Kalamazoo, Grand Rapids, Lansing, Battle Creek, Jackson, Ann Harbor, Detroit, Toledo, Fremont, Sandusky, Akron, Canton, Youngstown; June 1st to June 15th, Cleveland, Ahstabula, Erie, Dunkirk, Buffalo, Jamestown, Oil City, Newcastle, Butler, Pittsburgh, Johnstown, Altoona; June 15th to July 2nd, Harrisburg, Gettysburg, Hagerstown, Frederick, Washington, Annapolis, Baltimore, Wilmington, Chester, Philadelphia, Trenton, New Brunswick, Elizabeth, Newark; July 3rd at New York.

Fox to Release Eighteen Shorts During May

FOX FILMS will issue twenty-four reels—or eighteen subjects—during the month of May. The short subjects listed are six two-reel comedies, three one-reel Varieties and nine issues of the Fox newsreel.

Imperials that will be released during the month are: "A Spanish Omelet," co-starring Eddie Fetherstone and Natalie Joyce, on May 8; "Wine, Women and Sauerkraut," with Nick Stuart and Claire Cannon, on May 22; "A Mid-summer Night's Dream," starring Eddie Clayton, on May 29. The Helen and Warren release is "Just a Husband," scheduled for May 1 and exhibiting Kathryn Perry, Arthur Housman and Allan Forrest. "Man About Town," an O. Henry story featuring Barry Norton is set for May 15 the release date also for "A Kangaroo Detective," an Animal comedy with Gene Cameron and Sally Phipps.

The May Varieties are: "Nature's Wonderland," on May 1; "Reflections," on May 15, and "Monarchs of the Soil," on May 29.

Eight Films Announced by Krellberg for 1927-1928

Stating that production would start at once on the first two pictures on a production schedule of eight pictures for the 1927-28 season, Sherman S. Krellberg, president of Krellberg Pictures Corporation, has announced his forthcoming schedule will include "The Little Girl God Forgot," Edward E. Rose's stage play, to be started before May 1, and "The King of Clowns," a circus story by Charles De Vry in which James Kirkwood will be starred. The six other productions which will follow these two are "Criminal Youth," "Her Pasteboard Lover," "Any Woman's Man," "Broadway After Midnight," "The Last Curtain" and "The Market of Souls."

Bud Barsky, independent producer and supervisor producer at the Metro-Goldwyn-Mayer studio, will resign from Metro-Goldwyn-Mayer to become vice-president of Krellberg Pictures, a newly organized corporation. Mr. Barsky will assume his duties as general production manager for Krellberg within the next few weeks.

Changes in Pathe Branch Personnel

Harry Scott, general sales manager of Pathe Exchanges, Inc., makes public this week several changes in the personnel of the Pathe exchange system.

L. E. Kennedy, San Francisco branch manager, has requested to be transferred to his home town. W. G. Seib has been named head of the San Francisco exchange and Mr. Kennedy becomes a salesman in Los Angeles. A. W. Plues, manager of the Pathe branch at New Orleans, has resigned, and J. O. Rohde of the Dallas office will assume the managerial duties at New Orleans. Mr. Seib's appointment became effective April 11, Mr. Rohde's on April 18. Mr. Plues remains at the New Orlean's office until April 23.

McCormick Promotes Leroy to Directorship

Mervyn Leroy, of First National, has just been appointed to the rank of a director by John McCormick, West Coast production chief for First National who states that the young director will be entrusted with the direction of Colleen Moore's new picture, "Oh, What a Life," which will go into work shortly after "Naughty but Nice" has been finished by Miss Moore.

M-G-M Acquires Screening Rights to "Starlight"

The motion picture rights to "Starlight," the Gladys Unger stage play in which Doris Keane starred two years ago, have been purchased by the Metro-Goldwyn-Mayer Company. The author is now a member of the Metro-Goldwyn-Mayer scenario staff.

"Pleasure Before Business" an April Release

Columbia's second release for the month of April will be the comedy-drama, "Pleasure Before Business." The story was directed by Frank Strayer and has Pat O'Malley and Virginia Brown Faire in the leads and Max Davidson, Rosa Rosanova and Lester Bernard in minor roles.

Columbia Closes Two Distribution Deals

TWO distribution negotiations for Columbia's next year product were concluded by Joe Brandt, president of Columbia Pictures, within the past week. During the season of 1927-28 "The Perfect Thirty," the name of the forthcoming Columbia productions, will be handled by Hollywood Pictures Corporation in the New York territory, and by the Glucksman Brothers, Jacobo and Max, in the South American countries of Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia, Ecuador and Brazil.

Five Releases in Tentative M-G-M May Group

Metro-Goldwyn-Mayer's releasing schedule for the month of May is made up of five feature films. Starring vehicles for Lon Chaney, Ramon Novarro, Marion Davies, and Tim McCoy are included in the list, which is tentative. The pictures are "The Unknown," a Chaney film, with Joan Crawford and direction by Tod Browning; "A Certain Young Man," the Novarro offering, which has Renee Adore and Carmel Myers in the cast and which Hobart Henley directed; "Tillie the Toiler," the Marion Davies production, which was also directed by Hobart Henley; "California," a new historical Western drama, featuring McCoy with Dorothy Sebastian in the feminine lead, and "Captain Salvation," with Lars Hanson and Pauline Starke heading the cast.

Four Releases From Warners During May

May will bring four releases from the studio of the Warner Brothers, who are now completing the concluding portion of their program for the current year.

"Tracked by the Police," Rin-Tin-Tin's latest starring vehicle, will have its first showing on May 7. One week later, May 14, "The Climbers," starring Irene Rich, will be released. "Irish Hearts," May McAvoy's second starring picture for Warner Brothers, will be issued to exhibitors on May 21. The final release of the month, scheduled for May 28, will be "A Million Bid," a Dolores Costello starring vehicle.

New McCoy Vehicle Goes Into Production

"The Frontiersman," the title of Metro-Goldwyn-Mayer's new Western film starring Tim McCoy, was put into production last week at the M.-G.-M. studio under Reginald Barker's direction. The picture will set forth an historical theme—that of Andrew Jackson putting down an Indian rebellion—and will present that character in the person of Russell Simpson.

Sam Wood Signs Long-Term Contract

Sam Wood, whose latest directorial effort was "Rookies," will continue his associations with Metro-Goldwyn-Mayer under the terms of a new long-term contract which he signed recently. His first assignment under the new contract has not yet been announced.

Sax Signs Stars and Stories for 1927-28

The names of two writers and two players were affixed last week to Gotham contracts through the endeavors of Sam Sax, the president of Gotham, who is lining up his product for the coming season. Contracts were signed by Mae Busch and Percy Marmont calling for the appearance of each of these two in a minimum of two pictures, with options for additional films. The productions and stories already contracted for and to which the players will be assigned are to be announced shortly. Motion picture rights to "Through the Breakers," an Owen Davis stage play, and a magazine story by Howard Rockey entitled, "The Chorus Kid" were also acquired by Mr. Sax.

Vitaphone Continues to Sign Up Artists

Additional musicians and entertainers who have signed contracts to appear and record for the Vitaphone are Phil Ohman and Victor Arden, pianists and vaudeville stars, who will bring their double piano act into the Vitaphone studio; Tom Brown and the original six Brown Brothers, saxaphone sextette, which has accepted an engagement; the Diplomats, who have been furnishing music at the Knickerbocker Hotel, and Fred Waring and his Pennsylvanians, who have already recorded a group of numbers for the Vitaphone, but who will do two more numbers.

Inspiration Pictures Elects Officers

At Inspiration Pictures' annual April election of officers, Walter Camp was re-elected to the post of president. J. Boyce-Smith, who already holds the offices of vice-president and secretary, succeeded Mr. Camp as treasurer. Frederick H. Stokes was again chosen for the positions of second vice-president, assistant treasurer and assistant secretary. The office of general manager was discontinued, while that of production manager was added. Emil Jensen will continue to act as sales manager.

Ken Maynard Starts Work on "The Devil's Saddle"

Ken Maynard began working last week on his new Western film for First National entitled "The Devil's Saddle." The story is a Charles R. Rogers production and is an adaptation by Marian Jackson of the magazine story of the same name by Kenneth Perkins. Al Rogell will direct Maynard following the completion of "The Sunset Derby." The Western star's latest, "The Land Beyond Law" is now in the cutting room.

"Time to Love" Title for Ray Griffith Comedy

The new title selected for Raymond Griffith's picture now in production at the Paramont studio is "Time to Love." It replaces "Dying for Love," a tentative title. Production was started this week with Frank Tuttle directing. William Marshall is the photographer. Supporting Griffith are William Powell, Vera Vorenina, Josef Swickhart, Mario Carillo, Pierre de Ramey, Helene Giere and Alfred Sabato.

Resume of Current News Weeklies

FOX NEWS, VOL. 8, NO. 57: Curtiss Field—Three airplanes make ready for Atlantic flight; New York City—Mayor and Mrs. Walker greet new German liner, New York, here from Hamburg on maiden trip; Paris—Marshal Foch pays tribute to American war dead buried at Suresnes on 10th anniversary; Boston, Mass.—Katherine Mearls, at 18, world's champion all-around girl athlete with 93 medals and eight cups; France—Mme. Gobert honored by British for hiding soldier four years. Reading, England—College youths battle icy water and high hedge in cross-country run over Britain's stiffest course; Boston, Mass.—Baseball season opens with Red Sox defeating Braves in hot slugging match at Fenway Park; Fort Snelling, Minn.—Government opens new hospital for the care of disabled veterans; San Diego, Cal.—Sixth Regiment of Marines sets sail for China amid cheers of great throng; Philadelphia—Official flags for entire U. S. Army made.

INTERNATIONAL NEWSREEL NO. 32: Roosevelt Field, Mineola, N.Y.—American flyers break world's endurance records; Oakland, Cal.—California beats Washington's oarsmen; Philadelphia, Pa.—Giants beat Phillies in opening game; Near Verdun, France—Preparing for second A. E. F. invasion of France; Paris, France—General Pershing assures ex-buddies he'll be with them once again; Rotorua, New Zealand—Trout Paradise discovered; Lakehurst, N.J.—Dirigible Los Angeles makes first Spring trip; Nanking, China—Americans flee Nanking to shelter of warships.

INTERNATIONAL NEWSREEL NO. 33: Rock Springs, ex.—Villages wiped out in terrific Texas tornado; Atlantic City, N.J.—Thousands jam boardwalk for Easter promenade; New York City—Glimpse of New York's turnstiles peep at President and Mrs. Coolidge in out on Avenue; Washington, D.C.—Washington holiday raiment; St. Louis, Mo.—River baptizing season opens with rush; Cambridge, Mass.—"Bill" Robinson beats Harvard runners using reverse-action movement; New York City—Ramsay MacDonald, ex-Premier of Britain, arives with daughter for tour of U. S.; Culver City, Cal.—Intrepid trans-Atlantic aviator, calls on Marion Davies at her studio home; Gourgs Park, Wash.—"Bike" rough riders in new race thriller; St. Louis, Mo.—Mississippi on rampage; Havre de Grace, Md.—East's finest horses in great Spring handicap.

PATHE NEWS NO. 33: Shanghai—Cantonese triumph in great seaport; Roosevelt Lake, Ariz.—World flight of Italian ace abruptly halted when fire reduces seaplane to wreckage; Oakland, Cal.—California crew conquers Washington; Santa Cruz, Cal.—Admirers of First Lady of Land invade lily fields for choicest loot to present to Mrs. Coolidge; African Diamond Rush—Transvaal sees world's greatest hunt for sparklers; New York City—1,040 rookie cops inducted into service; Berlin, Germany—Not yet three years old, chimney sweeper works for daddy; Roosevelt Field—Set new flight record.

PATHE NEWS NO. 34: Washington, D.C.—Happy youngsters guests on White House lawn for egg rolling party; New York City—Thousands of telephones silenced and light and power shut off as firemen battle stubborn fire; Hastings, England—Britain's Prince receives rousing acclaim as honor guest of fisher folks' celebration; Boston, Mass.—Waddy and Molly fall victims to spring cleaning epidemic; New York City—J. Ramsay MacDonald arrives with daughter for first visit to U. S. in 20 years; Mid West: High waters spread havoc in Mississippi valley; Versailles, France— Bicycle riders speed merrily along in 25-mile cross-country event; Hanover, Germany—Honor paid to memory of Iron Chancellor who unified German Empire; Hasbrouck Heights, N.J.—North Pole fliers hurt in test flight for New York-Paris hop; Atlantic City, N.J.—Noted resort sees pageant of color and new styles.

Alan Crosland to Direct "The Jazz Singer"

Preliminary plans were started this week for the filming of "The Jazz Singer," the Warner Bros. picture which will star George Jessel, who is at present in New York, where he is terminating the final two weeks of his appearance in the original stage version. Jessel will leave in a fortnight's time and by May 16 will be working before the camera. Alan Crosland will direct "The Jazz Singer" and May McAvoy has been selected to play opposite Jessel. Al Cohn is now busy on the adaptation of the scenario.

Lumas Film Corp. Adds to Field Representatives

The sales and distribution end of Lumas Film Corporation has been augmented by the addition of two new special sales representatives for field work in specially designated sections. M. C. Howard, former comptroller for Selznick and Select Pictures Corporation, is at present engaged in the Omaha territory and will for a time represent Gotham Productions in the Mid West. J. W. Sper, formerly with Warner Bros., has been assigned to represent Gotham in Washington, D.C.

"With Their Eyes Open" New Menjou Picture

Plans are now being made at Paramount for Adolphe Menjou's next feature vehicle to follow "The Headwaiter." According to Associate Producer B. P. Schulberg the new Menjou picture will be "With Their Eyes Open," a Saturday Evening Post story, by I. A. R. Wylie. Production will start the latter part of May. Ralph Block will have supervision over the preparation and filming of the story and will act as editor-in-chief.

Educational Has Thirty-Three Reels for May

Seven two-reel comedies, five animated cartoons, two current events [illegible] ties in addition to the eight regular monthly releases of Kinograms and Burr reels in all, make up the Educational program of releases for the month of May.

Included in the list are "Breezing Along," with Lloyd Hamilton, "Queer Ducks," featuring Jack Duffy; "Atta Baby," a "Big Boy" vehicle; "Circus Capers," starring "Poodles" Hanneford; "No Spanking," a Dorothy Devore comedy, "Who's Afraid," starring Lupino Lane; "Tie That Bull," a Bobby Vernon number. The novelty reels are "Growing Money," and "Mystic India," two Curiosities, and a Bruce novelty scenic, "Gray Days—A Dash Through Hawaii—Hello Hilo." "Auntie's Ante," featuring Wallace Lupino, and "A Gym Dandy," with Phil Dunham, are the two Cameos for May. "A Scenic Treasure Chest," a Hodge-Podge subject, two Life cartoons, "North of Nowhere" and "Welsh Rabbit"; "Felix the Cat in Eye Jinks," "Felix the Cat in Roameo," and "Felix the Cat Ducks His Duty," are the three Sullivan cartoons for the month.

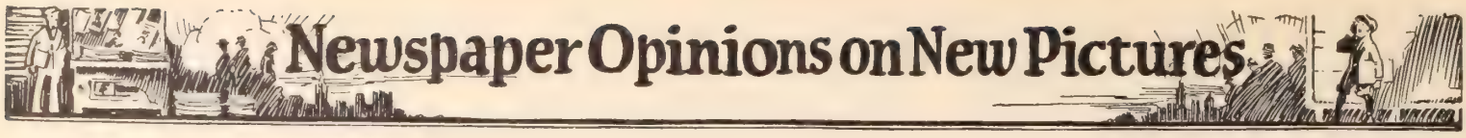
Bray Off for Coast to Complete New Program

J. R. Bray, president of Bray Productions, Inc., departed this week for the Coast on his regular annual trip. He will complete his line-up of product for the new season and while there expects to see the first of his new comedies for the 1927-28 season. Mr. Bray has arranged for the production of a series of two-reel comedies which a national distributing organization will handle, the name of the organization to be announced shortly. While in California, Mr. Bray will also arrange for the production of two features for distribution through one of the larger national distributing agencies.

New Paramount Contract for Dorothy Arzner

As a result of her direction of "Fashions for Women," Dorothy Arzner has been signed to a new long-term contract by the Paramount Company. She will direct "Ten Modern Commandments," Esther Ralston's second starring picture, on which production is to begin in the immediate future.





"Slide, Kelly, Slide" — Metro-Goldwyn-Mayer, Cincinnati

Times Star: "A comedy hit. . . . William Haines again comes to front. . . . Outstanding in excellence of cast. . . . Authentic scenes from world series makes picture realistic."

Post: "Made for baseball bugs. Those who observed it smelled again aroma of peanuts, heard whack of hickory and saw winning run come dusting over pan in ninth. And did those bugs enjoy it? They devoured it, peanuts, hickory, dust and all."

"Alaskan Adventures" — Pathe, Grand Rapids

Press: "Nature probably has never had in movies as sensational a presentation as in Alaskan films. Popularity of this film proves that sheer beauty, wonder of strange creatures, primitive and real, can be as exciting as any he-man and flapper romance. Nature has every mood that greatest of human actors can claim; is as expressive, as fearsome or light, as villainous or comic. But it is also the most temperamental actor known. Only most patient and skillful and adventurous photographer can make a true and really vivid record of its drama."

"Slide, Kelly, Slide" — Metro-Goldwyn-Mayer, Cleveland

Plain Dealer: "Great stuff. . . . Don't forget that 'Slide, Kelly, Slide,' unless I'm now qualified for the pension list, will be among the best ten of 1927. . . . It's great, that's what it is. . . . Emotion, suspense, heart interest and smartness are so cleverly interwoven that the picture is without a barren spot. . . . It seems almost to reach perfection in pace and interest . . . one of the finest and brightest sets of titles a picture has had in a long time."

News: "Whether or not you are baseball fan you will get lots of fun. Best baseball story that has ever been filmed. . . . Quite as interesting as character study of boob by best boob actor in business and one of greatest finds for such roles in cinema history. . . . Will give you good hearty laugh."

Times: "Haines reaches heights few have attained. . . . If you miss 'Slide, Kelly, Slide' you'll be missing one of ten best pictures of year. . . . It is one of swellest pieces of celluloid entertainment here in 1927, filled with sweet sentiment, good baseball story, and whole thing woven into carefully timed, excellently titled and extraordinarily well acted photoplay."

"White Gold" — Producers Distributing Corp., Figueroa Theatre, Los Angeles

Examiner: "Has tensity of a Eugene O'Neill drama and absorbing interest of a Thomas Hardy novel . . . a curious combination of each, defying, in its own way, all the accepted standards of the movies. . . Because of his sublime courage, William K. Howard has made an exceptionally fine picture. Miss Goudal is superb."

Times: "Is different . . . interest does not lag . . . is without doubt, Miss Goudal's best performance and evinces a marked advance in her ability to delineate and evoke genuine feeling. . . . 'White Gold' has sincere quality as well as unusually strong story"

Herald: "Should inaugurate new genre among films of so-called Western variety. Is unique. Reveals rare intelligence behind megaphone. . . . Jetta Goudal is seen at her loveliest . . . her flaring rebellion at end is fine example of effect through restraint. Kenneth Thomson plays difficult part . . . consumately."

Express: "Howard unfolds with masterful steps story of the lives of four people on lonely ranch, where jealousy wreaks its inevitable fruition as forthrightly as in Greek tragedy . . . with superior guidance Jetta Goudal rises in this picture to heights of emotional expression that will compel her recognition as one of most skillful portrayers of feminine motives that studios have yet produced. . . . If you are discriminating . . . admire skill in story telling and can hold your breath for considerable periods, 'White Gold' will send you out an enthusiast for motion pictures."

"Long Pants," First National, Mark Strand Theatre, New York City

American: "Perhaps most amusing comedy Harry Langdon has ever done. Packed with laughs, spontaneous result of many clever gags which so fit in with action that it is impossible to think of them as being planted. It's rare comedy treat, thought of which will keep you in fine spirits for days."

Evening World: "If you miss an opportunity to see Harry Langdon on screen you are missing chance to see Charlie Chaplin's natural successor in making. Mr. Langdon literally takes this picture in both hands, shakes it violently and brings out many a hearty laugh and inward chuckle."

Morning World: "Most successful of all vagrant little drolls who have come forward to offer to devotees of cinema a visual substitute for . . . Charlie Chaplin. It really is a pretty funny picture."

Evening Sun: "Each of sequences is exceptionally long, but each permits inimitable Harry every chance to run through his tricks."

Tribune: "Is terribly funny. The beautiful blase lady is played by Alma Bennett. She really is great."

Morning Telegraph: "Far and away best picture of week and one of best comedies thus far this year. Neither ribald nor uproarious, full to overflowing with gentle humor, calculated to keep any audience dazzled with joy at mirth-making episodes.'

"Mr. Wu" — Metro-Goldwyn-Mayer, Allen Theatre, Cleveland

Plain Dealer: "Ordinarily good melodrama is made wondrous story with charm and fantasy of oriental fairy story. Precision and deftness in its movements. . . . Subtle power in unfoldment of narrative. . . . Power felt even at very outset. So really unreal and so cleverly handled and expertly played that it easily comes into class of outstanding productions. . . . Chaney played with his tested skill."

News: "Thrilling tale. . . . Scenes that rate from splendid to gorgeous. . . . Drama in most emphatic sense of word. . . . Chaney gives his customary splendid rendition. . . . Real honors we would give to Miss Adoree. . . . More typically Chinese in her make-up and features than Anna May Wong and other native girls in cast, she injects element of wistfulness that wins sympathy of audience. . . . If there are any better actresses than Renee Adoree we have not met them. . . . 'Mr. Wu' intensely dramatic, excellent picture. . . ."

"The Price of Honor"—Columbia, B. S. Moss Broadway Theatre, New. York

Daily News: "More than average screen stuff. It starts off splendidly, teeming with suspense, and peps up considerably at termination. Dorothy Revier gets better with each succeeding picture. William V. Mong's performance is praiseworthy and Malcolm McGregor serves leading man purpose well."

American: "An intriguing murder yarn. Story is well thought out, interesting and convincing. Direction is good, continuity smooth, and camera work effective. First acting honors go to William V. Mong and Gustav von Seyffertitz. Dorothy Revier makes pleasing and attractive heroine and Malcolm McGregor is handsome hero. It is the fourth good production this company has turned out in succession."

"Mr. Wu" — Metro-Goldwyn-Mayer, Detroit

Times: "Chaney's characterization notable addition to his extensive gallery. . . . 'Mr. Wu' vivid drama, framed in spectacular and exotic setting. . . . Nigh seems to have had fortunes at his disposal in making. . . . Choice of supporting players admirable."

Free Press: "There are cold creepings up small of back for those who have not yet seen Chaney in 'Mr. Wu'. . . . All eerieness of Chinese, all cryptic traditions, all exotic manners of that ancient race are brought into full play in this remarkable piece. . . . Chaney upholds his reputation. . . . Chinese mysticism radiates from every scene. . . ."

News: "Stirring oriental tale. . . . Right up to Chaney standard. . . . Film supplies plentifully grim, foreboding atmosphere. . . . Always presentiment that something spooky is going to happen and something does happen. . . ."

"The Monkey Talks" — Fox Films, Hippodrome Theatre, New York City

World: "This is good, stirring screen play, admirably produced, one which will be success wherever it is shown because it is made of stuff which never fails at box office."

News: "Choice bit of cinema of sawdust provides excellent hour of pictorial entertainment. Talks for itself where enjoyable movies are concerned."

American: "Story with idea. Much to recommend it. Fine photography, good direction, worthwhile acting and last, but indeed, not least, original story."

Evening World: "Very successful play that had good run in New York two years ago returned in picture form which is as acceptable as play. Mr. Lerner's portrayal of monkey was astounding. Olive Borden looked very pretty."

Telegraph: "Action of opus never strays from circus and footlights, both of which are rich dramatic material for camera. . . . Jacques Lerner's impersonation of super-monkey with a human brain could not be surpassed."

Sun: "Battle between man garbed as chimpanzee and real ape quite thrilling. Lon Chaney's professional pride will assuredly be severely ruffled when he sees M. Lerner playing an ape as well as he ever could. Olive Borden is pretty and coy as heroine."

"Flesh and the Devil"—Metro-Goldwyn-Mayer, Lyric Theatre, Cincinnati

Post: "Title allures, stars allure, reputation allures. We accord it nothing but praise, noisy, sophomoric, blatant praise. If print were articulate we should drill these tiers of type into cheering sections, roaring out rahs for the narrative itself, for the expert and brilliant directing by Clarence Brown, for the acting of the entire cast."

Tribune: "In many respects most creditable of all Gilbert successes. . . . Strong story, coherent and rapid, vital in struggle and admirably projected. . . . Cast far above average. . . . After last week's treatise on "It" Great Garbo presents most convincing demonstration of exactly what Elinor Glyn was talking about."

Enquirer: "Will rank high among motion pictures of year. . . . Not a false note in production. . . . Holds one enthralled and delighted from opening shot to final close-up. . . . Marvelously smooth. . . . Characters are creatures of flesh and blood. . . . Skillful is photography. . . . Settings both authentic and picturesque. . . . When reviewing production like this critic feels inadequacy of adjectives. . . . Must be seen to be appreciated."

Times-Star: "Fine treatment and expert acting. . . . Singularly impressive. . . . May best be described as new wine in old bottles. . . . Should rank with the most popular pictures of the season."

Love Makes 'Em Wild

Fine Audience Picture With Lots of "Kick"

Reviewed by Raymond Ganly

ONE of the best comedies that Fox has released. Being the story of Willie the Worm—the recipient of all the "passing the bucks"—it contains a quantity of humor and satisfying appeal. The fun is broad, apparent, undeceived and hits right home. Its complications, near-catastrophe and denouement are all breezy in movement and for those who are skeptical about the "names" in the cast, their drawing power, how they look in the marquee lights we heartily endorse those same "names" as ample proof of their capabilities is assimilated in these five reels or so. Stalking through the film, displaying his facial expressions and ability as a comedian, is the figure of Arthur Housman. Though he is really listed as one of the principal supporting players he contributes the finest performance in the picture and proves that he is one of the best comedians on the Fox lot.

The central figure of the worm and his turning is the hub around which the story revolves. Believing that he has but a few days to live because of a supposedly weak heart, the hero concludes that a wild and riotous life is logical for one whose days are numbered. With Housman become his attached intimate, they throw up their jobs, register at the Ritz as men of leisure, the hero spending his savings like water. From a worm Willie has developed into a roaring lion; he develops a superiority complex in place of his old feeling of abused inferiority. One by one he vanquishes those who had ill-treated him and his "book of grudges" becomes a book of squared accounts.

The cast: John Harron, Sally Phipps, Arthur Housman, J. Farrell McDonald, Ben Bard, Florence Gilbert. Directed by Albert Kay.

THEME: An office worm turns and has quite an experience in the process.

PRODUCTION HIGHLIGHTS: Housman's comedy. The worm's renunciation of work and Housman's escapades with him. Willie's payment of debts.

EXPLOITATION ANGLES: Play up the wildness and impetuosity of youth and its oft-times comical results.

DRAWING POWER: Good.

Produced and distributed by Fox Film Corporation. Length, 5,508 feet. Released March, 1927.



Scenes from "No Man's Law," a Pathe feature



Still shots from "Irish Destiny," produced and distributed by Dr. I. J. Eppel

The Brute

Good Audience Picture; Obvious But Interesting

Reviewed by Harold Flavin

THE fans should like this production as it contains those ingredients which appeal to the majority of movie-goers—action, a handsome hero, a pretty girl, good atmosphere and comedy of the slapstick variety. The story is one of the old reliables, that of the love of a cowboy for a pretty girl and his temporary disillusionment when he discovers she is a dance-hall entertainer; but there was a reason, so they go into the usual clinch at the end of the footage. One's interest is centered, not so much in the story and its unfolding, but rather in the individual incidents, which generate sufficient action to override the triteness in theme. While "The Brute" is a good box-office title, it seems rather inappropriate because, in the first place, we don't like to think of our heroes as being brutal and, in the second place, the star only manages to look stern when called on to register his alleged brutish side.

The action is rather slow in the first half, but it gathers momentum towards the middle and there's quite a bit of excitement packed into the latter reels, with the tapping of a wild oil well for an anti-climax and some very good atmosphere in the dance-hall scenes. Leila Hyams' full-face shots contribute that which constitutes her reason for being cast, but her profiles are not so good; Paul Nicholson makes a good bad-man saloon-keeper and the comedy of Clyde Cook, the slapstick variety, should amuse the not-too-discriminating. Continuity and direction okay.

The Cast: Monte Blue, Leila Hyams, Clyde Cook, Carroll Nye, Paul Nicholson. Story by W. Douglas Newton. Scenario by Harvey Gates and direction of Irving Cummings.

THEME: Melodrama. Cowboy is disillusioned when he discovers girl he loves works in dance-hall, but denouement proves she had good reason and they become reconciled.

PRODUCTION ANGLES: The dance-hall scenes and the capping of the oil well. The several floggings.

EXPLOITATION ANGLES: Use press book suggestions, which are excellent. Play up cast.

DRAWING POWER: Should prove a good draw in most any type of house.

Produced and distributed by Warner Bros. Length, 6,901 feet. Released April 30, 1927.

Irish Destiny

Has Undoubted Appeal for Irish People

(Reviewed by Harold Flavin)

THERE is no question but that this production will draw enthusiastic commendation from all people of Irish extraction. It was made by an Irishman, with authentic scenes in Ireland, and it is enacted by a Gaelic cast. Likewise the story is mostly fact and only partly fiction, the latter injected to supply the love interest to enhance the appeal. The story is based on the attempt of the Irish to become a free state and their success to the extent that Ireland is now an autonomous government. The incidents, which are said to be historically correct, occur during the years 1920, '21 and '22, when the Irish Republican Army attempted to drive out of Ireland the English troops and officials. The scenes of the "ould country" will probably bring a tear to the eyes of Irish spectators as they did to the audience in the theatre in which the production was reviewed.

From a production angle the picture is pretty bad. The lighting is very poor in spots, the photography is hazy and the titling would stand improvement. But the technical faults of the production are overridden by the appeal of the story. Just why Peggy O'Rorke is starred, instead of Denis O'Shea, is hard to understand; the girl gives a fairly good performance but she has few scenes, the majority being devoted to O'Shea's work. The story cannot be considered as propaganda because the Ireland-England difficulty has been settled; it is simply a picture tale of the stormy events of that period.

The Cast: Denis O'Shea, Una Shiels, Kit O'Maille, Clifford Penbroke, Mary Connor, Bryan McGowan, Cathal McGarvey, Peggy O'Rorke, Val Vausden. Written, produced and directed by Dr. I. J. Eppel.

THEME: Historical drama with slight love interest. Ireland's attempt to become free state.

PRODUCTION HIGHLIGHTS: Picturesque views and historic spots in Ireland. The appeal of the story.

EXPLOITATION ANGLES: Make a play for the Irish.

DRAWING POWER: It's a great play for the Irish.

Produced and distributed by Dr. I. J. Eppel.
Length, about seven reels. Released—extended runs.



Scenes from the Warner Bros. release, "The Brute"



Interesting scenes from the Fox Films comedy drama, "Love Makes 'Em Wild"

No Man's Law

A Wild Stallion and an Exciting Story

(Reviewed by Raymond Ganly)

THIS story smacks of the primitive. The locale is that of the wild, desolate and rugged Death Valley of California and of the time we are speaking the will or law of no one man predominated there. Reduced to its bare essentials the tale concerns a girl and her father, their gold mine, a friendly stallion who roams the neighborhood near their homestead, and two bad men who invade their domain bringing with them a foreboding of evil. Even though its climax is a little long in coming, and too much detail is gone into so that its swing and punch is slowed up, it is a good box office attraction for most any type of house. Intelligently directed, "No Man's Law" has been cast in the mould of realism; it comes out as an authentic Western and does not parade copperplate cowboy heroes whose morality is impeccable and whose tidiness is never mussed.

Rex, his equine companions, Lady and the two burros are not seen any too often. Rex is an arresting figure, intelligent to the nth degree. Theodore Von Eltz is extremely good as the bad man turned good and Oliver Hardy gives more than you could ask for in villainy. Barbara Kent is a charming bit of femininity with a most ingratiating smile. Jimmy Finlayson as her father supplies the comedy.

The Cast: Rex (Horse), Barbara Kent, Theodore Von Eltz, Oliver Hardy and Jimmy Finlayson. Fred Jackman directed from story by F. Richard Jones.

THEME: A horse and a reformed bad man combine to defeat avaricious villain who wants girl and her gold mine.

PRODUCTION HIGHLIGHTS: The enmity between the two bad 'uns. Their feelings towards the girl The game of checkers. Rex as the protector.

EXPLOITATION ANGLES: All the regular paraphernalia for Westerns. The popularity of Rex. Death Valley as a spot of interest. Bill as the horse star's best vehicle.

DRAWING POWER: Good.

Produced by F. Richard Jones. Distributed by Pathe.
Length, 6,903 feet. Released April 24, 1927.

Short Subjects and Serials

"Jane Missed Out"
(Universal—Two Reels)

A LOVESICK hero lovesick on the affection of his boss' daughter and she as inaccessible as a rainbow because of her lion of a father who will not be bearded. There were possibilities in a structure like this, but this comedy does not realize them. Instead it shows the hero mooning around, the heroine exhibiting her petulance and the father braying and howling like a man possessed. Earl McCarthy, except for his shyness and general stupidity, does not make great headway in the gag and comedy interludes. The brunette whom he adores is unresponsive. But he captures her eventually; his feat really due to a taxi driver to whom he owed money. The moral to be drawn according to the girl's father, is that the successful business man is the one who marries his boss' daughter. Not so good.—RAYMOND GANLY.

"The Ore Raiders"
(Universal-Mustang—Two Reels)
(Reviewed by Raymond Ganly)

LESS than the usual interesting story that characterizes a Universal-Mustang release is one of the shortcomings of "The Ore Raiders," in which Director Wyler bent his energies to make a story of a Texas Ranger (Fred Humes) compact and alive. This it was not easy to do because much of the stuff that it shows is old, stereotyped; in some spots it has the earmarks of studio bunk. But there is some compensation in the dashing horsemanship of Humes and his encounters, singlehanded, against the gang he is after. The girl in the case is not so much except for good looks; she lends her decorativeness to the scenes, that is all. In the story her father is implicated in the crookedness of the aforesaid gang, but Humes sees to it that the real violators of the law are punished. Wedding bells for him and the girl.

"Smother O' Mine"
(Universal—One Reel)

THE amiable face of Charles Puffy wears a scowl in "Smother O' Mine" and this because the happiness of his marital life is clouded by a veritable windbag of an old lady whom he brought home after witnessing a belligerent bystander strike her because of her nagging. The gentle old lady's volubility proves disconcerting to Puffy and his wife and he blows up entirely when the old lady hints that there is something suspicious about his business transactions of late evenings. Only fairly entertaining.—RAYMOND GANLY.

"Felix the Cat in Sax Appeal"
(Sullivan-Educational—One Reel)

ANOTHER amusing number of the Felix series and this time the poor cat is deprived of his sleep by the wailing notes of a saxaphone played by his boss. The composition of these cartoons reveals great ingenuity on the part of the artists who must lay awake nights planning stunts for the cat. In this number, Felix, having stolen the sax from his boss, buries it, but a burrowing mole discovers the mouthpiece and as a result Felix is regaled with underground music. This is only one of the many entertaining bits of business introduced in the reel.

It is to laugh long and loud.—HAROLD FLAVIN.

Pathe Review No. 18
(Pathe—One Reel)

QUITE interesting is this current issue of the Review which shows the "Tears of Pele," one of the waterfalls of Hawaii; Italy's method of coining money revealed by scenes in the mint of that country, and a pictorial interpretation of verses from "The Death of the Flowers," a poem by William Cullen Bryant, which is in Pathecolor. The latter portion of the reel is devoted to a motion picture interview with a grizzly bear.—HAROLD FLAVIN.

"Smith's Kindergarten"
(Pathe—Two Reels)
(Reviewed by Harold Flavin)

ANYONE not laughing at this comedy can be considered as utterly devoid of a sense of humor for it is one of the funniest ever produced. The antics of Mary Ann Jackson, a two- or three-year-old child, and her equally youthful buddy, Buddy Nelson, should keep any type of audience in a gale of laughter from the start to the finish of the picture. Until this comedy was screened Mary Ann hadn't had such "Fat" parts, but let's hope they'll continue to write them in for her in the same measure as meted out in this vehicle for she certainly deserves plenty of footage.

Not forgetting the rest of the cast, all sterling troupers, Raymond McKee, Ruth Hiatt and Andy Clyde or the director, who isn't credited but who deserves it. Mother and daddy dress baby for school and then the fun begins with baby getting herself all mussed up; Buddy, too, is started to school, but he rebels and when finally dragged to the kindergarten makes life miserable for everyone in the cast.

"Naughty Boy"
(Educational—Two Reels)
(Reviewed by Harold Flavin)

LUPINO LANE gives a clever exhibition of his ability both as pantomimist and acrobat in his latest starring vehicle in which he is called on to play a little boy role in addition to that of grown-up. Both his antics and facial expressions cause a number of laughs and, as a whole, the comedy rates high in entertainment value.

He had to become a little boy in order to help daddy conceal his age from his fiancee and the mirthful complications arose when Lupino discovered daddy's fiancee was the mother of the girl with whom he was in love. Needless to say, Lupino won out.

The supporting cast includes Kathryn McGuire, Robert Graves, Blanche Payson and Wallace Lupino. Charles Lamont directed.

"Ginger and Genius"
(Sportlight-Pathe—One Reel)

GRANTLAND RICE'S latest contribution has a two-fold selling value as, in addition to his pictorial treatise on sports, he shows some of the great celebrities of the day indulging in their athletic hobbies. Literary geniuses, notables of stage and screen, artists, architects, musicians and sport leaders are shown playing hand-ball, tennis, golf, football and other forms of pleasant exercise.

If they don't want to see the sports, they have the celebrities to look at.—HAROLD FLAVIN.

"A Fair Exchange"
Aesop's Fables-Pathe—One Reel)

AL FALFA this week trades his dilapidated flivver for a haunted farmhouse, thereby promoting much trouble for himself and an equal amount of amusement for those witnessing those troubles. And how they pile up. Having made the trade he enters his house and everything in it falls to pieces at the slightest touch; but the flivver's new owner finds he has no bargain as the car bucks, rolls over and lays down, and is possessed of all the eccentricities attributed to this popular brand of automobile in song and story.—HAROLD FLAVIN.

"The Speed Hound"
(Bray—Two Reels)

THIS comedy is not so much as a laugh-provoker, even though it has in its cast such comedy veterans as Wanda Wiley and Lewis Sargent. It is one of the Fizzical Culture series and was directed by Al Herman. The usual college locale, athletics and secret societies provide the props on which it rests. There are fair damsels practicing their skill at archery, youths striving valiantly to lower track records, and other stuff, which though familiar is reliable. The hero can establish a new record for speed when the girl gently urges him onward with a well-aimed arrow and she sees to it (with her bow and arrow) that he wins the big race at the end of the picture. An initiation sequence is comical as it shows the hero, on roller skates, falling all over himself at a dance and cutting a ridiculous figure in general.—RAYMOND GANLY.

"The Draw-Back"
(Tuxedo-Educational—Two Reels)
(Reviewed by Harold Flavin)

THIS is quite an amusing burlesque on football with Johnny Arthur playing the role of the hero who saves the game two minutes before the whistle. It contains quite a number of funny gags of the slapstick variety with Johnny in the midst of every scrimmage.

The story tells of the farmer boy who enters college and goes through the usual hazing process administered by the sophomores; later he becomes a sub on the football team and is instrumental in saving his team from defeat.

Pretty Kathryn McGuire appears opposite Arthur and the cast includes Wallace Lupino and Al Thompson. Norman Taurog did a capable job of directing.

"Hot Soup"
(Cameo-Educational—One Reel)

WELL-TIMED gags, fast action and comical comedy by the comedians are the highlights of this short length fun-film which achieves its purpose, laughs. A ham actor and a dwarf, broke, try to get two meals for the price of one by posing as mother and child, which attempt is unsuccessful. They try again with the dwarf this time posing as a dog, but again luck is against them and they are hauled away in the dog-catcher's wagon.—HAROLD FLAVIN.

Will Rogers Heads List of Pathe Shorts

The third detour in the Will Rogers pilgrimage which Pathe is releasing is the top-notch release on that company's list of short subject releases for the week of May 1. The Rogers number is titled "Will Rogers in Paris" and other releases on the same program include "Smith's Kindergarten," featuring Raymond McKee, Ruth Hiatt and Mary Ann Jackson and produced by Mack Sennett; "Ginger and Genius," a Grantland Rice Sportlight; "The Heiress of Craghaven," the fourth episode of the serial, "Melting Millions"; Pathe Review Number 18 composed of "The Tears of Pele," "Money to Burn," "Death of the Flowers" and "An Unusual Interview"; "A Fair Exchange," an Aesop Film Fable, Topics of the Day Number 18 and numbers 38 and 39 of the Pathe News.

Reports from Key Cities

Brief Reviews of Box Office Conditions at Leading Theatres About the Country

New York City

IT is scarcely necessary to say that last week, being Holy Week, business along Broadway was very bad. Good Friday was somewhat better than expected, but no one expected a great deal on the way, and so no one was disappointed.

The Roxy did a week's business on "White Gold" that would have seemed to justify a hold-over, but it was taken off to make way for "Ankles Preferred," a Fox picture, which was doing so well this week that a second week was assured. Fox pictures will rule the Roxy screen, for the next few months at least, judging from announcements.

The Paramount did the lowest business in some time last week on "Afraid to Love." Apparently the management took for granted that business would be bad, and made no special effort to attract patronage in the way of stage numbers or supporting attractions.

"Metropolis" ended its six-week run at the Rialto with an excellent figure, in view of the week, making an average weekly gross for the run of close to $25,000.

The Capitol was somewhat below average for the week, "Frisco Sally Levy" doing less than $50,000 for the seven-day period.

The Strand had a week which was not exceptionally good, but which was an improvement over the very weak showing the week before. The attraction was "The Notorious Lady."

The Colony, with "Matinee Ladies," and the Cameo, with a revival of "Monte Cristo," had fair business only. The two-dollar attractions all fell off heavily.

Albany

HOLY WEEK proved a happy disappointment to the owners of motion picture theatres in Albany and Troy, the **business running far ahead** of any similar week in the history of the houses. While the same week last year had shown an improvement over the similar period of the year before, last week was far ahead in receipts of 1926. The Mark Strand, for instance, featured Adolphe Menjou in **"Evening Clothes," and four presentations on the Vitaphone. Receipts on the opening day approximated $1,400, which is extremely good for Monday at this house, or would have been before the advent of the Vitaphone, which is now packing the theatre afternoon and evening.**

The weather continued cool and this no doubt augmented business. At the Leland, "Love's Blindness," running the week, played to excellent business although there were no standing crowds such as characterized Lon Chaney's "Tell It to The Marines" and other superfeatures. At the **Mark Ritz, "The Monkey Talks" ran to fine business day in and day out.** The Clinton Square, continuing its double feature first runs, did well with "Fools of Fashion" and "A Man of Quality."

In Troy the Troy Theatre split its week, "An Affair of the Follies" running for the first four days and judging from the business, pleasing to the theatre crowds. The last three days of the week saw "The Monkey Talks" running to only fair business, but in this respect it should be borne in mind that Holy Week is probably more generally observed in Troy than Albany. The Vitaphone was also split with two presentations for the first four days and two for the last three. At the Lincoln, Corinne Griffith in "Three Hours," did only fair business.

Kansas City

ALMOST a solid week of rain injured business only slightly in Kansas City first run houses down town this week, the only marked shortage in attendance being noticed at the matinees, rain keeping most women shoppers at home.

At the Newman, Douglas MacLean in "Let It Rain" did a good week's business, drawing well from military patronage at Fort Leavenworth, Kan., a suburb. "The Flaming Forest" at the Royal did not come up to the average attendance mark of most long-run feature pictures which have been shown at that house. Clara Bow in **"The Plastic Age," despite the fact that the picture was played on a return engagement at the Liberty, drew well all week.** "The Wreck" at the Pantages did only fair, attendance being slightly below normal, while "Fighting Love" at the Globe played to an average week's attendance.

Memphis

DESPITE the usual slump in theatrical business Holy Week and frequently intermittent torrents of rain, the three big theatres opened Monday to fair business. Corinne Griffith in **"Three Hours" opened the Palace Publix house to almost capacity but the business fell off** as the week wore on.

Reginald Denny in "The Cheerful Fraud" assisted by a bangup vaudeville program sent Pantages off to a flying start but rain and Holy Week hit the Main Street house a wallop later in the week. The same may be said of Loew's State. **Mae Murray in "Altars of Desire" added to the drawing power of a well balanced vaudeville bill.**

The Strand reports business keeping up well with Richard Barthelmess in "The White Black Sheep." Milton Sills in "The Sea Tiger," is billed for the last half. **The Majestic cleaned up the first of the week with "McFadden's Flats"** (second run, having played Loew's Palace several weeks ago) **and "The Winning of Barbara Worth,"** the last half (also a second run from Loew's Palace).

Seattle

A COMBINATION of fine weather and stormy weather during the last week failed to have much effect upon show business in general in this city, and local houses chalked up one of the best weeks in recent months. **Outstanding in gross business was Lon Chaney's "Mr. Wu"** which played to very large houses at the Fifth Avenue Theatre in conjunction with an elaborate "Mardi Gras Idea" on the stage, and the return of Ollie Wallace conducting the Fifth Avenue's Syncopating Soloists.

Second in receipts was "Resurrection" at the United Artists Theatre, playing the first week of a two-week engagement. An added attraction at this house was the appearance of George Lipschultz, Columbia recording artist and former orchestra conductor at the Fifth Avenue Theatre, as the director of the United Artists Orchestra.

Vitaphone and "Don Juan" at Hamrick's Blue Mouse Theatre continued to click at a good rate for the third week. This house has established a record of a waiting line for twenty-one consecutive days for both evening performances. The present program is scheduled to run five weeks.

At the Coliseum, **"Altars of Desire" did a very pleasing business,** in conjunction with the appearance of Coster and Hewlett, Victor recording vocalists, in a series of semi-popular songs. "The Love Thrill" at the Columbia Theatre attracted average houses, as did "Money to Burn" at the Embassy.

Pantages, in conjunction with its vaudeville program, offered **"The Music Master," but business for the week was reported to be noticeably off.** Hamrick's Egyptian continued to walk away with suburban house honors, **using "It" to excellent business** in spite of the fact that the same picture did a remarkable downtown business at the Fifth Avenue Theatre only a few weeks ago.

San Francisco

IN spite of the fact that during the week there were two freak storms, the downtown motion picture houses did very satisfactory business last week. The St. Francis showed the war picture, "Tell It to The Marines" and for a couple of days did exceptionally well, due partly to the fact that some officers made it a point to see this picture, for just ten years ago the boys were called to arms. The comedy **"Special Delivery," which was featured at the California Theatre, drew a crowd.** Part of this crowd was drawn because of the presentation act, "The Doll Dance," a hefty revue in six acts of music and stepping, produced by Jack Partington.

"McFadden's Flats," shown at Loew's Warfield Theatre, drew a very big crowd. Fanchon & Marco's presentation act "In Dutch," drew well as did the antics of those who took part in the act, as did the "Sunkist Singers and Dancers."

"Afraid to Love" was considered a picture of great popularity and those who are anxious to see love pictures and scenes, crowded the California Theatre where this was shown. "Three Bad Men," was shown at the Rivoli Theatre to a fair attendance. **"The Denver Dude" proved popular at the Cameo Theatre** and "Love's Game" was popular at the Golden Gate.

The residential houses did well, Nat Holt's Wigwam Theatre **doing exceptionally well with "Michael Strogoff." Levin's Coliseum Theatre drew a crowd with "The Lady in Ermine."**

St. Louis

HOLY WEEK just about put the St. Louis theatres on the ropes the week ending on April 15. Business was off, very much off, at both the first run palaces and the neighborhood theatres of St. Louis the past week.

Terminating on Good Friday was the worst run of weather St. Louis has had in many moons and it took a full moon on the sixteenth to bring a change. So the motion picture proprietors both large and small are hoping for better days in the weeks to come.

"Fashions for Women" was on the screen at the Ambassador. It was in keeping with the pre-Easter time, remindful of the Easter parade that was to come. Eddie Cantor in "Special Delivery" bucked the rain at the Missouri in fairly good style. But it didn't break any records.

The Grand Central with "**Easy Pickings**" **had a fair play.**

The St. Louis, featuring Marie Prevost in "Getting Gertie's Garter" splashed through to a fair week, while downtown "The Belle of Broadway" featuring Betty Compson landed its share of what business there was to be had.

Canada

EASTER shopping and Holy Week observance had their effect upon patronage at the theatres in Ottawa, Ontario, during the week of April 11, particularly for matinee performances. Attendance was poor on Good Friday afternoon because of church services and also because of the fact that practically all local stores were open until 6 P. M.

The "flash" of the week was "The Show" at the Regent which was both liked and disliked. There were spots where there had been evident deletions by the censors. "The Canyon of Light" at B. F. Keith's drew the Tom Mix crowd but business was not as heavy as usual. "Don't Tell the Wife" did not cause much excitement at the Imperial which has been in a slump in recent weeks. "Winners of the Wilderness" was not the usual type of picture for the Centre Theatre and patronage was fair.

Returns were fairly good at both the Rex and Fern Theatres, neighborhood houses, because both were playing the last chapter of serials, "Bar C Mystery" concluding at the Rex and "Strings of Steel" at the Fern. The Fern also had second run of "Kid Brother," and the Rex had second run of "The Unknown Soldier." "**Laddie**" **drew steady patronage at the Columbia.** Business was off at the Francais Theatre because of Lenten influence among the French-Canadians, the features here being "Duchess of Buffalo," "Kosher Kitty Kelly" and "Spook Ranch."

Over in Hull, Quebec, the Laurier Theatre had a good run with "Flesh and the Devil." "Paint and Powder" was fair at the Eden. Hull theatres were closed on Good Friday.

Baltimore

THE week beginning Monday, April 11, with Good Friday falling on the 15th, proved a very poor one for moving picture theatres in Baltimore with two exceptions. That week, recognized generally as the worst in the year for theatres and movie playhouses, lived up to its name very nicely.

There were two bright spots however in Loew's Century and Valencia theatres, the former having **Bebe Daniels in "A Kiss In a Taxi" the latter playing "The Love of Sunya"** with Gloria Swanson. **They are reported to have done very good considering** that it was Holy Week.

Most of the managers at the other playhouses expressed business as being "rotten" but from a personal observation, it did not appear to be as low as that, for each house was carrying a fair crowd considering the week except one, when visited.

The Garden had "The Bachelor's Baby" with five acts of vaudeville; Keith's Hippodrome had "The Sensation Seekers" with five acts of vaudeville; the New Theatre had Laura La Plante in "The Love Thrill"; the Rivoli had "Ritzy"; the Warners' Metropolitan had "What Every Girl Should Know" **and the Embassy had "Rubber Tires" which went worse than rotten at that playhouse.**

Portland

BRIGHT weather throughout the week rather discouraged business at the theatres.

"Mr. Wu" at the Broadway created a new record for that house. Lon Chaney happened into the theatre on the opening night, but would not appear on the stage. Fanchon & Marco's "Golf" idea was received just moderately. Not a knockout, by a long way.

Rivoli played "Afraid to Love" to fair business. Fans like the picture, but newcomers couldn't see what it was all about. Peoples had "Mother" and with the aid of judicious exploitation got very good returns. Picture very well liked. **Blue Mouse still continues to draw with "Don Juan" and Vitaphone. Management thinks this picture will go for at least six weeks.**

"Long Pants" at the Liberty got good business and was well liked. "Taxi! Taxi!" was well liked but suffered somewhat from Lent and fair weather.

Philadelphia

WHILE Holy Week made considerable inroads upon picture business in some houses yet other stands along Market Street seemed to profit very materially by the fact that most of the city's picture patronage migrated to the shopping district and patronized the "grind" houses downtown, leaving most of the neighborhood houses high and dry for the week.

The Stanley Theatre did fairly well with "Afraid to Love," featuring Florence Vidor, backed up by Waring's Pennsylvanians. **The Stanton had a very fine week with "Children of Divorce,"** considering that it was Holy Week. "The Taxi Dancer" at the Aredia just about [illegible] along, while the Karlton with "The Perfect Sap" did a little better. "Casey at the Bat" at the Palace had only a fortnight week, while Buster Keaton in "**The General**" **at the Victoria.** [illegible] the Fox, the first time this has ever happened, **got away to a big week.** The Fox did well with "Love Makes 'Em Wild" and a good list of presentations, including Sissle and Blake. **"What Price Glory" is still holding up the capacity at the Fox Locust.**

Milwaukee

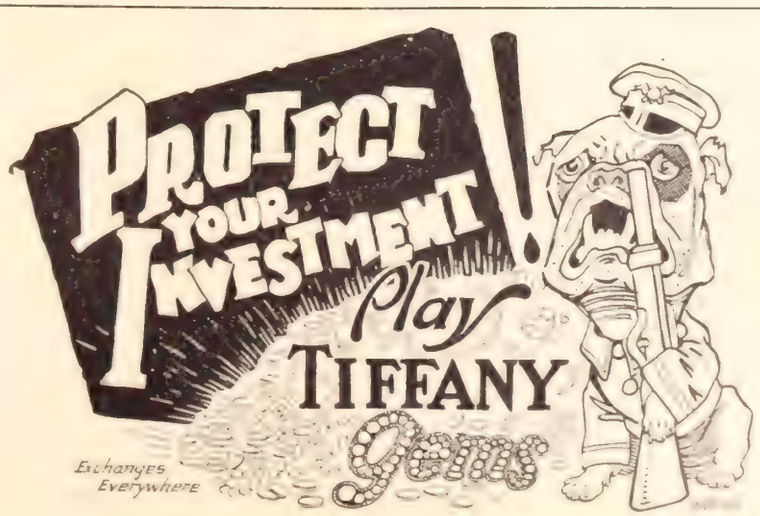
MILWAUKEE exhibitors **expected a decided slump** during this week, the week before Easter, **and were most gratifyingly disappointed** in their expectations. Business was good, **surprisingly good**, far above last year's receipts for the same week. The weather decidedly was not an ally of good business, but it was typically April.

Among the first run houses down town, the **Alhambra showing the "Love Thrill" was an exceedingly popular place. "The Sea Tiger" drew crowds** to the Wisconsin where the stage presentation, "Ave Maria" was greatly appreciated. "Beau Geste" in its second week at the Davidson continued to uphold its attraction. "Monkey Talks" at the Garden was very well received. "Blind Alleys" shown at the Strand and the "Taxi Dancer" at the Merrill were popular with theater goers.

Neighborhood theatres shared good business with down town houses. The Colonial continues to attract a large audience to see the new theater. **This week "Flesh and the Devil" added to incentive to visit the theatre.** The Milwaukee found "**Husband Hunters to be a strong attraction**, while box office receipts were boosted at the Tower and Modjeska by "The Fire Brigade."

Salt Lake City

BUSINESS during the past week at the Salt Lake downtown picture theatres has **been very good as a whole. The first run theatres all report very favorably, with the "The Beloved Rogue"** starring John Barrymore in his first United Artists release, **having drawn big crowds to the Paramount Empress. A new policy** was adopted by the **American Theatre**, commencing last week, and two feature pictures will be shown from now on, as well as a two reel comedy and news. The features this last week were "The Lady in Ermine", and "Taxie, Taxie," and this **new policy is packing the house according to announcement.**



Douglas McLean in **"Let It Rain" went over very satisfactorily** at the **Victory.** "The Love Thief" is said to have been a secondary attraction at the Gem Theatre in comparison with the interest and enthusiasm shown in regard to **"Alaskan Adventures" which was the biggest attraction the Gem has had for a lengthy period, it is stated.** **"Ankles Preferred" proved to be a big drawing card** at the Pantages, and "The Belle of Broadway" topped the vaudeville program at the Orpheum Theatre. "The Cheerful Fraud" was a satisfactory comedy feature at the Kinema, which in connection with some local juvenile performers, packed the house. Gloria Swanson in "Fine Manners" was the second run attraction offered at the Mission, a neighborhood house. Competition was keen this week with the average amount of exploitation having been employed. Weather conditions were favorable in as much as it has kept very bright although rather cold.

Tampa

THE fact that this was "Holy Week" may have had something to do with the business being a little "off." However, Lon Chaney, in **"Mr. Wu" pulled an exceptionally good Sunday, for the opening at the Tampa,** and the four days engagement was a little above average. For the last three days, "Nobody's Widow" was the attraction, and it was well liked and business good.

At the Strand, "High Hat" opened the week with a two days showing but it failed to bring in business. "The Hills of Kentucky" did better on its three days, and **"Ankles Preferred" pepped things up for the last two,** but the week as a whole was not up to standard.

The Victory, second largest house in Tampa and drawing much the same class of patrons as the Tampa, is doing as well as could be expected with second runs, following their showing at the Tampa. This week **"Orchids and Ermine"** held the boards for three days, **"Casey at the Bat"** the next two and **"The Monkey Talks"** the last two. This latter picture was a first run, while the other two were second. **Business Fair.**

The Franklin had "War Horse" the first three days. "Price of Honor" the next two and "Rambling Rangers" the last two. Westerns always pull good here and business was about average.

Des Moines

"MR. WU" playing at the Des Moines Theatre, due in large part to the fact that Lon Chaney has a strong following but also to the strong supporting program with Roy Smeck, Vitaphone artist well advertised, **and an Our Gang comedy that was a drawing card, did very good business last week.** The Capitol next door also had an attractive bill with "The Cheerful Fraud," light but amusing, and one of the biggest of the Publix Stage Shows, "Opera Versus Jazz." Judging from the thunder of applause a number of the jazz acts won the especial favor of Des Moines audiences. At the Strand for a half week run, **"The Telephone Girl" did very well and "Too Many Crooks" also went very good.**

Cleveland

TIME was when theateres in Cleveland locked the front door and turned off the lights during Holy Week. Not so now. While none of the local downtown houses broke any records last week, still they held their own, and, comparatively speaking, did satisfactory business. **"The Night of Love" drew big crowds at the Stillman.** While there were no box office lines, still the house was practically sold out every day, which, under the circumstances, is equivalent to exceptional business. **It is being held over a second week.** "The Triumph of the Rat," sequel to "The Rat," was well liked and brought the Cameo Theatre receipts up to average. **"Evening Clothes" with Adolph Menjou fell down somewhat at the Allen. This was attributed fully as much to the picture as to the calendar.** The State Theatre reports that **"Long Pants," Harry Langdon's latest comedy feature, did better than other pictures** have done during Holy Week. Keith's Palace was badly affected although "The Lily" received complimentary notices. "White Flannels" was fair at the Par. Reade's Hippodrome was "off" all week both with "Going Crooked" the first three days and with "The Truthful Sex" the last of the week. Business was below average at Keith's East 105th Street Theatre where "Going Crooked" was likewise the featured photoplay for the week. The Circle Theatre did tolerably well with "The Music Master," second run, and Vitaphone specialty acts. Legitimate theatres suffered severly from the Easter slump. Neighborhood houses did too.

Minneapolis

MOTION picture theatres in Minneapolis survived Holy Week in a very encouraging fashion. The weather, as a whole, was mild and conducive to theatregoing, and there were few counter-attractions which cut into the picture attendance to any very great extent.

The State Theatre, showing the Vitaphone for the first time in Minneapolis, succeeded in smashing its attendance record for a single day, set on a Saturday at which Gilda Gray made a personal appearance. The **house was packed** at virtually **every performance,** and Holy Week apparently did not affect its business in the least. **"Afraid to Love"** was the picture attraction.

At the Strand Theatre, where Ronald Colman and Vilma Banky held over in "A Night of Love" for a second week, a fair business was reported.

Tom Meighan in **"Blind Alleys" also did a fair business** at the Garrick Theatre.

The Lyric reported an **excellent attendance** for the week with Douglas McLean in **"Let It Rain."**

Pantages, featuring the war film "The Lost Batallion" which was sponsored by the Veterans of Foreign Wars, advertised it heavily, and experienced a very profitable week as a result.

Central Pennsylvania

WHILE church attendance during Holy Week cut deeply into the business of the motion picture theatres in Harrisburg, generally speaking, **not even this factor was able to stop the flow of patronage** into the Colonial where **Tom Mix** was featured in **"The Last Trail."**

The Victoria, was disappointed at the business done by "Afraid to Love."

Average crowds went to Loew's Regent to see the Eleanor Glyn story, "Love's Blindness," though church services on Good Friday cut down the attendance at the theatre. Fair business was done at the Broad which offered "The Lost Battallion." The film attraction at the State the first half of the week was "Marriage," with "Money to Burn" shown during the last half. Fair-sized patronage was reported.

Los Angeles

A STRONG line-up of entertainment in Los Angeles theatres has made all box-offices hum with activity. The attractions presented this week offset the depression generally felt at this period of the Lenten season.

The Figueroa Theatre which up to the present time has played pictures with a light presentation, has switched over to vaudeville and pictures. **"Don Mike"** was the first feature to play under the new policy. The move looks like a favorable one. **Good business is reported for this week.**

Two openings important enough to set up sunlight arcs, took place this week. The **Criterion** with **"Resurrection"** had its share of blaze and crowds outside—**and a packed house inside,** which is more important. The **picture is doing good business** and looks promising for a satisfactory run.

The other opening was **"Mr. Wu"** at the **Forum. Good business is reported** for the production.

"What Price Glory" in its twenty-second week at the Carthay Circle, still continues to draw crowds. "Old Ironsides" at Grauman's Egyptian holds up after a run of twelve weeks. It is understood it will close after a sixteen-week engagement. "Casey at the Bat" at the Million Dollar is doing satisfactorily. **"Venus of Venice" at Loew's State played to better than normal business.**

Oklahoma City

THE exceedingly heavy rains and local storms affected all the business houses in Oklahoma City the first part of the week. And Holy Week services had their part in decreasing theatre going the later part of the week. At the Criterion Theatre noon services of a religious nature were held every day under the direction of the Ministerial Alliance. This meant that the theatre gave up the morning matinee which usually begins at 11 o'clock. But judging from the friendly comments made on the theatre's unusual policy, one would say the Criterion did a wise thing in cooperating with the churches for this one week.

"Casey at the Bat" did good business at the Criterion considering the handicaps mentioned above. At the Empress there was a double program, "All Aboard," and "The Alaskan Adventures." **The latter picture drew some splendid comments from the press,** and those who saw it spread the news that it was a real picture. Business held up well here. "Lost Trail" played to a fair house of Tom Mix fans at the Liberty the first of the week, and **"The Return of Peter Grimm" did better at the end of the week**—very good comments from the audiences on this. The Capitol started the week with "Let It Rain"—and it did! Seemed to be a good picture although business wasn't rushing. "Too Many Crooks" finished the week with fair business.

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As is the case with all of the Colleen Moore pictures—since "Flaming Youth" that is—the star is the attraction theatres are selling in the newspaper displays for "Orchids and Ermine," Miss Moore's newest First National production. Ads reproduced were used by the following theatres: Rialto, Omaha; Capitol, Des Moines; 5th Avenue Theatre, Seattle; Rialto, Tulsa; Saenger, New Orleans; Capitol, Detroit, and an advance teaser for the Mark Strand, New York City.

Studio Briefs

Dudley Smith, Buster Gardner and a kangaroo have been added to the cast of Tom Mix's starring vehicle, "The Circus Ace." The story went into production a few days ago.

Julian Johnson, playwright and screen writer, was this week assigned by B. P. Schulberg to assume the position of film and title editor at the Hollywood plant of Paramount. Johnson is the latest member of the Eastern studio's executive personnel to go West, following the consolidation of Paramount's production forces on the West Coast.

"Colleen," an original story, by Randall H. Faye, is Madge Bellamy's first screen work on the Fox lot after an absence of several weeks. A new director on the Fox lot, Frank O'Connor, is in charge of the production. George Schneidermann, head Fox cameraman, is cranking on this production. In the cast are Charles Morton, in the leading male role; J. Farrell McDonald, Tof Maguire, Marjorie Beebe, Sammy Cohen and Ted McNamara.

Receiving an opportunity to leave immediately for an extended tour of Australia, Edmund Burns has withdrawn from the cast of Universal's "Midnight Rose," the forthcoming Jewel for next season, which will have Lya De Putti in the foremost role. The story is from an original story, "Backwash," by J. Grubb Alexander.

Another new screen player will make her screen debut in "The Great Mail Robbery," since Yvonne Howell, a sixteen-year-old player, was signed last week by F. B. O. for a part. Miss Howell had initial roles in "Bill Grimm's Progress," the comedy series. Lee Shumway has the principal role in "The Great Mail Robbery."

Victor Nordlinger, Universal production expert, has been designated casting director at Universal City, where he is replacing William Cohill. The former casting director is now on a brief vacation and will announce his new affiliations soon.

Willis Goldbeck, who recently returned from France, where he did the screen play of "The Garden of Allah," which Rex Ingram is now directing for Metro-Goldwyn-Mayer, has been placed under contract to write the screen play of Channing Pollock's stage play, "The Enemy." Fred Niblo will direct "The Enemy."

Work has started on "The Irresistible Lover," a new Universal Jewel picture in which Lois Moran co-stars with Norman Kerry. The film was previously known as "Too Many Women" and it is being directed by William Beaudine. In the cast are Gertrude Astor, Lee Moran, Myrtle Stedman, Philip Smalley, Arthur Lake and George Pearce.

F. B. O. has signed Virginia Valli for one of the principal parts in "Judgment of the Hills," based on a "Cosmopolitan Magazine" story, by the late Larry Evans. J. Leo Meehan will direct the picture, for which a strong cast is now being assembled. Frankie Darro will have the part of "the kid" of the story, which was a posthumous work of the author.

Cedric Gibbons has been given a new contract as art director by the Metro-Goldwyn-Mayer Company. In his new position Gibbons is art director-in-chief.

Jerry Miley will have a prominent part in "The Gingham Girl," which David Kirkland is directing. Lois Wilson is in the title role.

With the engagement of Jack Nelson to direct the ten episode chapter-play of Artclass Pictures, "Perils of the Jungle," actual camera work on the production is to begin at once. Portraying the chief roles in the serial will be Eugenia Gilbert, Frank Merrill, Bobby Nelson and Milburn Moranti. The menagerie of Col. William S. Selig's Hollywood zoo will be pressed into service, as will also the animals of the A. G. Barnes circus and the lion troupe of Charles Gay.

Augmenting the cast of "The Frontiersman," a Metro-Goldwyn-Mayer historical Western which features Tim McCoy, are Captain John Peters and Frank Hagney. The featured feminine lead will be played by Claire Windsor, and Dorothy Sebastian has a vampire role. Tom O'Brien and Russell Simpson are in the cast. Chief Big Tree, an Iroquis Indian, also has an important part. Reginald Barker is directing the story, an original, by Ross Wills and Madeline Ruthven.

"Don Desperado," Leo Maloney's newest Western production for Pathe, has been completed and will be released soon. The film was made at the star's pretentious studio at Skyland, in the San Bernardino Mountains of California. Eugenia Gilbert is seen as Maloney's leading lady. Fred Dana, Charlie Bartlett and Bud Osborne appear in the support.

Marian Ainslee, title writer, who has been under contract to Metro-Goldwyn-Mayer during the last three years, has signed a new contract with that organization. Miss Ainslee began her literary career about eight years ago at the Louis B. Mayer Studio.

Josie Sedgwick, a sister of Edward Sedgwick and a star for many years in Westerns, has been signed by Metro-Goldwyn-Mayer. She will have an important role in "The Trail of '98," on which Clarence Brown is making rapid headway at the Culver City studio.

A comedy with the "world's worst army" or Stan Laurel, Oliver Hardy and Jimmy Finlayson, is now being produced by Hal Roach.

Filming on "The Way of All Flesh," Emil Jannings' first American starring production, has been completed and the picture is now in the hands of the cutters. Director Victor Fleming filmed the ending fadeout in chronological order as this scene was also the final last shot on the picture.

Again contributing to the making of a Columbia picture will be Malcolm MacGregor and Dorothy Howell when "The Kid Sister," a comedy drama of backstage life will go into production at the Columbia studio. Malcolm MacGregor is the only player chosen for the cast thus far, and he will have the chief male lead. Dorothy Howell will do the scenario of "The Kid Sister," which is an adaptation of the novel, "The Lost House."

Margaret Quimby, formerly associated with George White's "Scandals," has begun her first screen work in the supporting cast of Florence Vidor's "The World at Her Feet." Arnold Kent, Paramount leading man, and William Austin are in the support also. Luther Reed is doing the directing.

"Catch-as-Catch-Can," a William Fairbanks vehicle which Lumas Film Corporation is releasing, was recently finished by Charles Hutchinson, who directed Rose Blossom, George Kotsonaros, Jack Richardson, Larry Shannon, Walter Shumway and George Chapman. The story is built around wrestling.

Josephine Dunn, a graduate of the Paramount Pictures School, has been assigned the leading feminine role in "Fireman, Save My Child," a fature comedy which will again bring together Wallace Beery and Raymond Hatton. This will be Miss Dunn's second important role.

The Warner Bros. have exercised their option on the services of Leila Hyams so that her services have been secured for a long-term of years. Miss Hyam's initial role is in "The Brute" listed for release on April 30.

Chance Ford, character actor, has joined the cast of "Rolled Stockings" which Richard Rosson is directing.

Filming of "The Country Doctor," featuring Rudolph Schildkraut in the title role, is now in progress at the De Mille studio. Rupert Julian is at the megaphone. The play, a drama of New England life of fifteen years ago, was written and adapted by Beulah Marie Dix. Names of prominent players are Sam De Grasse, Junior Coghlan and Louis Natheaux. Bertram Millhauser will supervise the production.

Charles Delaney, a former vaudevillian, who played the male lead in "Frisco Sally Levy," has signed a long-term contract with the Metro-Goldwyn-Mayer Company. His new role is in "The Thirteenth Hour," which is now nearing completion under the direction of Chester Franklin.

With all detail for its preparation finished and out of the way, Robert Kane's production, "Dance Magic," went into production this week at the Cosmopolitan Studio in New York. Pauline Starke and Ben Lyon head the cast of the picture, which will be a First National release. Louis John Bartels, Sylvia Sidney, Adrienne Truex are members of the cast. Victor and Hugo Halperin, who owned the screen rights to the story, are making the picture in conjunction with Kane, who is said to have paid $50,000 for the screening rights.

Regional News from Correspondents

Baltimore

WHILE the Avalon Theatre, Park Heights Avenue and Howard Place, was opened to the public at 1 P. M., Saturday, April 16, by the Avalon Theatrical Corporation, the premier performance for invited guests was given on Sunday night at 8:30 o'clock, April 17.

About 800 persons attended the special performance and the Saturday program at that playhouse was presented. Short addresses were made by Howard Jackson, Mayor of Baltimore, and William Curran, candidate for the mayoralty at the next election.

Arthur B. Price, Avalon president and general manager, was badly handicapped in opening the playhouse because he is now suffering from an infected right hand which had to be operated on and drainage inserted.

Ben Oletzky, manager of the Waverly Theatre, Baltimore, Md., was operated on recently at the Maryland General Hospital for spinal trouble and is now recuperating at that institution.

Mrs. E. K. Cross, formerly office manager of the American Theatres Corporation, Inc., operating the Embassy Theatre in Baltimore, has resigned.

A testimonal dinner will be given in honor of Frederick Clement Weber, president of the Compro Club and general secretary of the Deputy Sheriff's Association by members of the latter organization at the Hotel Emerson, Thursday night, April 28.

In the Deputy Sheriffs' Association are many members of the M.P.T.O. of Maryland, Inc., and Frank H. Durkee is president of the Deputy Sheriffs.

Ted Schlanger, manager of the Washington, D. C., exchange of Universal Pictures Corporation, has recovered from bronchial pneumonia which laid him up for five weeks and is now back at work.

Phil Dunas who was pinch hitting for Ted Schlanger at the Washington, D. C. office while the latter was ill, has gone back to Cleveland now that its over.

Ernest Woods, Baltimore representative for Fox News, has just purchased a new $2,500 Bell and Howell camera such as is used in the studios in Hollywood. Mr. Wood now practically has all the business of making trailers for the movie houses of Baltimore and vicinity.

F. W. Davis has succeeded Frank Marshall as office manager and booker of the Producers' Distributing Corporation Exchange, Washington, D. C. Mr. Marshall has gone to Cincinnati to work for the same company.

Pauline Rouder has been succeeded by Ida Schooler as the stenographer at the Metro-Goldwyn-Mayer Exchange, Washington, D. C.

John J. Upperman has been succeeded by Daniel A. Reynolds as manager of the Avenue Grand Theatre, Washington, D. C. Mr. Reynolds was formerly assistant manager at the Earle.

Work is going forward steadily on the construction of the Metro-Goldwyn-Mayer exchange building, to be located at 1009 New Jersey Avenue, Washington, D. C. The construction work will be finished about July 15, it is thought. It is a one-story building.

George A. Hickey has been succeeded as district supervisor for the Washington, Philadelphia, Pittsburgh and Charlotte exchanges for Metro-Goldwyn-Mayer by George F. Dembo recently Philadelphia and Chicago manager for Fox, and one time general manager for Robert Kane Productions. Mr. Hickey has been transferred to the West Coast Division of Metro-Goldwyn-Mayer.

A moving picture theatre to measure 48 by 108 feet and to have a seating capacity of 500 persons, is to be built on the site of the old colored school building now being razed on North Mechanic Street, Cumberland, Md., by E. K. Magruder. The theatre building will contain two stores.

Cleveland

GEORGE A. LANGAN has resigned as managing director of the Allen Theatre. He came to Cleveland fourteen months ago to take over the management of the Allen and to supervise the new presentation policy. He has not announced his plans for the future. William Haynes is his successor. Haynes is a member of the New York Loew organization, and has had active experience in motion picture production, distribution and sales. He is also an experienced vaudeville manager.

Loew's Canton de luxe theatre has inaugurated its summer policy. This means the elimination of the presentation acts. Russell Bovim, manager, will confine the policy to straight motion pictures, minus novelties over the warm months.

Henry Reese is the new cashier at the Paramount Exchange in this city. He succeeds Mrs. Bernice Brown, who held that position for nine consecutive years. She resigned last week to go into intensive farming.

The Cleveland Motion Picture Exhibitors Association entertained more than two hundred and fifty guests at a buffet luncheon last Tuesday. It was a house warming party in honor of the new office and club rooms of the organization. William James, president of the state exhibitor organization, sent his congratulations from French Lick Springs, where he is building up for the forthcoming convention in Columbus. P. J. Wood, Secretary of the M. P. T. O. A., sent his felicitations with a beautiful basket of flowers.

Lemotto Smith, President of the Smith Amusement Company, which operates a chain of motion picture theatres in Alliance, Warren and Huntington, West Virginia, has returned from a winter in Florida.

Jack Soglovitz, for many years connected with the Standard Film Service Company in Cleveland and Pittsburgh, is now with the local Metro-Goldwyn-Mayer sales force.

Roger Ferri, of the Fox publicity staff, was in town the other day on his way to Cincinnati, where he's putting on a series of exploitation stunts.

C. A. Hill, of the Fox home office, making a trip west, stopped off in Cleveland to say "howdy" to local Fox Exchange Manager Ward Scott and the Cleveland Fox family.

W. C. Bachmeyer, Fox district manager, was in town last week end and presided at the local sales meeting.

Cresson E. Smith, United Artists general sales manager for the Midwest Division, arrived here last Wednesday. He and local branch manager William Rosenthal spent the rest of the week making personal appearances at theatres in the vicinity of Cleveland.

Fred Schramm and Lee Chapman, who operate the Security Exchange in this city, spent the week in New York.

Joseph Laronge, of Loew's Ohio Theatres, has recently returned from a two weeks' vacation at French Lick Springs.

Jerry Horna, Superintendent of Service at Loew's State Theatre, has formed the "Loew's State Ushers' Club." It holds a formal meeting every Sunday, from 12 noon until 1 o'clock. Drills are part of the meeting. Cash prizes are offered to the boys of the club.

Chicago

BARNEY BALABAN, of Balaban & Katz, left for Atlantic City last Monday, where he will attend the annual convention of First National.

Reports that Ascher Brothers have completed arrangements with Balaban & Katz Midwest, have been officially confirmed and Midwest is already buying pictures for Ascher Brothers Circuit of twelve theatres. It is understood that the arrangement only covers the buying of pictures and that Balaban & Katz Midwest has not secured any financial interest in the Ascher houses.

Joseph Pastor, of the Mohawk, Argmore, Lincoln-Webster and Bryn Mawr theatres, has just returned from a week's trip to New York. While in New York, Mr. Pastor invited movie stars and executives to attend the Grand Ball and Movie Frolic, which is scheduled for May 4th at the Stevens Hotel, under the auspices of the Exhibitors Association of Chicago.

President Carl Laemmle and Maurice Fleckels, of Universal Film Company, stopped off in Chicago last Monday and Tuesday, and then continued their journey to California, where both gentlemen expect to remain for some time. Mr. Laemmle, it is understood, will not return to Chicago for Universal's national sales convention, which is scheduled for the first week in May.

Joseph Lipton, of the New Lyric Theatre, has purchased the California Theatre, at 1002 N. California Avenue, which he will also operate. The California was completely remodeled seven months ago and is an attractive small house of three hundred seats.

Manager H. C. Young of National Screen Service, left for New York on Tuesday, and from there will go to Atlantic City to attend the convention of his company. He was joined here by Manager Jack Fier, of National Screen's Los Angeles office, for the trip.

Final work on the Marbro Theatre is being rushed by Marks Brothers, who hope to open this house about May 1st. Charles Kaley has been engaged to lead a stage band at the Marbro, which will alternate with Benny Meroff's band, which has been working exclusively at the Granada.

Seattle

THE early part of April witnessed the actual beginning of the establishment of a new Film Row in Seattle, when three of the pioneer exchanges moved from their quarters on Third Avenue to the new site, a few blocks further north on Second Avenue, where the building of a complete "film block" is now under way. The first distributors to move were United Artists, now located at 2403 Second Avenue; Warner Brothers, now at 2405 Second Avenue, and Film Booking Offices, at 2407 Second Avenue. Metro-Goldwyn-Mayer plans to leave their location at 2018 Third Avenue within the next few weeks for their corner office, at 2401 Second Avenue.

D. C. Millward, general manager of the Western Film Corporation, returned last week from a flying trip to Los Angeles, where he conferred recently with Tiffany Productions relative to their output for the coming season, which will be distributed in the Pacific Northwest by the Western offices in Seattle and Portland. Mr. Millward made the trip entirely by automobile.

Frank Graham, of Auburn, spent a short time in this city last week and reported an overwhelming opening for his newly-remodeled Granada Theatre, formerly the Mission. The house has been closed for several weeks and was entirely redecorated and refurnished during the dark period.

Two new automobiles made their appearance on Film Row last week—sure harbingers of spring. Dave Frazer, manager of the Producers' Distributing Corporation, blossomed out in a handsome new custom-built Cadillac. And not to be outdone, Jimmy Beale, sales representative for Manager Mat Aparton, at Universal, stepped forth the following day in a new model Essex.

Ben F. Shearer, director of the National Theatre Supply Company's local interior decorating office, last week received word from Eastern headquarters that his office was to do installation work on the 3,000 Heywood-Wakefield opera chairs for the new Orpheum Theatre in Seattle.

Manager Ben Fish, of the local Metro-Goldwyn-Mayer Exchange, had as a visitor last week Auditor Wassell, of the home office in New York. This was his first visit to this section in more than two years.

Establishment of the publicity and exploitation headquarters for the Pacific Northwest Theatres, Inc., under one roof in the United Artists Theatre Building was effected last week. In these new offices are centered the activities for the various P. N. W. houses in the Northwest territory, under the able direction of Eddie Hitchcock and Knowles Blair.

The Community Investment Corporation of this city last week announced that they will soon open a new motion picture house at Camas, Washington, with Fred W. Horrigan as house manager. The seating capacity will be approximately 800.

Frank M. Farrow, house manager for Joe Danz at the new Embassy Theatre since its opening until a short time ago, last week announced that he has purchased the Madison Theatre, neighborhood playhouse, at Broadway and Madison, from J. W. LaVigne. He will assume active management of the house the latter part of April.

The Pacific Theatres Circuit this month will change its name to "The Northwest Theatrical Enterprises," according to Hugh W. Bruen, general manager. The company last week closed the Queen Anne Theatre, one of their smaller houses, and it is rumored that a 1,500-seat house in the same locality will soon be constructed.

Ned Holmes, associated with First National Pictures, in connection with the screen tests of college men, arrived at Manager Jack Bower's exchange this week. He will remain in this territory until May.

Through the courtesy of John Hamrick, owner and general manager of the Hamrick Circuit of theatres, the Uptown Theatre was turned over one night last week to a specially selected theatrical committee, who staged a benefit show for the Children's Orthopedic Hospital. The men who sponsored the performance included A. C. Raleigh, of the Coliseum; James Q. Clemmer, of the Fifth Avenue; Lloyd Dearth, of Pantages Theatre; L. A. Samuelson, Pathe branch manager; Ben Fish, M.-G.-M. branch manager; P. E. Irving, the Uptown, and Mr. and Mrs. Hamrick.

Denver

HARRY T. NOLAN, owner of a number of theatres in the Denver district, left for New York City Thursday for several weeks' visit with the First National office. Mr. Nolan will stop en route at Chicago and Atlantic City.

The Washington Park Theatre, one of Denver's newest suburban houses, has been sold by D. & R. of the Western Enterprises to Clinton M. Stowell, a newcomer in this territory.

Charles Klein, of the Black Hills Amusement Company, of Deadwood, S.D., is still in Denver, doing a lot of business with the various exchanges.

Two exchange managers of Denver were annoyed by mysterious telephone calls last week. Last Tuesday, at 12:45 A.M., Fred P. Brown received a telephone message from someone purporting to be the chief of the fire department, saying that the Deluxe Feature Film Exchange had burned to the ground. Mr. Brown went to his exchange immediately and found everything just as he had left it earlier in the evening. The same day Sam Cain, manager of Universal, received a call from some person representing himself to be the Chief of Police of Ft. Collins saying that Mat Skorey, a Universal salesman, had been killed on the Ft. Collins Highway. The call proved to be the work of another practical joker. Efforts to locate or identify the persons calling were without success.

Charles R. Gilmour, Warner Bros. manager, is away on a sales trip, visiting exhibitors in Cheyenne and Casper, Wyo. He will return to Denver Sunday.

Kenneth Hodkinson, United Artists District Manager, arrived in Denver Saturday for a two weeks' visit with Jack Krum, local branch manager of United Artists.

The Orpheum Theatre, of Sheridan, Wyo., has been sold to the Western Enterprises. The deal was closed Thursday of last week and the new owners took immediate possession.

Another theatre transfer of interest to Denver exchanges was the purchase of the Avalon Theatre by Dominic De George, who for many years has owned and operated the Royal Theatre over on the North Side. J. W. Dimmitt, former owner of the Avalon, is reported to be opening a new theatre in Grand Junction, Colo.

Harry E. Brooker is the new manager of the Fox Film Exchange of Denver. Mr. Brooker succeeds M. S. Wilson, who was transferred to another territory. Mr. Brooker has been with the Fox organization as sales representative for a number of years and is recognized as the logical successor to the management of the local Fox branch office. Ben Rosenberg supervised the installation of the new manager.

Seth Perkins, district manager for Metro-Goldwyn-Mayer, has returned to his desk after spending the past ten days visiting exhibitors in the New Mexico territory.

Canada

THE United Amusement Corp., Limited, Montreal, Quebec, has opened its twelfth large district theatre in Montreal, the Rosemount, at 11th Avenue and Masson Street, in the heart of the Rosemount residential section, which had not previously been served by a cinema. The new house, which accommodates 1,600, is practically a one-floor theatre. There is a balcony of the loge type with 350 chairs.

J. E. Blaine has been appointed manager of the Rosemount, while chief officers of the United Amusement Company include Ernest Cousins, president; Isidore Crepeau, vice-president, and George Nicholas, managing director. The architect-builder of the structure was E. Gobet, of Montreal.

The regular policy of the theatre will be to offer two features, as well as short subjects, on every programme, stage attractions being presented on special nights. Evening and Sunday prices are 15 and 25 cents; matinees, 10 and 15 cents.

The Rosemount is constructed of reinforced concrete, the floor also being of concrete. There are an extra number of emergency exits.

The Imperial Theatre, Ottawa, Ontario, formerly operated by Capital Amusements, Limited, has been reorganized and will be continued by the Brouse Estate which owns the theatre building. J. T. Moxley will continue as manager of the theatre, it is stated. The Imperial was one of several theatres operated by the late Harry Brouse, charter director of First National.

Joseph Pelisek, conductor of the Regent Theatre Orchestra, Ottawa, for some years, is now leader of the orchestra of the Capital Theatre, Ottawa. Joseph was associated with his brother, the late Rodolph Pelisek, at the Ottawa Regent for many years.

Arthur Cohen, vice-president and general manager of Regal Films, Limited, Toronto, has returned home after a lengthy visit in California and a trip through the Canadian West.

Hamilton, Ontario, has a new moving picture theatre, the Cinderella, an Ontario Provincial license having recently been granted to the house.

Irwin Taylor has been appointed manager of the Alhambra Theatre, Toronto, by Famous Players Canadian Corp., in succession to H. R. Hitchinson, who has become manager of the handsome new Belsize Theatre, a suburban house.

Minneapolis

WILLIAM WARVILLE NELSON, conductor of the State Theatre concert orchestra in Minneapolis, has composed a march entitled "The Land of Ten Thousand Lakes," which will be given its premier rendition at the Elks combination minstrel show and revue at the Lyceum Theatre, April 28-30. The march, with which the Minneapolis Elks will attempt to win first prize at the national convention in Cincinnati, is said to interpret the trout fisherman's ecstasy. Mr. Nelson himself is a veteran fisherman and outer.

Theodore Hays, general manager of F. & R., has been named on the committee which will have charge of the annual theatrical frolic to be held at the Hotel Radisson, Minneapolis, April 22, under the auspices of the Twin City Theatre Managers' Association. Proceeds of the benefit will go to the tuberculosis building fund of the National Vaudevile Artists' Association.

Finkelstein & Ruben turned over some of their loop theatres to the churches at noon on Good Friday, and services were held to capacity audiences. The Minneapolis Council of Churches arranged for services at the State and Garrick theatres. The Federation of Lutheran Brotherhoods conducted the services at the Grand, and the Lutheran Bible Institute had charge of the services at the Lyric.

The employees of the Sherman Theatre, St. Cloud, Minn., held a carnival night for their monthly party in March. They all came dressed as movie stars and vaudeville acts, dancing, and supper made the party last until morning.

The mother of Crockett Brown died last week at the age of 70 years. Brown operates the Grand Theatre at Nashwauk, Minn.

The girls in the F. & R. offices in Minneapolis have organized a club and are to meet for dinner the second Thursday of each month. In addition they plan to go in for outdoor sports as weather permits.

Two of the F. & R. theatres in Minneapolis and one in St. Paul, now have special children's matinees. The Rialto Theatre, Minneapolis, had nine mothers from the Parent Teachers' Association of the Greeley and Horace Mann schools present as chaperones at the first special matinee, Friday afternoon, March 18. They tied up with a neighboring store whose popcorn is popular and admission was five cents and five labels from popcorn boxes. The labels were redeemed at a cent apiece.

George Peterson, manager of the Nokomis Theatre, reports that attendance at his second matinee doubled that at the first. He gave a box of candy to each child who brought five newcomers to the matinee.

Jim Stroud, manager of the St. Clair Theatre, St. Paul, started his Kiddie Matinee Club recently with a 300-name membership at the first matinee.

Mrs. Annetta M. Thwing, director of the public relations department of the Minneapolis Park Board, has suggested possible contacts with the Public Relations Department of F. & R. It is hoped that out of this may develop a local Public Relations Club with representatives from other groups in the city.

Tours of the State Theatre, Minneapolis, have become so popular with club women that Hal Daigler, manager, is unable to handle them all himself and Harold Kaplan, assistant manager, is now taking charge of some of the tours.

Wives of members of the State Legislature accepted the invitation extended them by the Public Relations Department of F. & R. to tour the Capitol Theatre, St. Paul, on March 24. After the tour they were invited by the manager, Stanley Segelbaum, to remain as guests at the matinee.

A Simplex [illegible] installed in the New Nicholas Theatre at Fairmont, Minn., according to H. L. Nicholas, who operates the house in association with F and R.

A host of friends were entertained at a theatre-party and reception by T. L. Vought, owner of the Opera House at Clear Lake, S.D., and his wife, in celebration of their fifty-second wedding anniversary.

Prince & Vance have sold their interest in the Star Theatre at Montevideo, Minn., to J. E. Kiplinger, former exhibitor at Garden City, S.D.

The management of the city auditorium and the Grand Theatre at Howard, S.D., has been taken over by the local American Legion Post.

Mark Ross, branch manager of the Universal office at Minneapolis, has returned from Chicago where he went to confer with Carl Laemmle and Lou Metzger, Universal sales manager.

C. J. Novak, proprietor of the Crystal Theatre at Glencoe, Minn., was a visitor in Minneapolis last week. Harry Manus, vice-president of the American Cinema Association, also spent a couple of days in the city.

Des Moines

C. R. HICKMAN has bought the Lyric Theatre, at Columbus Junction, a 276-seat house, which has been operated for the past four or five months by J. R. Collins. Ill health caused Mr. Collins to give up the theatre. He plans to go to California and will probably locate there.

Mr. Hickman, who comes from Haywarden, will take possession of the house on April 18.

Park Agnew, booker of the Metro-Goldwyn-Mayer office, left for New York Tuesday to take up the position of traveling booker for that company. Mr. Agnew has been with the Des Moines office for the past three years and came here from Minneapolis in the summer of 1924. D. G. West, formerly shipper for Metro-Goldwyn-Mayer, has been promoted to booker with Mr. Agnew's promotion and Harold Baughman, formerly postal clerk, is now the shipper. Ted Kennedy, a recruit to the film business, is the new poster clerk for Metro-Goldwyn-Mayer.

Miss Ruby Morgan, stenographer for Universal, who recently underwent an operation for appendicitis, has left the hospital and is convalescing at her home.

A new theatre has opened up at Casey, Iowa, in charge of H. Wahe, formerly the exhibitor at Casey. Mr. Wahe operated the New Theatre, at Casey, until the lease on the building ran out, when the theatre was taken over by F. R. Vallentine, banker, of Casey, who has been operating the theatre since. Mr. Wahe has opened the second theatre in opposition to the New Theatre and has named it the Opera House. It seats 250.

The Lewis Theatre, of Lewis, Iowa, changed hands last week. The transfer was made from J. W. Zike to J. D. Sheet.

The Opera House, at Belmond, is another house under new management. Cleveland and Son sold the house to Richard Visca. Mr. Moody has been operating the Opera House under the old management.

Another change of ownership was of the Royal Theatre, at Panora. Richards and Son sold to Lauver and Son.

Miss Helen Sorenson, stenographer for Tiffany Productions, has been the honored guest at a number of farewell parties. Miss Sorenson leaves soon for Chicago to take up nursing.

Mr. Longstin, the new salesman for Universal, who came here from the Coast, is traveling the state as a whole and has not been assigned to a special block.

Mrs. Mary Benjamin, Secretary and Treasurer of the Film Board of Trade, is taking an afternoon off this week. Her daughter dances in the Spring Recital and the proud mama will be there to join in the applause.

The Garden Theatre, at Lisbon, and the Pastime Theatre, at Mechanicsville, were sold last week by the Eastern Iowa Theatres Company, owners of a string of houses. A. M. Brown bought the houses. Mr. Brown is also the owner of the Strand Theatre, at Cedar Rapids.

At Creston, Iowa, the Willard and the Strand are now being operated by Martin and Gass, who bought the houses from Harry Frankel.

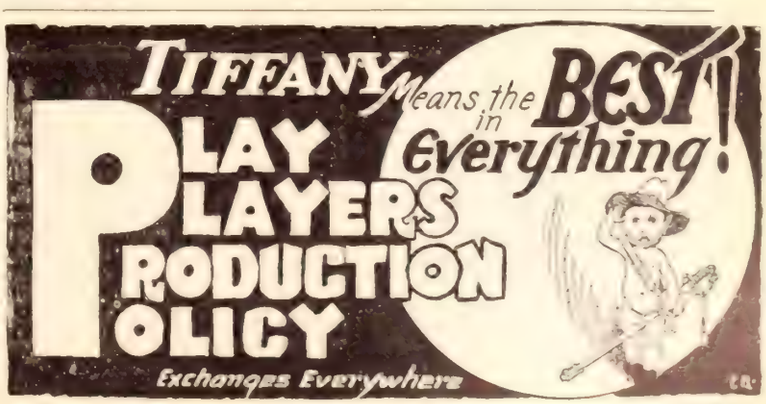
Thomas Naylor has bought the Bijou Theatre, at Keswick. Mr. Irwin was the previous owner of the Bijou.

C. D. Hill, district manager for Producers Distributing Corp., was here last week-end.

H. A. Kauffman, manager of the Pathe office, has been out in the territory with Earl Myers, salesman for the northwestern part of the state.

The Parkside Theatre, at Lyons, was sold by G. L. DeNune to E. J. Eastman. Mr. DeNune retains his theatre interests at DeWitt. Mr. Eastman is also an old hand at the business, having operated several theatres in the state in earlier years.

Visitors in Movie Row were Bob Booth, of the Strand, at Bell Plain; W. A. Dutton, of the Plaza, at Manchester; J. W. Alstatt, of the Lyric, at Fort Dodge, who renewed a number of picture contracts; Byron Watson, of the Grand Theatre, at Knoxville, and B. G. Tyler, who is owner of the Opera House at La Porte City, the Opera House at Dysart and the Pastime Theatre at Garrison.





Albany



C. H. BUCKLEY, of Albany, and family went to Atlantic City four or five days in advance of Easter and did not return home until the fore part of this week. Mr. and Mrs. Alec Herman, the former being manager of the local branch of P. D. C., spent Easter in New York City with Mrs. Herman's parents.

Alex Sayles, manager of the Leland, in Albany, is back from several days spent in New York City, during which time he visited many of the first-run houses.

The Avon, in Watertown, was closed last week during which time men were busy day and night in improving the theatre with new carpets, new stage settings and scenery. A miniature stage was also constructed on which the orchestra will now be seated when presenting the overture.

John E. Keith, organist for some time past at the Liberty Theatre, in Watertown, has gone with the Eckel Theatre, in Syracuse, which was recently acquired by the Schine Brothers.

Sam Hochstim, of Hudson, was in Albany during the week, and was accompanied by his father and mother. Mr. Hochstim reported business as having been good during the winter in his home town.

Tony Fontana, who operates the theatre in Livingston Manor, is back home from a trip to Scranton.

Mike Kallet, of Oneida, swung up to Film Row in Albany last week in a huge car. Mr. Kallet has been spending some time in Florida and Cuba.

G. L. Burdick, of Deruyter, who has been operating a theatre in that village, has notified the film exchanges that he is selling his equipment and will move to Syracuse.

Eli Rosenbaum, of Ogdensburg, is said to be negotiating for the sale of his house to C. P. Gilmore, of Syracuse, who recently acquired a theatre in Saranac Lake. The theatre in Parishville will open the latter part of April.

Bert Gibbons resigned during the past week as local manager for Bond. His successor has not yet been named.

The Schine Brothers, of Gloversville, were in New York City during the past week. Max Milder, now doing the booking for the brothers, was formerly connected with Fox as a special representative.

The local office of P. D. C. is now second in the entire United States in the sales contest, much to the satisfaction of Alec Herman, local manager.

F. C. Adams, who has been running theatres in Hillsdale and Copake, has disposed of his houses to MacIntyre and Ferguson, of Copake.

Thomas Martell, who is connected with the United States Motion Picture Service, was in town during the week, booking pictures for the army camps, as well as the coming summer camps.

Margaret Sullivan, of Watervliet, who books for the San Souci, which is now running three nights a week, is planning to redecorate the house this summer.

Jake Rosenthal will observe the fourth anniversary of the Rose Theatre during the week of April 25, and will present souvenirs to all patrons of the theatre.

Bob Pierce, of Ilion, was along Film Row during the week. Jules Berinstein, of Albany, made his appearance on the Row last week, driving a brand new car.

No definite date has yet been fixed when the Tiffany Exchange will move into its new quarters. It now looks as though F. B. O. would remain for another year at its present location.

Harmanus Bleecker Hall, in Albany, one of the oldest and largest theatres in the city, was the scene of a slight fire last week, which fortunately was confined entirely outside of the theatre. It originated in packing cases but the flames leaped high into the air and attracted a large crowd. The audience was unaware of what was going on outside and there was no confusion.

George H. Moeser, salesman in the Buffalo exchange of United Artists, was last week elevated from the ranks to the post of sales manager of the Buffalo exchange, succeeding John Von Tilzer, who has been appointed manager of the Philadelphia exchange.



St. Louis



IN its day the Hippodrome Theatre, 17 South Sixth Street, was perhaps the most popular amusement place in St. Louis. But it has been closed to the public for many years and the police in a report submitted to the Building and Health Commissioners for the city have suggested that the building be condemned unless present conditions are remedied.

Mrs. Alex Sommers, manager of the Lowell Theatre, 5037 North Broadway, St. Louis, Mo., on the night of April 14 left her office to go into the auditorium for a few minutes and a thief stole her purse containing $40.

The William Fox Theatre in St. Louis, which will seat 5,500 persons, will be opened early in 1928, according to the present plans of the owners. Financing has been completed and the general contract for construction has been awarded. It will be located at Grand and Washington boulevards.

The Grand Opera House, St. Louis, Mo., on Monday, April 18, slashed its week-day matinee price for adults from 40 cents to 25 cents. It shows feature pictures and short subjects in conjunction with vaudeville from the Orpheum Circuit.

St. Louis film stocks closed April 16 as follows: Skouras A—$41.50 bid and $43 asked. One year ago, $47. St. Louis Amusement A—$43.50 bid and $47 asked. One year ago, $47. That's that.

The floods that are menacing Eastern Missouri, Southern and Central Illinois, Arkansas, Louisiana and Mississippi have hit hard the theatres in the affected areas. It has also interefered with the handling of motion picture films out of St. Louis and other exchange points.

Mounds and Cairo, both in Illinois, have been entirely surrounded by water, while parts of Sikeston, Charleston and New Madrid, in Southeast Missouri, are also flooded. Conditions in Arkansas are very much worse.

Motion picture salesmen working out of St. Louis could not use their automobiles the past week as the Illinois and Missouri highway departments had closed many of the highways. But three trunk roads out of St. Louis into Illinois were open on Sunday, April 17. Train service was also very uncertain, and as a result the volume of picture sales for the week was far below what it otherwise would be.

Due to high water the Owens Theatre, Clarksville, Mo., has closed until further notice.

The Home Theatre, Oblong, Ill., Star Theatre, Newton, Ill., and The Strand and Grand theatres, in Robinson, Ill., have been combined under the management of the Home Theatres Circuit, controlled by Price & Dalrymple, of Oblong and Newton, and J. C. Hewitt, of Robinson.



San Diego



FOLLOWING many weeks of conjecture as to the future occupant of the new California Theatre, just reaching completion at Fourth and B streets, San Diego, announcement has been made that the lease has been taken by the West Coast Theatres, Inc. H. L. Hartman, now managing the Balboa and Cabrillo, two other San Diego houses under the West Coast control, will manage the new theatre. The California was constructed for Adolph Ramish, but a change in his plans brought about the new lease. Mr. Hartman announces that the seating in the theatre will be changed to follow the general plan of the West Coast houses, providing for loges. The California will seat about 2,100, and it is hoped to have it ready for opening on April 22. The house will be devoted to high class stage and picture productions on a de luxe scale, according to Mr. Hartman.

A "theatre moocher" recently operated at three San Diego film houses, the Balboa, Cabrillo and Plaza, getting a small amount of change from each place. He used the same scheme in each instance, that of diverting the attention of the cashier at the box office window and then scooping up change in sight and making a quick getaway.

There has been in operation in San Diego for some ten years or more a motion picture house using the name "California," and some interest is being manifested in the fact that the new theatre just completed bears the same name. The older house is under control of the National Theatres of California, which also operates the Plaza, Superba, Mission and Rivoli.

Salt Lake City

L. C. WINGHAM, manager of the local Metro-Goldwyn-Mayer office, has been spending the past week in the Idaho territory and is expected to return within a few days to the exchange here. Special Representative Russell Egner from Metro-Goldwyn-Mayer home office, is leaving this city the latter part of this week after spending the last three weeks at the local exchange.

Hal Elias, exploitation manager for Metro-Goldwyn-Mayer, arrived in Rock Springs, Wyoming. It is expected that Elias will return to Salt Lake City before leaving for Denver.

F. H. McGraw, Metro-Goldwyn-Mayer sales representative here, is in the local office for a brief stay, having come in from the Southern Utah territory. "Buck" Wade is still working in the Montana section and A. A. Bruce is in Idaho with Branch Manager Wingham.

Lawrence J. McGinley, exchange manager here for Paramount, is on his way back to the local office from a trip into the Northern territory. A. R. T. Young, traveling auditor for this corporation, is still visiting this exchange.

S. B. Rich, owner of the Rich Theatre at Montpelier, Idaho, is spending some time here in the interest of his house.

C. M. Pace, of the Pace Theatre, at Delta, Utah, attended to his bookings along the local Exchange Mart last week.

It is announced that the name of the Princess Theatre, at Provo, Utah, which was recently taken over by L. N. Strike, has been changed to the Gem, and will be opened either the 15th or the 16th.

Kenneth Hodkinson, District Manager for United Artists left last week with local Branch Manager D. J. McNerney to spend about a week in the Montana territory.

L. F. Brown, exhibitor from Preston, Idaho, spent several days here recently.

The projection booth at the Paramount has been moved and enlarged and made more modern in every way.

Branch Manager J. A. Epperson is back at the Pathe office from a trek into the Idaho country. George Jensen is in the Wyoming section, and C. J. Hamal is still in Idaho.

Merrill Denton, formerly with Columbia as booker in Butte, Montana, is now in this city, and is expecting to make connections with the local film industry, according to reports.

Don S. Mitchell, Division Manager for Universal, was in this city for a short visit on his way to Denver.

W. F. Gordon, Associated First National branch manager, returned this week from an extended trip into Montana, where he held a conference with Salesmen Vete Stewart and John J. Harrington. Claude Hawkes has just returned from a sales trip into Idaho.

The Gem Theatre here, under the management of W. E. Shipley, who just returned from an extended trip throughout Florida, Cuba, and New York, is being newly decorated this spring.

E. D. Smith, manager of the National Theatre Supply Company here, and C. J. Hazen, representative of this company, have just left this city for Boise, Idaho, where they will install equipment in the new Egyptian Theatre there, built by the Fred Dahnken Company.

Clyde H. Messinger, local manager for Educational, just returned from a swing throughout Southern Utah. Messinger is expecting to leave during the latter part of April for Los Angeles to attend the Educational National Convention, to be held there during the first of May.

Dave Schayer, exploitation manager at the American Theatre, of Salt Lake City, is now in Boise, Idaho, supervising the opening of the Egyptian Theatre there, which opening takes place April 19th, having been postponed.

C. F. Montgomery, former manager of the American Theatre, of this city, has been appointed as manager of the new Egyptian Theatre, of Boise, and will leave right away for that destination. Fred Dahnken, one of the owners of the American Theatre, has come to this city to make his home, and will take over the general management of the American.

Clarence J. Severson, formerly in charge of the Butte Universal office, and also owner of the Liberty Theatre at Wolf Point, Montana, is in this city and it is announced that he is starting his own producing unit.

Manager H. Bradley Fish, of the local Fox office, who has recently been transferred to the Kansas City office as manager there, held a sales conference in the Salt Lake office a few days ago, with all of the sales organization. Fish leaves April 21st to take up his new duties in Kansas City, and though he will be missed in his many active capacities by his hosts of friends here, they are all offering him their congratulations and best wishes.

The Board of Directors of the Motion Picture Theatre Owners of Utah held a very enthusiastic meeting at the office of the secretary, Homer Holmgren, April 12th at which were present the following well-known exhibitors of Utah: Ed Ryan, of Brigham City, Utah; Mell Stringha, of Ogden, Utah, and Carl Porter and C. O. Hawxurst, of Salt Lake City.

L. W. Weir, Western Division Manager for Producers Distributing Corporation, arrived in Salt Lake City April 13th. James Merian, district representative and auditor for Producers, is also in this city.

Dave Bernholtz, former booker for P. D. C., is reported to be no longer with this corporation. Glenn H. Allen has succeeded Lillian Hansen in the capacity of cashier for Producers. Allen formerly held a similar position for P. D. C. in the San Francisco office.

Jack Connors is in the Nevada territory this week, out of the local Producers office, and Bob Epperson is working in Southern Idaho.

Kansas City

THIEVES last Saturday night broke into the Orpheum Theatre, at Hannibal Mo., and stole a 300-pound safe from the box office containing about $300, according to H. A. Scheidker, manager.

About one hundred entrants are expected to compete in the annual Kansas City Film Board of Trade golf tournament, to be played over the Excelsior Springs course April 25. The entrance for the tournament, which will be an eighteen-hole medal play affair, will be $5, that amount including dinner. There will be prizes aplenty. C. E. Gregory, Metro-Goldwyn-Mayer branch manager. C. A. Schultz, P. D. C. branch manager, and Tom Byerle, First National branch manager, compose the committee in charge of the tournament.

The Blake Theatre, Webb City, Mo., has just completed a remodeling job which cost $20,000. The improvements included new upholstered seats, painting of the ceiling and replacing of the floors.

It was a cruel joke, but Art Levy, feature representative for Pathe at Kansas City, recovered the next day. Levy was called to the telephone and informed there was a crate of eggs for him at the express office.

"Where are they from?" inquired the puzzled Levy.

"The hen!" snorted a voice on the other end of the line.

Kansas City's Film Row is warming up for 1927 baseball activities. Instead of the usual exchange-exhibitor contests, it is possible that several teams will be organized this season.

Mrs. C. Wagner has sold the Star Theatre, Newton, Kas., to O. K. Mason. The Ellsworth Theatre, suburban house of Kansas City, has been reopened by H. E. Hightower.

Among the out-of-town exhibitors in the Kansas City market last week were: Samuel Blair, Bellview, Kas.; Fred Newton, Missouri City, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.. G. L. Hooper, Orpheum, Topeka, Kas.

W. E. Truog, assistant sales director of Universal, returned to Kansas City after a trip to Minneapolis, Des Moines, St. Louis and Omaha, last week.

Harry Taylor, Universal branch manager, again is out in the territory looking for contracts.

C. C. Knipe has succeeded Art Gebaur as assistant Universal branch manager, the latter having been made representative in Central Missouri.

Ed Alperson, district manager for Warner Bros., was a Kansas City visitor last week.

Russell Borg, assistant Educational branch manager, made a sales trip into Northern Missouri, as did E. C. Rhoden, manager of Midwest Film Distributors, Inc., and Harry Strickland, Warner Bros. branch manager.

T. Y. Henry, former United Artists branch manager in Kansas City, has accepted a position as special representative for Metro-Goldwyn-Mayer in Minneapolis.





Atlanta



BERT HOLLOWELL is now manager of the Empire Theatre, Birmingham, succeeding Jack Cunningham, who has resigned.

J. W. Greenleaf, salesman for Universal, is trying for a play-date record, beginning Monday of last week with eleven.

Earle E. Griggs, exploiteer for Universal, arrived in Birmingham early last Monday.

Paul A. Strachan, salesman for First National, is reported ill at his home in Atlanta.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, with headquarters in Atlanta, spent several days last week at the Charlotte branch.

P. J. Henn, who operates the Ritz Theatre, at Rossville, Ga., was a visitor on Film Row last week.

Fred H. Jack, assistant manager of the Atlanta branch of First National, made a trip to Birmingham last week.

John W. Mangham, Jr., manager of the Atlanta branch of Arthur C. Bromberg Attractions, was in Charlotte last week.

Kay Katzmaier, secretary to Charles E. Kessnich, district manager of Metro-Goldwyn-Mayer, was married this week to L. Law, of Atlanta. Miss Annie Laurie Lindsey gave a shower for the bride-elect and every member of the M.-G.-M. office force contributed gifts.

Lillian Watts, who was secretary to Branch Manager Hanlon, of the Atlanta office of M.-G.-M., is now secretary to District Manager Kessnich, succeeding Miss Katzmaier, who resigned to be married. Miss Marguerite Reeder is now Mr. Hanlon's secretary.

Anne Huff, in the stenographic department of the Atlanta office of M.-G.-M., has resigned, being succeeded by Miss Annabelle Kilbee.

Robert B. Wilby, who is interested in many Alabama theatres, was a Birmingham visitor the past week.

Paul Engler, of the new Famous, visited Atlanta the past week.

Ben Y. Cammack, Atlanta Universal manager, visited Magic City exhibitors last Monday.

R. P. Higganbotham, owner of the Majestic at Leeds, Ala., is planning a new theatre at Pell City, where, he states, he desires to give his patrons a real up-to-date house.

Jack Cunningham announces that the Empire Theatre will participate in the annual Atlantic City National Beauty Tournament, to be held September 6 to 10, inclusive.

A new theatre to be a part of a building erected by Dr. E. S. Collins will be erected in Tarrant City, Ala., the project to cost $125,000. This will give Tarrant City three theatres.

Business, while fair, was somewhat spotty on Theatrical Row the past week. A great many civic affairs, with nightly dances and meetings, probably had something to do with the slump, coupled with uncertain weather conditions.

Billy LaSalle, of the Liberty Theatre, Muscle Shoals, Ala., visited Birmingham the past week.

It is reported that a new picture show will be opened at Altoona, Ala.

J. Bryan Craver, of the "Ad-Vance Trailer Corporation, is calling upon Alabama exhibitors.

Pathe News scored again last week with fine shots of the opening game of Atlanta's baseball season when the Crackers met and defeated the Lookouts. More than fifteen thousand fans crowded into the grandstand and bleachers of Spiller's Park and cheered mightily as the Crackers walked off with honors for the first game of the season. Rapid-fire work in developing and printing resulted in getting the pictures to the Howard and Rialto for their first shows Friday morning.

J. H. Butner, head of Educational's Atlanta branch, who is on a trip through South Georgia this week, is expected to return next Wednesday.

Miss Cornelia P. Mayr, secretary to Branch Manager Anderson of Pathe Exchange, will spend the Easter holidays visiting relatives and friends in Macon.

Paul Lazarus, general sales manager of United Artists for the South and West, arrived in Atlanta last Thursday for a visit to the company's local exchange. Mr. Lazarus left New York April 6 on a three weeks' sales trip in the Southern territory. He expects to spend most of his time in Dallas and Atlanta.

A suburban motion picture house in Atlanta will open Monday evening. It is the East Atlanta Theatre on Flat Shoals Road, and has a seating capacity of 500. H. H. Fitzgerald is the owner and Joseph J. Brown manager. The house represents an investment of $20,000.

Fred M. Jack, formerly special southern representative of First National Pictures, has been appointed assistant manager of the company's Atlanta branch, of which C. R. Beacham is in charge.



Southwest



THE Old Mill Theatre, in Dallas, is now offering stage presentations in conjunction with its usual first-run films, and has ordered the installation of a $30,000 organ. The new instrument will be in operation in about six weeks.

Oscar A. Morgan, formerly Branch Manager of the Dallas Pathe Exchange, is now associated with the Dallas Paramount Exchange.

L. B. Remy, Southern District Representative of Fox Films, has returned to his office in Dallas after an extended visit to New York.

The Palace Theatre, at Houston, a stock house, closed for the season April 16th.

Karl Hoblitzelle, president of the Interstate Amusement Company, was in New York this week for a conference with various picture and vaudeville officials.

The handwriting on the wall indicates that there will be Sunday show openings in Arkansas when the next legislature convenes.

The Ritz Theatre, in Birmingham, Ala., is now managed by Vernon Reaver, who for years was associated with Barnum & Bailey.

M. A. Lightman, president of the Arkansas Amusement Enterprises, with general offices at El Dorado, Ark., has announced that his company has acquired during the past month the theatres in Conway, Ark., and two theatres in Stuttgart, Ark., The Arkansas Amusement Enterprises is completely remodeling the Mission Theatre at El Dorado, Ark.

Mr. and Mrs. George Shaw will open the New Theatre, at Llano, Texas, within the next few weeks.

Messrs. Becker and Henry have erected a new theatre at Mirando City, Texas, which they will call the Trinity.

Publix is building The Kirby, a beautiful new theatre, in Houston, which is rapidly nearing completion.

The death of Mr. J. D. Lindsey, of Lubbock, was a shock to his many friends. Mr. Lindsey has owned and operated the Lindsey and Palace theatres and was held in high esteem by his associates.

Mr. B. K. Gersdorf, formerly of the Majestic Theatre, at San Antonio, is now managing the Empire Theatre in the same city.

Besa Fairtrace, formerly in the publicity department of the Circle Theatre, Dallas, is now associated in a similar capacity with the Interstate Amusement Company.

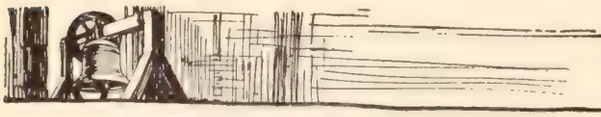
Clint Lake was in Dallas last week in connection with the appearance of Gertrude Ederle. Mr. Lake was formerly manager of the Hippodrome in New York.

Bill Hart, formerly manager of the Majestic theatres in Fort Worth and Dallas, is now associated with the Frigidaire Corporation in Fort Worth.

A. S. Watlington, Jr., publicity director of the Interstate Amusement Company several years ago, is now managing the Trianon Theatre in Birmingham, Ala.

Next week will be the closing week at the Circle Theatre, Dallas. This theatre, owned by E. H. Hulsey, changed its policy from stock to Vitaphone several months ago, and is announcing the closing of the theatre for the summer.

Ground is being cleared at 19th Street and 5th Avenue, in Birmingham, Ala., for the erection of a combination office building and theatre. This site is owned by the Interstate Amusement Company, and when the theatre is completed, will bring the total of Interstate houses in Birmingham to four.



Philadelphia



MIKE LESSY'S Diamond Theatre, 2123 Germantown Avenue, will be closed June 4, when work will be started on extensive alterations and improvements to the house, which will probably consume about two months. During the alterations the Diamond Theatre, across the street, which is also controlled by Mr. Lessy, will remain open instead of closing on Memorial Day, as has been the policy in previous years.

John Von Tilzer, formerly of the Buffalo branch of United Artists, has succeeded John Hennessy as manager of the Philadelphia office.

The local F. B. O. sales force has been increased by the addition of Robert C. Wallner, who for the past six years has been connected with the San Francisco branch of F. B. O. Mr. Wallner was formerly connected with the Fox sales force.

The Frankford Amusement Co. is having plans drawn by Hodgens & Hill, architects, for a new 3,200-seat theatre, stores and apartments, at Oxford Circle and Northeast Boulevard.

Exhibitors in this territory have been assured that the fare and half fare concessions to all attending the eighth annual convention of the Motion Picture Theatre Owners of America in Columbus, Ohio, on June 7th, 8th and 9th, will be available to all.

South East

JOE SHEAR, head of the Scenery Department for the National Theatre Supply Company, made a trip through the Carolinas last week.

P. C. McIntyre announces that he has sold his New Theatre, Raeford, N.C., to W. T. Walters. Mr. Walters has changed the name to the Raeford Theatre.

Walter Griffith, of the U. S. Film Transport, and Mrs. Griffith spent Friday and Saturday of last week in Greensboro, N.C., visiting Mr. Griffith's father, Dr. Griffith.

O. C. Scarborough, owner Palace Theatre, Winnsboro, S.C., was seen on Film Row Friday.

J. S. Wolfe, district representative for Producers Distributing Corporation, spent the week in the Charlotte exchange, leaving Friday for Washington, D.C.

R. B. Wilbanks, manager Charlotte Paramount Exchange, left last Tuesday for a trip through South Carolina. He is expected to return Friday.

Miss Jessica Louise Head, of the Greensboro, N.C., Carnegie Library, was married on April 5 to Terry McDaniel, manager of the National Theatre, at Greensboro. They will make their home in Greensboro.

Earl Shute, of the Pastime Theatre, Monroe, N.C., was in Charlotte during the week.

E. D. Turner, president Carolina Theatres, Inc., has moved the home office of this company from Asheville to Charlotte, and is located in the office formerly occupied by United Artists Pictures. He will open his new Carolina Theatre in Elizabeth City, N.C., in June.

W. F. Lenehan, local manager for Producers Distributing Corp., is covering the South Carolina territory in his new Nash roadster.

Claude Webb, owner Webb Theatre, Shelby, N.C., was in Charlotte last Wednesday.

Edward Crowell, booker, and Henry Owen, salesman for Paramount, made a hurried trip to Chapel Hill, N.C., returning Thursday of last week.

Mr. Bradley is again operating the Dreamland Theatre at Andrews, N.C., having bought it from Mr. Wakefield. Mr. Bradley was former owner of the house and sold it three years ago.

W. L. Horn, owner of the Horn Theatre, Forest City, N.C., spent Monday in Charlotte.

Jim Reynolds, booker for the Eaves Circuit in South Carolina, spent several days of last week in Union and Green, S.C.

B. S. Aranson, president of the Aro Amusement Co., and Aranson & Browne, with theatres in Raleigh, Kinston, Salisbury and Spartanburg, has purchased equipment for his new Castle Theatre in Wake Forest, N.C., from the National Theatre Supply Company. The theatre will be ready to open in May.

L. R. Clarke has purchased the Gem Theatre, Siler City, N.C., from Mr. and Mrs. T. A. Kennedy and has changed the name of this house to the Alamo. Mr. Clarke assumed charge immediately after the purchase.

Jasper T. Gibson, of the Scotland Theatre, Laurinburg, N.C., was in Charlotte last Monday.

The new Princess Theatre in Mockville, N.C., opened last week. Superior Projectors and other equipment was furnished by the Carolina Theatre Supply Company of Charlotte.

Among the theatres in this territory improving their projection with Strong reflecting arc lamps, installed by the Carolina Theatre Supply Company of Charlotte, are: The Palace, Thomasville; the Majestic, Danville, Va.; the Crescent at Statesville, and Webb's Theatre, Shelby, N.C.

PROF. HERMAN F. ARNOLD, musical impressario and theatre director when Memphis was young, died recently at home, in Memphis, at the ripe age of 89. His wife, constant companion and aide throughout his career, only three years his junior, is in precarious condition from the shock and nervous strain attendant upon Prof. Arnold's last illness and death. Prof. Arnold wrote the orchestration for "Dixie" and played it at the inauguration of Jefferson Davis, at Montgomery, Ala., in 1861.

Besides Mrs. Arnold he is survived by three daughters and two sons.

The Wright Theatre, Glen Mary, Tenn., has been forced to close temporarily on account of the light and power plant which recently burned down.

Leo F. Keiler's new Columbia Theatre, Paducah, Ky., opened April 18. The house was erected at a cost of more than a half million dollars by Mr. Keiler, with Harry Switow personally supervising the work. Interested in the Columbia with Mr. Keiler are Rodney Davis and R. R. Kirkland, likewise associated with him in the Arcade, Orpheum and Cozy, Paducah.

Prominent theatre men of Cincinnati and Louisville attended the opening of the Danville Theatre, Danville, Ky., built by Cushin Bros., under the supervision of Harry Switow and leased to the M. Switow and Sons Enterprises. Bertram Hukle is the manager of the new Danville house.

The Memphis Branch Exchange of F. B. O., has stepped up 13 points in the National "On To Los Angeles Contest." John L. Franconi, manager, is confident of winning the trip for his exchange.

Vigorous exploitation campaigning, more assistance to salesmen and better service to the exhibitor in Arkansas, Northern Mississippi and West Tennessee is planned by Film Booking Offices.

Alfred O'Shea has been transferred from Boston to the Memphis Exchange as booker, and is planning unusual stunts in the Memphis territory.

The Colonial Theatre, Louisville, opened up Saturday night under the new management of S. F. Thompson.

A. L. Veatch, Morganfield, Ky., is having some extensive remodeling done to his Princess Theatre.

Leo F. Keiler, managing director of the Strand Amusement Company, has appointed Morris Jones as his manager and representative at Fulton.

Mrs. H. L. Rhulander, of Lawrenceburg, Tenn., received many telegrams of congratulations and good wishes on the opening of her new theatre, April 7.

The DeSoto Theatre, at Lake City, Fla., opened last Monday night. The DeSoto is practically a new building, although certain portions of the old building, which was a church, were retained and remodeled. The seating capacity is 600. C. C. Price is manager of the new house. Manager C. B. Ellis, of the Jacksonville F. B. O. Exchange, took his office force to Lake City for the opening, the crowd going through in cars.

Ernest P. Aiken, formerly of Atlanta, has become a member of the Jacksonville Universal sales force. His territory will be Northern Florida and Southern Georgia.

Charles Ellis, owner and manager of the Gem Theatre, Jacksonville, has returned from a trip to Atlanta.

J. B. Yearty, owner of the Pastime Theatre, Otter Creek, Fla., was a visitor at the Universal Exchange this week. He is rebuilding his theatre, which burned recently.

Mrs. Maddox, owner and manager of theatres at Archer, Stark, Williston and Inverness, spent Tuesday in Jacksonville exchanges.

With every item of equipment installed and the building elaborately decorated in American flags and bunting, the $50,000 Somerville Kingston Theatre, Daytona Beach, with a seating capacity of 500, had its formal opening Monday evening, April 4.

As a means of showing their appreciation of the enterprise backed by Harry Somerville, owner of the new theatre, residents and business firms of that section of North Ridgewood Avenue profusely decorated their buildings, and the streets for several blocks around. The whole community was in festival form in honor of the event.

The Rev. Harry G. Walker, chairman of the board of public recreation, presided as chairman of the opening program. David Shlotz, president of the Chamber of Commerce, formally presented the gold key of the theatre to Mayor B. F. Brass, who accepted in behalf of the people of Daytona Beach.

The new Stevenson Theatre, Henderson, N.C., now in its third week, continues to grow in favor with citizens of Henderson. The Stevenson has drawn good patronage with well chosen pictures and appropriate stage numbers.

The Stevenson adds another link to the rapidly growing chain of theatres owned and operated by Stevenson Theatres, Inc., of which S. S. Stevenson is the active head.

After months of building and preparation the new Capitol Theatre, of Union City, Tenn., opened its doors to the public on April 11.

The Capitol belongs to the chain of theatres owned and operated by the Crescent Amusement Company of Nashville, Tenn. It was built at a cost of $75,000 and is equipped throughout in the most modern fashion. The local manager in charge of the Capitol is T. F. Ware, formerly of Talladega, Ala., but more recently of Atlanta and Covington, Ga.

Application for a charter has been filed at Memphis, Tenn., by The Ballas Amusement Company, with capital stock of $60,000. Incorporators are T. A. Ballas, George A. Ballas, Nick Lecouriss, Chris. A. Stathis and W. A. Maingault.

Oklahoma

J. E. WALKER has sold his Empire Theatre, at Eldorado, Okla., to Odell Kingery and Archie Kennedy, according to reports this week.

William Lewis has bought the State Theatre, at White Deer, Texas, from J. R. Sanders.

The Ritz Theatre (formerly known as the Crystal), at Jennings, Okla., has been closed, Herbert Spencer announced this week.

Davidson & Hayden expect to open their new theatre, at Alva, Okla., The Rialto, on April 25th. This is a modern, well equipped theatre, seating 700, and will be the third theatre for Alva.

W. C. Francis is putting in a new theatre at Blanchard, Okla., to be ready for opening about May 10th.

Word comes from Picher, Okla., that J. D. Wineland is soon to install a $50,000 theatre there. Mr. Wineland has the Mystic Theatre, at Picher, at present, and the new house will be in addition to this one. Wineland has taken over the Winter Garden Theatre and will have it remodeled into a first-class playhouse, seating 1,800.

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Florida



SUMMER prices are in vogue now in Tampa. The Victory has made a cut of a dime to adults and a jit to the children, the prices now being 20 cents and 40 cents. The Tampa has reduced their night prices from 75 cents to 60 cents. Over in Ybor City the Rivoli is putting on bargain days with a "Two for One" offer to their patrons. The arrangement is, on these bargain days, that an adult may purchase a two-bit ticket and bring along a companion free. The kids may buy a ten-cent ticket and bring in one of the same size.

C. C. Klutts is heard from again. Klutts was operating the Glades, at Moore Haven, when the hurricane and high water cleaned up his little city and left him without a thing. Nothing daunted, Klutts went back to work and is building up again, and also making plans to open a second house in Clewiston, a neighboring city.

The defunct "Airdome," at Sarasota, was sold under the hammer and bought in by Jack Clifford, who is presenting tab shows at the Airdome in St. Petersburg. He will play his show in that city the six days and take them to Sarasota for Sunday.

N. V. Darley, of the Rivoli, Ybor City, left Tampa Thursday for a short vacation, though he intends to combine business with recreation. Mr. Darley said that he was going to ride along and when he saw a lake that looked like it might have fish in it, he would give it a try. Before he left he gave his patrons a new stunt. He bought a miniature Rolls-Royce car and is giving a key with every ticket. After his stock of keys have been given out, the customers can then try their luck at opening the lock on the auto, and the one whose key will turn the trick, may ride away with the beauty.

Anthony Juran, manager of the Casinos in Ybor City and West Tampa, made a trip to St. Petersburg last Tuesday and purchased a complete show outfit that was stored there. He will have the equipment brought over to Tampa and installed in the new Belmont Heights Theatre.

Fox Films, at Pantages Jacksonville, the first half of the week showed some interesting views of the recent convention of the Arkansas Motion Picture Theatre Owners Association.

Eli Whitney Collins, formerly president of the Motion Picture Theatre Owners of America, has been elected mayor of Jonesboro, Ark.

C. E. Hilgers, manager of the Paramount, Jacksonville, exchange, left Friday, April 16, motoring to Sioux City, Iowa, for a ten-days' vacation. After visiting in Sioux City he plans to proceed to New York to attend the Paramount sales convention there, May 2 to 5.

Fred Carney, owner of The Star Theatre, Marked Tree, Ark., visited Memphis last week, purchasing additional equipment from National Theatre Supply Company.

Charles P. Lester, manager of the Jacksonville Universal Exchange, following a number of trips through his territory, plans to be in the exchange office for a week or two.

The Saturday morning matinees for children, which have been popular for the past three years at the Imperial Theatre, Jacksonville, under the auspices of the Better Films Committee, have moved up to the Arcade Theatre, to which house manager Charlie Morrison was transferred recently.

SARASOTA put it over. They are to be winter quarters for the Barnum-Bailey-Ringling Shows who will move from Bridgeport this summer and the World's Greatest will wind up at its new home this fall. The big show is to open in that city each year and no doubt will give Tampa a ring too.

The second annual Auto and Styles Show opened Friday at the big Davis Island Coliseum, Tampa, for a five-day run. Business was big for the opening and things look bright for large receipts, a part of which is to go to charity.

The Bel-Mar subdivision are the latest realtors to use the motion picture for advertising. They are giving two shows nightly in their Tampa offices, showing a number of reels of interesting Florida subjects, as well as their own development during the advertising sessions.

The Fischer theatre circuit has taken over the management of the Strand Theatre at Whitewater from K. J. Uglow.

A building permit was issued the past week to the Rome Construction Company, of Tampa, for the erection of a motion picture theatre on Campabello Avenue, in the colored section of Tampa known as Belmont Heights. The building was designed by E. T. Stewart and will be of brick and concrete construction, 50 feet wide and 100 feet long. Work was started at once and the Construction Company state they will have the building completed within 90 days.

B. H. Trumbull, who operates the two colored theatres in St. Petersburg, has decided that one house will take care of the business during the summer and so will close one of his houses.

The Confederate Reunion opens in Tampa Tuesday. Prominent people from all over the South have promised attendance and our own Governor Martin will be one of the speakers. Immense crowds are expected, as over 6,000 rooms had been engaged a week before the opening date.

John R. Maddox, who owns the Elite, a colored theatre in Florence Villa, has taken over the Dixie, a colored house in Haines City which has been closed some time, and will open it this week.



New York and New Jersey



MOST of the news items in this department seem to relate to exhibitors and exchange men and it is seldom that anyone tells us about what's going on with the musicians. So, with this in mind, we want to write a few words about one of the most popular motion picture organists in northern Jersey.

Like Irving Berlin, James S. Reich, who presides at the organ of the Central Theatre, Jersey City, got his start on the East Side of New York. At the time he decided to go in for music, Reich was earning the munificent sum of $4 a week as printer's devil and whatnot on the Produce News. A chance came to play a piano in a theatre at Avenue A and 14th Street and his salary jumped to $5. The hours were 1 p.m. to 11 p.m., seven days in the week.

A year later, Reich met a Frenchman who interested him in the organ and he began its study. From the time he secured his first theatre engagement, he could look back at his past endeavors and laugh; for organist's salaries today are not to be sneezed at. There are plenty of them in this section earning from $300 to $400 per week, and one of the best known of them who works in a Broadway picture palace, is said to have a contract at the $1,000 mark.

This house was opened under the direction of Lester Evans, well-known theatre manager in this section. Evans, it will be recalled, was at one time exploitation manager for Fine Arts Picture Corp., and has had about fifteen years experience in this field. He was lately connected with the Terminal and Commodore theatres. Speaking of the Central's first night, Manager Evans said: "In all my experience, it was one of the finest openings I have ever had the pleasure of conducting."

The Economy Construction Company, lessors were represented by Messrs. M. Chipenick & Son, and the lessees by Mr. Haines.

J. Goldstein, of Commonwealth, owns up to the editorship of a newsy little bulletin issued by the Motion Picture Salesmen, Inc., in which is printed current reviews calculated to burlesque a certain reviewer known in this zone, and other material.



Indianapolis



THE Colonial picture house, recently sold to the Capitol Amusement Company, headed by Frank J. Rembusch, will reopen Easter Sunday Night, April 17.

Earl Cunningham, who has been connected with Paramount-Famous Players-Lasky Corporation, returns to Indianapolis to become manager of the house.

Formerly he was associated with Zaring's Egyptian house and Paramount Indianapolis branch exchange.

Extensive repairs were made, the building being put in tip-top condition.

Mr. Rembusch plans purchasing several other houses, it is said.

The Colonial, which was operated by Harry E. Cohen and Edmund Singham, was placed in the hands of receivers. Sale price of the furnishings, purchased by the Capitol Amusement Company, was $941. H. H. Woodsmall, Indianapolis, is vice-president of the Rembusch firm.

Theodore W. Barhydt, 57, father of Terre Haute theatrics, died there last week. He was the former lessee of the Grand and at one time was half owner of Variety Theatre there, first combination house in the city. He was widely known through theatrical circles. He was a Mason and Elk.

More than 1,500 persons filed out of the Grand and Strand theatres at Muncie without panic Saturday night when fire broke out in an adjoining store.

San Francisco

HOLLYWOOD production chiefs, New York executives, and officials of fourteen branch offices, covering the Western half of the country, will attend a Paramount convention to be held here May 15 and 18. Decision to hold the convention in San Francisco was announced by J. J. Patridge, manager of the San Francisco office, following receipt of advices from New York.

After a month of virtually leaderless orchestration the Granada announced "Vavara" as the new leader of the Synco-Symphonists. The new leader, who assumed his place April 9, is an ex-Orpheum Circuit star. When his Orpheum contract expired in Los Angeles last year he assumed leadership of an orchestra in the southern city, where he remained until engaged by the local house.

As a result of progressive ideals of prophetic vision, the most beautiful theatre in San Joaquin Valley has been built in Tulare. The men who have built will operate and own this new Tulare Theatre. They are: M. A. Naify, general manager; E. H. Emmicj, R. A. McNeil, and William Nasser. Robert A. Hazel will be resident manager. The dedicatory program was preceded by a banquet at the Tulare Hotel on March 18. Mayor Brown, of Tulare, Marie Prevost, in person, and five vaudeville acts of unusual merit participated in the gala opening. It was four hours of fine entertainment and it more than delighted 15,000 Tulareans. The theatre is in Moorish architecture.

Manager M. E. Cory of P. D. C., and Harry Hollandsworth, assistant manager and booker, are both displaying wrist watches as their battle tokens in an efficiency contest applying to general office and sales department of local exchanges and the booking department. The local P. D. C. receiving prizes in both departments is considered in the nature of a clean sweep. In the case of Mr. Hollandsworth, it is the second time he has been honored.

At an organization meeting of the Yuba-Sutter Business Womens Club, Mrs. F. E. Smith, of the Smith's Theatre in Yuba City, was elected vice-president. There are forty-nine charter members in this new club.

First National's Annual Sales Convention will be held at the company's new studios at Burbank, California, May 20th to 23rd, it was announced by General and Production Manager Richard A. Rowland. Approximately two hundred salesmen and exchange managers from all parts of the country and Canada will attend the convention, which will be presided over by President Robert Lieber.

W. C. Preddey has been appointed distributor for the Pacific Coast of the new Robbins & Myers motor generator set. Several installations have already been made.

The new Ackerman and Harris house on San Bruno Avenue will be complete within the next few months and will be a very beautiful and modern theatre.

Frank McCauley, of Santa Cruz, made a two-day visit to the Row recently.

WALTER W. KOFELDT, President of the Importing Picture Corp. has returned to San Francisco after a trip to New York. He is preparing to move his headquarters from this city to Los Angeles.

Nat Holt, one of the Bay Regions most popular motion picture managers, who put the "Wigwam Theatre" in San Francisco on a good paying basis after others failed, is getting ready for a special "Wigwam Week" in the Mission district to celebrate this theatre's birth.

M. C. MacInnes, recently appointed manager of the Cameo Theatre, is opening his theatre to the public as early as 10 a.m. each morning.

Dick Spier, manager of the California Theatre, has announced that each week more music will be played by the orchestra as the people demand it.

Max Weiss, who has promoted a new theatre in Sacramento, was a recent visitor on Film Row.

Harry Caro, well known former exhibitor, has returned to the Pacific Coast to distribute a miniature phonograph.

Arrangements have been completed to install a new National Theatre Supply Company's lighting system in the American Theatre, San Jose, near San Francisco.

S. F. Lewis has been appointed local manager of Roth Brothers & Co.

The Call "A" Theatre on Fillmore Street, which has been managed by Mrs. Muir, has been closed, it is believed, temporarily.

Oscar Kantner, formerly exploitationist at the local Paramount office, who recently went to work for Paramount in New York, is back on the Pacific Coast where he has personal theatre interests.

Local motion picture men and women are hoping for the speedy recovery of the wife of V. Preston, local booker for First National.

Mr. and Mrs. Smith of Smith's Theatre, Yuba City, were recent guests on Film Row when in this city and purchased new pictures.

The American Theatre of San Jose, which has been closed, will reopen about this time. Day and night shifts of carpenters, painters, decorators, plasterers, electricians are giving this house a complete change from front to back. A huge electric sign, marquise, carpets, chairs, overstuffed loge seats, a Seeburg Smith organ, complete new scenic equipment, and the latest stage lighting systems are being installed. This house seats 1700 and boasts of an excellent concert orchestra. The attractions offered consist of first run pictures, five vaudeville acts and concert programs. The manager is Frank Vesley.

Central Penn

DURING Holy Week the management of the Strand Theatre in Scranton donated the use of the auditorium from noon to 1 P.M. daily for the holding of religious services. As a result, the customary performance, starting at 11 A.M. and lasting until 1 P.M., was omitted each day during the week, the first show being put on at 1 o'clock.

Harold D. Cohen, owner of the National Theatre, Lewistown, has announced plans for making material improvements to the building this spring. Hodgens & Hills, of Philadelphia, are the architects for the improvements. In the future the theatre will be known as the Embassy.

J. M. Brenner, of Lebanon, purchased and took over the management on April 1st of the Central Theatre, at Ephrata, Lancaster County. He acquired the property from Mrs. Meissenger.

The Wilmer & Vincent theatres of Harrisburg have formed a boys' and girls' Saturday Theatre Club, which any youngster can join by applying at the box office of the State, Colonial, or Victoria Theatre for an identification button. Each Saturday morning at one or another of the three theatres a special children's matinee is held to which members of the club are admitted for a dime if they display membership buttons. Newspaper advertisements announce each week the theatre in which the special button show will be held.

Operation of the Stouffer Theatre, Mifflintown, and the Mifflin Theatre, Mifflin, in towns directly opposite each other on the Juniata River, has been taken over by the Juniata Amusement Company. Hereafter, Leon P. Eicker, who had been managing the Stouffer, will be in charge of both theatres.

Sally Trump, a former Scottdale, Pa., high school girl, has won her way into the movies and will be cast for parts in film productions by the Fox producing interests according to word received in Scottdale from Los Angeles. Miss Trump has been employed in the Fox publicity offices in Los Angeles and it was while there that her personality and good looks attracted the attention of the Fox picture directors, who decided to give her a chance on the screen. She is a daughter of Mr. and Mrs. F. Lester Trump, her father being a former Scottdale newspaperman.

IMPROVEMENTS costing $50,000 will be made to the National Theatre, Sixth and Dauphin streets, and the Rialto, Third and Harris streets, two neighborhood picture houses in Harrisburg, by Isaac Marcus, who also owns the Royal, at Third and Herr streets, that city. Mr. Marcus has just obtained a city building permit to erect an addition at the rear of the National, increasing the seating capacity and providing facilities for an enlarged lobby and foyer in front. The work will be done during the summer.

The improvements to the Rialto will be begun on September 1, when Mr. Marcus will take over its operation from the present lessee, whose lease expires on that date.

Byron Lynn, manager of the Victoria motion picture and vaudeville theatre, in Bloomsburg, which was recently destroyed by fire, has announced that the theatre, which was valued at $150,000, will be immediately rebuilt. The building, destroyed by flames on March 12 was a new structure that had been in operation only a short time.

Pennsylvania charters granted at the State department at Harrisburg include: Inter-Urban Theatre Company, Ardmore, Pa., $5,000 of which $500 has been paid in on a basis of $100 par value. Incorporators, Gordon Butterworth, Henry Gouley and John Barlow.

Colonial Amusement Company of Philadelphia, $5,000, of which $500 has been paid in on a $100 par value basis. Incorporators: Gustave D. Mylish, Morris Gerson and Lillian A. Dart. Kenwood Racer Company, Pittsburgh, $50,000, paid in $5,000, par value $100. F. W. Henninger, G. M. McSwigan and A. B. McSwigan.

MRS. ELMER H. LEY, head of the Community Service Bureau maintained by the Wilmer & Vincent theatre interests in Harrisburg, has resigned her position as leader of the choir of Trinity M. E. Church in that city. Mrs. Ley has just recovered from a long illness and has been advised by her physician to relinquish some of her activities. Mrs. Ley is a former musical comedy prima donna.

A publicity bureau has been established in the Shamokin home office of the Chamberlain Amusement Company, which operates numerous theatres in the anthracite [illegible]

Milwaukee

GROVER OLSON is again active in management of the Mission Theatre at Kilbourn, Frank McManman has been managing the theatre during the winter months. It is Mr. Olson's custom each year to go south and return in time to manage the theatre during the tourist season at Kilbourn.

George Levine, newly appointed assistant sales director of this division for Universal, left early in the week on his first official trip through his territory. He will stop at Omaha, Des Moines, and Minneapolis, and will be gone about ten days.

R. F. Leach manager of the Opera House at Hartford, was a Film Row visitor on Thursday.

Harry Hart, office manager of Celebrated office, has announced that he is installing a radio so that all visiting exhibitors may drop in at that office to get the returns on the ball games. Celebrated will, no doubt, have to move to larger quarters to accommodate the crowd.

Edward Fox, manager of the Opera House at Marion, Wis., made one of his infrequent visits to the exchanges during the week.

J. Foster this week joined Producers' sales staff.

Theodore Sophie, of the Rialto Theatre, at Norway, Mich., was a recent Film Row visitor.

Morris Abrams exploitation director from the Minneapolis M.-G.-M. office, who has been in this territory for a number of weeks, returned to Minneapolis on Friday last.

Neil Duffy, of the Elite Theatre, at Appleton, was again among the out-of-town exhibitors who dropped in for short visits at the exchanges.

The Empire Theatre, which has been closed for the past few months, since it was taken over by Goetz Brothers, is being opened on May 15th as the Granada. The theatre has undergone extensive rebuilding and refurnishing.

F. M. Barrus, of the Gem Theatre, at Clinton, made his first visit to exchanges here in a long time.

Sam Miller, booker for Fischer Theatre Circuit of Chicago, was in the city during last week.

L. L. Ballard, United Artists representative, left last Tuesday for a trip through the territory.

Eddie Gavin, formerly with P. D. C., is now traveling the territory for Universal. Mr. Gavin, in addition to the new job, recently acquired a new Studebaker.

Mr. and Mrs. Hoff, of Port Washington, were in the city for a day during the past week. Mr. Huff manages the Ozaukee Theatre, at Port.

Walter Baier, of the Baier Film Co., went to Chicago on Thursday on a short business trip.

S. A. Shirley, M.-G.-M. district manager, arrived on Thursday to spend a few days at the local office.

Mr. Netzer, of the American Legion Theatre, at Lena, was a recent Film Row visitor.

W. J. Morgan, P. D. C. general sales manager, and Cecil Maberry, district manager, arrived in the city on Sunday from Minneapolis, and left the same day for Chicago, accompanied by Fred Knispel, special representative, who had been spending a few days in the Milwaukee branch.

Francis Kadow, of the Mikado Theatre, at Manitowoc, made a brief visit to the city this last week.

The Crystal Theatre, of this city, will be closed by its manager, Moy Toy, on May 1. The building will be razed.

William Van Dyke, of the Bijou and Vaudette theatres, at Kaukauna, was among out-of-town exhibitors in the city during the week.

Al Robarge's new theatre at Minocqua is going along rapidly. The theatre will be opened on or about June 1, and will have a capacity of 350. Minocqua has a population of about 1,500. Mr. Robarge also manages the Cosmo, at Merrill.

Out-of-town visitors in the exchanges last week included L. Thurwachter, of the Park Theatre, at Waukesha; William Roob, of the Grand Theatre at Port Washington; George Huebner of the Strand Theatre, at Oconomowoc, and Parkis Waterbury, of the Idle Hour, at Jefferson.

The Strand Theatre at Whitewater, recently taken over by the Fischer Theatre Circuit, has been closed and is being extensively repaired and redecorated. It is expected that the theatre will be completely renovated by the middle of May.

New England

HARRY KIRSCHGESSNER, branch manager at Boston for P. D. C. for the past year or more, has been made branch manager at the New Haven exchange of the same company. He succeeds Harry Goldman, who has resigned.

The Columbus Theatre, at Providence, R.I., has inaugurated a policy of vaudeville and pictures instead of straight pictures.

Extensive remodelling is to be done to the Colonial Theatre at Nashua, N.H., which has closed for three months for that purpose.

L. J. Hacking, district manager of P. D. C., has returned from a trip through the West.

H. C. Keegan has opened the Rialto Theatre, at Waterbury, Vt.

Ernest Warren and William Snyder, salesmen at the Pathe Exchange, Boston, returning from a business trip in Vermont by auto, between Warren and Woodstock, saw smoke coming from a farmhouse. Stopping, they discovered the rear of the house to be ablaze. They worked like Trojans and saved some of the furniture before the place burned flat. The family had gone to a nearby village to do some shopping and returned to find their home wiped out.

Lee Gorman, head of the Gorman Circuit in Maine, with headquarters at Portland, was in Boston for a trip through Film Row for summer bookings during the week.

A. S. Atlas has joined the sales force of Metro-Goldwyn-Mayer at the New Haven exchange.

A new theatre is under construction in Porter Square, Cambridge. It will be operated by Phil Markel, of Boston, upon completion, early in the Fall.

The New England Bookers' party at Sunnybrook Farm, Canton, was a decidedly successful affair with the male bookers playing hosts to the girls. Dancing followed the dinner.

The Supreme Theatre, at Jamaica Plain, is undergoing extensive alterations and is closed for a week while these are being made.

Joseph Hurl, of the Opera House, Milford, is supplying fragrant Havanas in honor of the advent of a daughter, on Saturday, at his home.

Sam Moscow, sales manager of Independent Films, Inc., received a surprise package by express during the week. It was from the veterans at the West Roxbury Veterans' Hospital and contained a beautiful hammered copper serving tray. The boys sent it in appreciation of the entertainments which Mr. Moscow has staged for them.

The Ocean Bluffs Casino, operated by Gene Magee, will open for the season May 28th. Magee is making his bookings now.

Consolidated Films, at 14 Piedmont Street, Boston, is this week celebrating its first anniversary.

The New Greenwich Theatre, at East Greenwich, R.I., is closed temporarily for extensive alterations.

Joseph Barron, who operates the theatres at Warren and West Warren, was a visitor to Boston's Film Row during the week. He anticipates a record business during this spring and summer.

Harry F. Campbell, district manager of the Fox Exchange at Boston, has returned from a trip to Maine, during which he was a guest of William Gray, of the Gray Circuit, at Lewiston.

Sam Berg, booker at the Fox Exchange, Boston, is confined to his home with tonsilitis.

"Dick" Richardson, booker of the Paramount Exchange at Portland, Me., is the happy father of a son.

Portland, Ore.

NEAL EAST, local Paramount manager, has just returned to the city from a trip to Central and Eastern Oregon and Washington. East made the trip the occasion for breaking in his new Auburn de luxe sedan. Exhibitors in Bend, Pendleton, Walla Walla and Yakima were treated to another glimpse of his genial smile.

Raymond "Speed" Schmit is now a salesman for Universal in this territory, having been promoted to that estate from the position of shipping clerk in the Portland office, by Manager George Jackson. He assumes his duties at once.

G. O. Garrison, formerly proprietor of the Laurelhurst Theatre, Portland, and more recently owner of the Colonial in Eugene, last week purchased the Liberty Theatre, at St. Helens, from Lew A. Cates, a newspaper man, of that city. Percy Garrigus, formerly associated with W. E. Tebbetts in the operation of the Highway and Hollywood theatres in Portland, has taken over the Colonial, Eugene.

Art Kolstad, manager of the Rialto, Hood River, was in Portland during the week, lining up his summer bookings.

Louis Amacher, Metro-Goldwyn-Mayer local manager, spent several days in Seattle last week on business.

Lon and Mrs. Chaney, who have been vacationing and visiting friends in the Pacific Northwest during the past three weeks, came to Portland at the request of Floyd Maxwell, manager of the new Broadway Theatre, to attend the premiere of "Mr. Wu." While at the theatre Chaney learned of the illness of his father, Frank Chaney, and immediately made arrangements to return to Hollywood on Saturday.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures		
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Brides Will be Brides	Laura La Plante	Universal		
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures		
Broken Gate, The	D. Phillips-Wm. Collier, Jr.-J. Arthur	Tiffany	5600 feet	April 8
Broncho Twister, The	T. Mix-H. Costello	Fox	5435 feet	Apr. 1
Catch As Catch Can	Wm. Fairbanks	Lumas		
Demi-Bride, The	N. Shearer-L. Cody-C. Meyers	M-G-M	6886 feet	Apr. 1
Enchanted Island	H. B. Walthall	Tiffany		
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Flaming Timber		Tiffany		
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian	First National	6161 feet	
Is That Nice?	G. O'Hara-D. Hill	F. B. O.		
Kiss in a Taxi, The	Bebe Daniels	Paramount	6349 feet	Apr. 1
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox	5508 feet	
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe	5814 feet	Mar. 11
Metropolis (road show)	Special Cast	Paramount	10400 feet	Mar. 18
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6413 feet	Apr. 1
Mr. Wu	Chaney-Adoree-Forbes	M-G-M		
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-T. Edson	Prod. Dist. Corp.	5736 feet	April 15
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany		
Quarantined Rivals	R. Agnew-K. Collins	Lumas	6806 feet	April 8
Resurrection	La Rocque-Del Rio	United Artists	9120 feet	Apr. 1
Riders of the West	Ben Wilson	Rayart		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Saddle Jumpers	Dick Hatton	Rayart		
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid, The	Tom Tyler	F. B. O.	4565 feet	Mar. 11
Speed Boy, The	Dick Talmadge	Universal		
Steeplechase, The		Tiffany		
Tearin' Into Trouble	Wally Wales	Pathe	4483 feet	
Terror of the Bar X	Bob Custer	F. B. O.		
Thunderbolt's Tracks	Jack Perrin	Rayart		
Tip Toes	D. Gish	Paramount		
Too Many Women	Norman Kerry	Universal		
Trouble Shooter, The	Billy Sullivan	Rayart		
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp.		
Venus of Venice, The	C. Talmadge-Moreno	First National	6322 feet	
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros.	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O.		
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros.	6820 feet	Apr. 1
White Gold	J. Goudal-G. Bancroft	Prod. Dist. Corp.	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Ain't Love Funny ?	Alberta Vaughn	F. B. O.		
Afraid to Love	F. Vidor-C. Brook-M. Carr	Paramount	6199 feet	April 22
Arizona Bound	Gary Cooper	Paramount		
Backstage		Tiffany		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Bitter Apples	M. Blue-M. Loy	Warner Bros.		
Brute, The	Monte Blue	Warner Bros.		
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount		April 8
Camille	N. Talmadge-A. B. Francis	First National		
Casey at the Bat	W. Beery-S. Holloway	Paramount		April 15
Children of Divorce	Bow-Ralston-Cooper	Paramount		
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp.		
Cyclone of the Range	Tom Tyler-E. Tarron	F. B. O.		
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	Buddy Roosevelt	Pathe	4415 feet	Apr. 1
French Dressing	D. Mackaill	First National		
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M-G-M	6900 feet	April 22
Grand Flapper, The		Fox		
Gun Gospel	Ken Maynard	First National		
Hard Fists	Art Acord	Universal	4387 feet	
Hey, Hey, Cowboy	Hoot Gibson	Universal	5378 feet	April 15
His Dog	Rod La Rocque	Prod. Dist. Corp.		
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Is Zat So?	O'Brien-Perry-Lowe	Fox		
Knockout Reiley	R. Dix-M. Brian	Paramount		
Long Pants	Harry Langdon	First National		April
Lovers?	Novarro-Terry	M-G-M		
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Livingston-M. Moore	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros.	6352 feet	April 22
Mother	Belle Bennett	F. B. O.	6685 feet	Mar. 18
Mountains of Manhattan	D. Devore-C. Delaney	Lumas		
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O.		
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
Poor Nut, The	J. Mulhall-G. Olmstead-C. Murray	First National		
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	Wm. Desmond	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Rookies	K. Dana-M. Day-G. K. Arthur-T. O'Brien	M-G-M		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount		
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Somewhere in Sonora	Ken Maynard	First National	5711 feet	
Special Delivery	E. Cantor-G. Bancroft-J. Ralston	Paramount		
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Tillie the Toiler	Davies-M. Moore	M-G-M		
Too Many Crooks	M. Davies-G. Brancroft-G. Whitman	Paramount		
Vanity	L. Joy-A. Hale-C. Ray	Prod. Dist. Corp.		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp.		April 15
Winning Oar, The	George Walsh	Excellent Pictures		

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	Apr. 1
Avenging Fangs, The	Sandow (Dog)	Pathe	5 reels	
Broncho Buster, The	Fred Humes	Universal	4687 feet	
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M		
Certain Young Man, A	Novarro-Adoree-W. Louis-C. Myers	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Climbers, The	Irene Rich	Warner Bros.		
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox		
Don Desperado	Leo Maloney	Pathe	6 reels	
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi	Pathe	7 reels	
Fighting Hombre, The	Bob Custer	F. B. O.		
Follow Your Hunch	Viola Dana	F. B. O.		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Grinning Guns	Jack Hoxie	Universal	4689 feet	
Heart of the Yukon	A. Cornwall-J. Bowers	Pathe	7 reels	
Heart Thief, The	J. Schildkraut-L. de Putti	Prod. Dist. Corp.		
Hints to Lovers	Bebe Daniels	Paramount		
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	
Holy Terror, A	B. Jones-G. Hale	Fox		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp.		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.		
Love Thrill, The	La Plante-T. Moore	Universal	6 reels	
Meddlin' Stranger, The	Wally Wales	Pathe	5 reels	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4721 feet	April 8
Prairie King, The	Hoot Gibson	Universal		

Feature	Star	Distributed by	Length	Reviewed
Rich But Honest	N. Nash-C. Holland	Fox		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Silver King Comes Thru.	F.Thomson-E.Murphy	F. B. O.		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Slaves of Beauty	O. Tell-H. Herbert-M. Livingston	Fox		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.		
Tired Business Man, The		Tiffany		
Tracked by the Police	Rin-Tin-Tin	Warner Bros.		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Yours to Command	G. O'Hara-S. Palmer	F. B. O.		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Back to Nature (tentative)	Richard Dix	Paramount		
Beware of Widows	La Plante-T. Moore	Universal		
Bulldog Pluck	Bob Custer	F. B. O.		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Claw, The	Kerry-Windsor	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Drums of the Desert (tentative)	W. Baxter	Paramount		
Ladies of Leisure		Tiffany		
Liberty Bonds	N. Shearer	M-G-M		
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6155 feet	Apr. 1
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Prod.		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Snowbound		Tiffany		
Squads Right		Tiffany		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Twelve Miles Out	J.Gilbert-E.Torrence	M-G-M		
Whirlwind of Youth, The	L. Moran-J. Hall-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp.		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative)	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O.		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adventure	Victor McLaglen	Fox		
Advice to the Lovelorn		Universal		
Air Raiders, The	Al Wilson	F. B. O.		
Alex the Great		F. B. O.		
Alias the Deacon	Jean Hersholt	Universal		
American Beauty	B. Dove	First National		
American Eagle, The	R. Keane-B. Kent	Universal		
Anna Karenina	G. Garbo-R. Cortez	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
Aristocrat, The		Famous Attractions		
A. W. O. L.	G.Cameron-S.Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O.		
Babe Comes Home	Babe Ruth-A. Q. Nilsson	First National		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Bad Little Good Girl		Chadwick		
Balaoo	V. McLaglen	Fox		
Barbed Wire	P. Negri-C. Brook	Paramount		
Bargain Bride, The	Mary Philbin	Universal		
Barnum (road show)	Wallace Beery	Paramount		
Beau Gueste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount	10 reels	Sept. 11
Beau Sabreur	E. Ralston	Paramount		
Beauty	Special Cast	M-G-M		
Beauty and the Beast	Colman-Banky	United Artists		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bed and Board (tentative)	L. Stone-Nilsson	First National		
Behind the Lines	Sandow (Dog)	Pathe		
Behind the Screen	Special Cast	M-G-M		
Beloved Enemy, The	Boyd-Goudal	Prod. Dist. Corp.		
Beloved Fraud, The		American Cinema		
Ben-Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Bennie	Colleen Moore	First National		
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Be Yourself	Raymond Griffith	Paramount		
Big Sneeze, The	Wallace Beery	Paramount		
Bigger They Are, The	George O'Hara	F. B. O.		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Bill Smith, M.D.		Universal		
Black Diamond Express, The	Monte Blue	Warner Bros.		
Black Ivory (road show)	M. Blue	Warner Bros.		
Black Tears		Gorman Pictures		
Blood Ship, The	H. Bosworth	Columbia		
Boaster, The	R. Holt-G. Grey	Gerson (S. R.)	5200 feet	
Body and Soul	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Branded	Bob Custer	F. B. O.		
Broadway Madness		Excellent Pictures		
Broadway Nights	L. Wilson-S. Hardy	First National		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Burning Gold	H. Rawlinson-S. Palmer-S. Lewis	Elbee Pict. (S. R.)	5400 feet	
Burning Up Broadway		Sterling Pictures		
Butter and Egg Man, The	H. Langdon	First National		
Buttons	Jackie Coogan	M-G-M		
Call in the Night, A		Tiffany	5000 feet	
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Special Cast	Sterling Pict.		
Captain's Courage, A	R. Holt-D. Dwan	Rayart		
Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Cat and the Canary, The	Laura La Plante	Universal		
Chains	Bennett-Colman	United Artists		
Charity Ball, The		M-G-M		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Cheating Danger	Dick Talmadge	Universal		
Chic Chick, The	Alberta Vaughn	F. B. O.		
Chinese Parrot, The	C. Veidt-M. Nixon-H. Bosworth	Universal		
Cigarette Maker's Romance, The	Special Cast	M-G-M		
Circus, The	Charles Chaplin	United Artists		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease	F. B. O.		
Closed Gates	Special Cast	Sterling Pictures		
Clown, The		Columbia Pictures		
Cohens and the Kellys in Paris, The		Universal		
Colleen	Bellamy-MacDonald-Cohen-McNamara	Fox		
College Widow, The	Dolores Costello	Warner Bros.		
Comedian, The		Fox		
Coney Island	Special Cast	M-G-M		
Confessions of a Bride	M. Harris-V. Varconi	Pathe		
Confessions of a Wife		Excellent Pictures		
Congressional Medal, The		Fox		
Conquest of California, The	T. McCoy-A. Pringle	M-G-M		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond Law, The (tentative)	K.Maynard-D.Dwan	First National		
Coward, The		F. B. O.		
Cowboy Feud, The	Tom Mix	Fox		
Cow Punching for Cupid	Tom Tyler	F. B. O.		
Crashing Timbers	Harlan-Dana	Universal		
Crazy Fool, The		M-G-M		
Crisis, The	Special Cast	M-G-M		
Cross-Eyed Captain, The (tentative)	Cortez-H. Morey-A. Marchal	Paramount		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Cruel Truth, The		Sterling Pictures		
Crystal Cup, The	A.Q.Nillson-L.Stone	First National		
Dance Magic	A. Truex-B. Lyon	First National		
Dangerous Virtue	Jane Novak	Artlee Pictures	5032 feet	
Dangers of Working Girls		Lumas		
Daring Venus, The		First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Darling of the Gods, The	Special Cast	United Artists		
Daughter of the Slums	Mary Pickford	United Artists		
Dead Command, The	Special Cast	M-G-M		
Dearie	Irene Rich	Warner Bros.		
Deer Driver, The	W. Baxter	Paramount		
Detour		Prod. Dist. Corp.		
Devil Is Alive, The	F. Wray	Paramount		
Devil's Master, The	G.O'Brien-J.Gaynor	Fox		
Devil's Partner, The		Truart	5000 feet	
Devil's Saddle, The	Ken Maynard	First National		
Diamonds in the Rough	M. Sills-N. Barr	First National		
Dirty Work	Johnny Burke	Pathe		
Dixie		Universal		
Do Clothes Make the Woman?	Mrs. Valentino	F. B. O.		
Dog of Mystery, The		M-G-M		
Don Juan (road show)	John Barrymore	Warner Bros.	10018 feet	Aug. 21
Double Handed Bandit, The	Bob Custer	F. B. O.		
Dove, The	N. Talmadge	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way		Columbia		
Drivin' Mad		American Cinema		
Duke of Black Butte, The	Fred Humes	Universal		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Eager Lips		Chadwick		
Eden's Fruit		Famous Attractions		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Eucharistic Congress of Chicago, The	Special Cast	Euch. Cong. M. P. Dept.	8 reels	Nov. 27
Eyes of Envy	L. Tellegen-H. Ferguson-M.Carr-M.Loy	Atama Prod.		
Eyes of Youth	Gloria Swanson	United Artists		
False Hopes		Gorman Pictures		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fares Please	G. Sidney-C. Murray	First National		
Fast and Furious	Reginald Denny	Universal		
Fast Life in New York	Special Cast	M-G-M		
Fate	T. Meighan	Paramount		
Fifth Horseman, The		Artlee Pictures		
Fighting Don, The	Richard Talmadge	Universal		
Fighting Failure, The	C. Landis-P. Montgomery	Nat. Levine (S.R.)	5600 feet	
Fighting Foundling, The	Jack Hoxie	Universal		

Feature	Star	Distributed by	Length	Reviewed
Finders Keepers	L. La Plante	Universal		
Fireman Save My Child	Wallace Beery	Paramount		
First Auto, The	P. R. Miller	Warner Bros		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flash in the Night, A		American Cinema		
Flash Kid, The	Dick Talmadge	Universal		
Flight	R Keane	Universal		
Flying Patrol, The	Al Wilson	Universal		
Follow the Signs		Universal		
Forest Havoc	F. Stanley-P. Montgomery	Elbee Pict (S.R.)	5650 feet	
Forest of Destiny, The		Lumas		
For Her People	Raquel Meller	Capital (S.R.)		
For Ladies Only		Columbia		
Four Feathers	Richard Barthelmess	First National		
Four Flusher, The	Reginald Denny	Universal		
Four Stragglers, The	Special Cast	M-G-M		
Freckles		F. B. O.		
Free Souls	Norma Shearer	M-G-M		
French Dressing	M. Sills	First National		
Frenzied Flames	C. Landis-M. Carr-V. B. Faire	Elbee Pict		
Fresh Air	Ray-Olmstead	M-G-M		
Frozen Justice	Victor McLaglen	Fox		
Fullback, The		Fox		
Funny Face	Alberta Vaughn	F. B. O.		
Galloping Thunder	Bob Custer	F. B. O.		
Gambling Chaplain, The	Special Cast	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		
Garden of Allah, The	N. Talmadge-R. Colman	United Artists		
Garden of Eden, The	Special Cast	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gilt-Edged	Richard Talmadge	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Girl in the Rain	David Butler	Carlome Pictures		
Girl Who Dared, The	Evelyn Brent	F. B. O.		
Girl Who Smiles, The		Columbia Pictures		
Girls of Today		Trem Carr (producers)		
Glitter		First National		
Glorious Gamble, The	Evelyn Brent	F. B. O.		
Glory Diggers, The	Special Cast	M-G-M		
Going! Going! Gone!	George O'Hara	F. B. O.		
Good Service	Eddie Cantor	Paramount		
Goose Man, The	Special Cast	M-G-M		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Beryl Learns Her Letters	R. Walling	Fox		
Gulliver's Travels		Universal		
Hairpin Duchess, The	Special Cast	M-G-M		
Hard Boiled Harrigan	M. Sills	First National		
Harold Teen		First National		
Harvester, The		F. B. O.		
Hat of Destiny, The		First National		
Haven, The	Special Cast	M-G-M		
He Knew Women	Ivan Moskine-L. de Putti	Universal		
Heart Collector, The	Alberta Vaughn	F. B. O.		
Heart of a Cowboy, The	Bob Custer	F. B. O.		
Heart of a Follies Girl, The	B. Dove	First National		
Heart of Maryland, The	Dolores Costello	Warner Bros.		
Heart of Salome	A Rubens	Fox		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen		First National		
Help! Fire! Police!		Universal		
Help Yourself to Hay		First National		
Her Sacrifice	B. Tennant-B. Washburn-G. Brockwell	Sandford (S.R.)	6100 feet	
High Society	Tom Mix	Fox		
High Stakes	Evelyn Brent	F. B. O.		
His Brother From Brazil	L. Cody-A. Pringle-G. Lee	M-G-M		
His Last Affair	Norma Shearer	M-G-M		
Hi! Taxi	George O'Hara	F. B. O.		
Home, Sweet Home	Special Cast	Gorman Pictures		
Horses and Women		Famous Attractions		
Hounds of Spring		First National		
Human Mill, The	Blanche Sweet	M-G-M		
Human Nature		Gorman Pictures		
Human Playthings	Betty Compson	M. P. Guild		
Hurricane, The	Special Cast	Truart		
Hurry Up Man, The	Dick Talmadge	Universal		
I'll Be There	R. Denny	Universal		
I'll Tell the World	Olmstead-Arthur	M-G-M		
Imperfect 36, The	M. Alden-M. Clayton-H. T. Morey			
In His Arms	Special Cast	M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Eyes	George O'Hara	F. B. O.		
Irish Hearts	May McAvoy	Warner Bros.		
Isle of Forbidden Kisses, The	Jack Trevor	Universal		
It Could Have Happened	Colleen Moore	First National		
It Might Happen to Any Girl		Sterling Pictures		
Jack o'Diamonds	George O'Hara	F. B. O.		
Jail Birds, Inc		First National		
Jason	Special Cast	M-G-M		
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros		
Jenny Lind		M-G-M		
Jerry Settles Down	Tom Tyler	F. B. O.		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton	Fox		
Just Off Broadway	Corinne Griffith			
Kidnapped in New York		American Cinema		
Kid's Last Fight, The	Tom Tyler	F. B. O.		
King of Kings, The	Special Cast	Prod. Dist. Corp		
King of Soho, The (tentative)	Emil Jannings	Paramount		
Kiss and Make Up	Laura La Plante	Universal		
Knight of the Range	T. Tyler	F. B. O.		
Laddie Be Good	Bill Cody	Pathe		
Ladies Beware	G. O'Hara-K. Myers	F. B. O.		
Ladies' Night in a Turkish Bath	D. Kenyon	First National		
Ladies of Ease		Chadwick		
Lady Be Good	Mackaill-Mulhall	First National		
Ladyland	Compson-McGregor	Chadwick		
Lady of Leisure	Special Cast	M-G-M		
Lady With the Lamp, The		Florence Nightingale Prod.		
Larceny, Ltd	Evelyn Brent	F. B. O.		
Last House, The		Columbia Pictures		
Last of Mrs. Cheyney	Adolphe Menjou	Paramount		
Laugh, Clown, Laugh	L. Barrymore	M-G-M		
Laurels	Mae Murray	M-G-M		
Les Miserables (in 2 parts)	Special Cast	Universal		
Let's Go	Fred Humes	Universal		
Life of a Woman		Tiffany	6500 feet	
Lightning Chaser, The	George O'Hara	F. B. O.		
Lightning Reporter, The	J. Walker S. Breamer	Elbee Pict (S.R.)	5415 feet	
Lily of the Laundry	A. Q. Nilsson	First National		
Limehouse Lou	Evelyn Brent	F. B. O.		
Little Cafe, The	L. Errol	First National		
Little Orphan Annie		F. B. O.		
Lodger, The	Ivor Novello	Artlee Pictures		
Lonely Ladies	L Stone-A.Q.Nilsson	First National		
Look Who's Here	Dick Talmadge	Universal		
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Lost Outlaw, The	Gary Cooper	Paramount		
Love in a Cottage	Betty Compson	M. P. Guild		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Love o' Women	B. Sweet-W. Baxter	Fox		
Loyalties	Special Cast	Fox		
Lying Truth, The	Milton Sills	First National		
Macushla (tentative)		Fox		
Madame Pompadour	Dorothy Gish	British National Pic.		
Madamoiselle From Armentieres		Artlee Pictures		
Mad Girl of Moscow, The	Evelyn Brent	F. B. O.		
Mad Lover, The	R. Dix	Paramount		
Magic Flame, The	Banky-Colman	United Artists		
Man and the Woman	Special Cast	M-G-M		
Man in Evening Clothes, The	Adolphe Menjou	Paramount		
Man Who Laughs, The	Conrad Veidt	Universal		
Man With a Thousand Faces	Special Cast	M-G-M		
Marry the Girl		Sterling Pictures		
Mary of Vassar	Marion Davies	M-G-M		
Memories	Ramon Novarro	M-G-M		
Men Women Love	Holmquist-N. Welch	True Story Pictures	5900 feet	
Merry Wives of New York		Chadwick		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Watch, The	R. Stewart			
Mike Donovan of Ireland		First National		
Million Bid, A	D. Costello-C. E. Mack	Warner Bros		
Million For Love, A		Sterling Pictures		
Miracle, The	Special Cast	First National		
Miracle, The	Special Cast	M-G-M		
Missing Link, The (road show)	Syd Chaplin	Warner Bros	6485 feet	
Miss 318	Special Cast	M-G-M		
Miss Manhattan	Betty Compson	M. P. Guild		
Mlle. Jockey	Bebe Daniels	Paramount		
Modern Madness	L. Stone-L. Tashman-A. Beranger	First National		
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Morals of Today		Gorman Pictures		
Mortimer's Millions	Johnny Hines	First National		
Mother Machree	Belle Bennett	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O.		
Mud Turtle, The		Fox		
Mysterious Island, The	Special Cast	M G-M		
Mystery Lady, The	Special Cast	M-G-M		
My Wife's Honor	Dolores Del Rio	Fox		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Naughty Marietta	Marion Davies	M-G-M		
Nest, The	Pauline Frederick	Excellent Pictures.	7000 feet	
New Boy, The	Syd Chaplin	Warner Bros		
Newsboy to Millionaire		F. B. O.		
Next Generation, The	Special Cast	M-G-M		
Next Year's Model	Alberta Vaughn	F. B. O.		
Night Siren, The	Evelyn Brent	F. B. O.		
Night Watch, The	Special Cast	Truart	5000 feet	
Nine Points of the Law	Hoot Gibson	Universal		
Noah's Ark (road show)	Special Cast	Warner Bros		
Nocturne	Special Cast	M-G-M		
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe		
None But the Brave		Fox		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery	Paramount		
Officer Jim	R. Hughes-G. Gray	Artlee Pictures	5141 feet	
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Age Handicap, The	G. Hughes-D. Devore-M. Carr-G. Glass	Pacific Pict		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
One Glorious Scrap	F. Humes-D. Gillivver	Universal		
Open Book	Special Cast	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Ou, La! La!	Alberta Vaughn	F. B. O.		
Outcast Souls		Sterling Pictures		
Outlaws of Red River	T. Mix-M. Daw	Fox		
Outlaw, The	Ranger (Dog)	F. B. O.		
Out of the Dust (tentative)	Bill Cody	Pathe		
Out of the Ruins		First National		
Pals in Peril	Buffalo Bill, Jr.	Pathe		
Patent Leather Kid, The	R. Barthelmess	First National		
Payoff, The	O.Harlan-R.McKim-D. Drew	Elbee Pict		
Peacocks of Paris	B. Lyon-D. Mackaill	First National		
Pedigree		F. B. O.		
Perfect Gentleman, A	M. Banks	Pathe		
Personality	Gloria Swanson	United Artists		
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pict		
Pleasure Highway	Evelyn Brent	F. B. O.		
Plumes	Special Cast	M-G-M		
Polly of the Circus	Norma Shearer	M-G-M		
Polly Preferred	Marion Davies	M-G-M		
Polly With a Past	Norma Shearer	M G M		
Poor Fish, The		Sterling Pictures		

Feature	Star	Distributed by	Length	Reviewed
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Power of the Weak, The	Alice Calhoun	Chadwick	6000 feet	
Pretty Girls		Sterling Pictures		
Prince Fazil	C. Farrel-D. Del Rio	Fox		
Princess Pro Tem	Evelyn Brent	F. B. O.		
Prisoners		First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Public Idol, The		Fox		
Puppets	Mae Murray	M-G-M		
Purple Mask, The		United Artists		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative)	Syd Chaplin	Warner Bros.		
Race Wild	E. Percy-D. Torrence	Elbee Pict.		
Rachel	Pola Negri	Paramount		
Ramona	D. Del Rio	United Artists		
Razzberry (tentative)	Lyon-Brian	First National		
Red Pants	Geo. Cooper-B. Roach	M-G-M		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures		
Return of a Soldier	Special Cast	M-G-M		
Riders of the Wind		First National		
Riding Honor	Art Acord	Universal		
Riding Rivals	Wally Wales	Artclass	5000 feet	
Ridin' 'Em Ragged	Tom Tyler	F. B. O.		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Roaring Crowd, The		F. B. O.		
Rogue's Riches	Special Cast	Astor Dist.		
Romance	Ramon Novarro	M-G-M		
Romance of the U. S. Mail, The		Warner Bros.		
Romantic Age, The	E. O'Brien-A. Vaughn	Columbia Pictures		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rose of the Bowery		American Cinema		
Rough Riders, The (road show)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	Apr. 1
Royal Romance	G. O'Brien-McDonald-V. Valli	Fox		
Rust	Special Cast	M-G-M		
Salvage	E. Williams-McAlister	Standard Pictures		
Satan and the Woman		Excellent Pictures		
Satin Woman, The	Mrs. Wallace Reid	Lumas		
Savage in Silks, A	Laura La Plante	Universal		
Say It With Diamonds	Betty Compson	Chadwick		
Schoolmates		First National		
See If I Care	Alberta Vaughn	F. B. O.		
Senorita	B. Daniels	Paramount		
Separate Rooms	Special Cast	Fox		
September Love		First National		
Seward's Folly	Special Cast	M-G-M		
Shadow Lane		M-G-M		
Shamrock and the Rose	P. O'Malley-D. Thompson	Chadwick		
Sheik of Hollywood, The	Ben Lyon	First National		
Shenandoah		Famous Attractions		
Sherman Was Right	Alberta Vaughn	F. B. O.		
She's My Baby		Sterling Pictures		
Sheiks and Shebas	Junior Stars	Paramount		
Shock Absorber, The		First National		
Shopworn		Famous Attractions		
Show Boat		Universal		
Show Business	Mae Murray	M-G-M		
Show World, The	B. Dove-F. Bushman	Universal		
Sidewalks of New York, The		Columbia Pictures		
Silent Avenger, The	Peter the Great	Lumas		
Silent Panther, The	Francis McDonald	M-G-M		
Silk	Goudal-Schildkraut	Prod. Dist. Corp.		
Silk Hat Cowboy, The	Tom Mix	Fox		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Sinews of Steel	A. Vaughn-G. Glass	Lumas		
Sinners of Paradise		First National		
Sky Call, The		F. B. O.		
Sky High Saunders	A. Wilson-E. Tarron	Universal		
Sky Pirate, The	S. Lewis-V. Dale-B. Washburn	Aywan (S. R.)	5000 feet	
Sky Rider, The	Al Wilson-E. Clair	Universal		
Skyscrapers	Special Cast	Prod. Dist. Corp.		
Sky's the Limit, The	Richard Talmadge	Universal		
Slow Down	Reginald Denny	Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent	Universal		
Smarty		M-G-M		
Smith of Cornell	George Walsh	Chadwick		
Sorrel and Son		United Artists		
Span of Life, The	Lon Chaney	M-G-M		
Speed Classic, The		Excellent Pictures		
Sport of Kings, The		First National		
Spring Fever	Wm. Haines	M-G-M		
Spurs and Sparkplugs	F. Humes	Universal		
Squared Ring, The		Tiffany		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stolen Bride, The	B. Dove-L. Hughes	First National		
Strange Bedfellows		M-G-M		
Stronger Than Steel		American Cinema		
Studies in Wives		Famous Attractions		
Such a Little Pip	Alberta Vaughn	F. B. O.		
Sun of Montmartre, The	Norma Talmadge	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Surf Man, The		M-G-M		
Taking the Air	W. Berry	Paramount		
Telephone Girl, The	L. Gray-I. Harris-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tempest, The		Tiffany		
Temptations of a Salesgirl	Betty Compson	M. P. Guild		
Tender Hour, The	Lyon-Dove	First National		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thanks for the Buggy Ride	Laura La Plante	Universal		
Their Second Honeymoon	Special Cast	M-G-M		
They're Off	Viola Dana	F. B. O.		
Things Wives Tell	E. Murphy-G. Glass	True Story Pictures	6100 feet	
Thirteenth Chair, The	L. Barrymore	M-G-M		
Three Miles Up	Al Wilson	Universal		
Three Twins, The		M-G-M		
Three Wax Men, The	Veidt-Jannings-Krauss	E. M. Fadman, Inc.		
Thrill Chaser, The	Alberta Vaughn	F. B. O.		
Thumbs Down	Special Cast	Sterling Pictures		
Thunderhoofs	Rex (Horse)-J. Marlowe	Universal		
Thunder Mountain	Ranger (Dog)	F. B. O.		
Tidy Toreador, The	Hoot Gibson	Universal		
Timid Terror, The (tentative)	W. C. Fields-M. Brian	Paramount		
Toilers of the Sea	Special Cast	M-G-M		
Tongo	Special Cast	M-G-M		
Top of the World, The		Tiffany		
Topsy and Eva	Duncan Sisters	United Artists		
Tornado Terry	George O'Hara	F. B. O.		
Trailing Shadows	Edmund Lowe	Fox Film		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Trapped	Elinor Fair	Sierra Pictures	5000 feet	
True Blood	Fred Humes	Universal		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez-E. Brent	Paramount		
Undressed		Sterling Pictures		
Up and At 'Em	Dick Talmadge	Universal		
Vagabond Prince, The	Colman-Banky	United Artists		
Vamp 'Till Ready (tentative)	Special Cast	M-G-M		
Vanity Fair	Pola Negri	Paramount		
Viennese Lovers	Philbin-Hersholt	Universal		
Virgin Flame, The		M-G-M		
Virgin Wife, The	P. Garon-N. Welch	True Story Pictures	5700 feet	
Wag Lady, The		M-G-M		
War Birds		M-G-M		
War of the Worlds		Paramount		
Warning Signal, The	G. Hulette-K. Mead	Elbee Pict.		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver	Paramount		
Way of an Eagle, The	Special Cast	M-G-M		
Way Things Happen	Madge Bellamy	Fox		
We Americans		Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount		
Wedding March, The (road show)	von Stroheim	Paramount		
We're All Gamblers	Meighan-Nissen	Paramount		
What Happened to Father	P. R. Miller	Warner Bros.		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
What Will People Say?		M-G-M		
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros.	10049 feet	Feb. 18
When Danger Calls	Wm. Fairbanks	Lumas		
When We Were Twenty-One	Special Cast	M-G-M		
White Eagle, The	Buck Jones	Fox		
White Heat	Special Cast	M-G-M		
White Pants Willie	J. Hines-L. Hyams	First National		
Who Goes Where?	C. Murray	First National		
Whose Baby	Alberta Vaughn	F. B. O.		
Wide Open	D. Grace-G. Dar-mond	Sunset (S.R.)	5000 feet	
Wife, The	Special Cast	M-G-M		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester, The		F. B. O.		
Wine, Women and Broadway		F. B. O.		
Wine, Women and Song		Asher-Small-Rogers (producers)		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winner, The	Charles Ray	Chadwick		
Woman Disputed, The	N. Talmadge	United Artists		
Woman's Battalion of Death, The	Gloria Swanson	United Artists		
Woman on Trail, The	Negri-Cortez	Paramount		
Woman Who Did Not Care		Lumas		
Women and Wives		M-G-M		
World's Illusion, The		M-G-M		
Worst Woman, The		Famous Attractions		
Wyoming Whiz, The	Tom Tyler	F. B. O.		
Yes-Man, The	Harry Langdon	First National		
You're In the Army Now		Excellent Pictures		
Your Brother and Mine		American Cinema		
Your Wife and Mine	Haver-Holmes-McDonald-B. Tennant	Excellent Pictures		
You Too	Special Cast	M-G-M		

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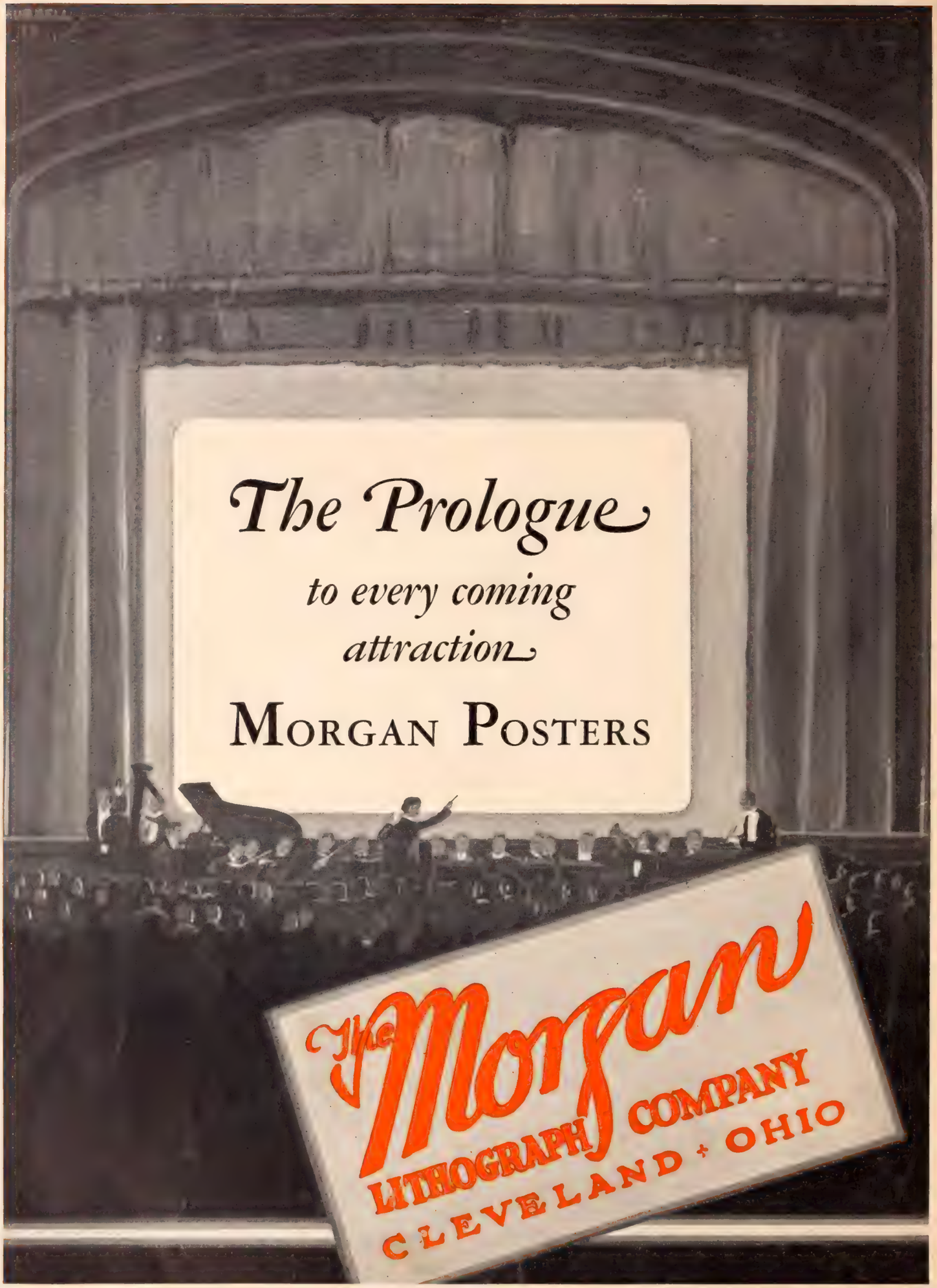
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*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye

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May 8, 1926

Motion Picture News

Reg. U. S. Patent Office



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EXCHANGES EVERYWHERE

WHAT ARE THE FACTS ON THE 1926-7 SEASON?

By S. R. KENT

NOW is the time of year when you, as a wise showman, take account of stock.

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PARAMOUNT is confident of what such a check-up will show.

Paramount Pictures

Never in its sixteen years of leadership has this company delivered as fine, consistent a record of successes as during the present season. Such as:

"Aloma," "Padlocked," "Mantrap," "Tin Gods," "Variety," "Kid Boots," "The Campus Flirt," "The Ace of Cads," "The Quarterback," "We're in the Navy Now," "The Popular Sin," "Stranded in Paris," "It," "A Kiss in a Taxi," "Casey at the Bat," "Knockout Reilly," "Special Delivery,"—to name but a few.

In New York, PARAMOUNT'S "Old Ironsides," "Beau Geste" and "The Rough Riders" at $2 top are the talk of the town. "Wings" and "The Wedding March" are on the way. Think what business that means for your theatre in the near future!

TRADE MARK

Paramount Pictures

Paramount

And the best of PARAMOUNT'S product is still to come between now and August:

Clara Bow and Esther Ralston in "Children of Divorce," Gilda Gray in "Cabaret," Clara Bow in "Rough House Rosie" (another "It"), Esther Ralston in "Fashions for Women," Ed Wynn in "Rubber Heels"; such action thrillers as Zane Grey's "Drums of the Desert" and Gary Cooper, a big new find, in "Arizona Bound" and "The Last Outlaw"—and many more!

Stability and organization backing real box office stars and stories, smart showman directors, boundless enthusiasm—that's the secret of PARAMOUNT'S success.

Pictures ~ ~ ~

TRADE MARK Paramount Pictures

You're a business man. You know that PARAMOUNT, on the record of the present season, is more than ever THE BACKBONE of THIS BUSINESS.

You know that PARAMOUNT is not building for a day or for a year, but for always. You know the value to you of tying your business up with this inexhaustible source of supply and this proven institution—with PARAMOUNT.

You will keep this uppermost in your mind in booking product for the future.



Paramount Pictures

SHORT TALKS
ON
SHORT FEATURES

--- *Into Their Own*

Announcements of new product for 1927-1928 to be made during the next few weeks will turn a new and brighter light on short features. The short feature has very definitely come into its own.

Through all the talk, don't forget this fact: the line of short features that has so definitely dominated the field for the last seven years will continue to dominate it in 1927-1928. *Educational Pictures*, which have so consistently led the forward march of the short feature in the past, will be your first consideration in the future.

Short features have come into their own in the theatres, too. The wisest showmen are playing them and exploiting them more extensively every week. Plan now for the best advertising as well as the best presentation of the best short features—*Educational Pictures*—for added profits next season.



EDUCATIONAL FILM EXCHANGES, INC.

E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc. ◆ ◆ ◆ ◆ WILL H. HAYS, President

'OLD BILL' has gone and done it again!

Read that wire from Winnipeg!
Good "Old Bill"!
Played a 2nd run and made
Previous first run profits
Look like the breaking up
Of a hard winter!
Phenomenal!
Now playing day and date
Mark Strand, Broadway, N. Y.
And Mark Strand, Brooklyn,
After 25 weeks at
B. S. Moss' Colony, B'way, N. Y.
Same story everywhere!
One long record of record profits
For the funniest comedy
Ever turned loose on box offices!
Only Warner Bros.
Give you hits like this!



WARNER BROS. EXTEN

NIGHT LETTER	NITE
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

Morris Safier,
Warner Bros. Pictures, Inc.,
1600 Broadway, New York, N. Y.

Winnipeg, Man.

I do not play many pictures second run in Winnipeg, but from now on if I can get more like "THE BETTER CLE," I will never play a first run. A great tonic for any box office in any land.

Helmer Jernberg
Province Theatre, Winnipeg



DED RUN PRODUCTION

HOW TO PLEASE YOUR WOMEN PATRONS—

Here's the answer realistically flashed on the screen in the season's outstanding romantic comedy drama "THE HEART THIEF" featuring Joseph Schildkraut champion lover of the stage and screen and magnetic appealing Lya de Putti.

There's romance in the title, romance in the story and romance in the cast — What a natural for the ladies, and how they will flock to see it.



Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.



FROM LAJOS BIRO'S PLAY 'THI
HIGHWAYMAN' TRANSLATE
BY JAMES BURRELL ADAPTE
BY GLADYS UNGER
PRODUCED BY
METROPOLITAN PICTURE
CORPORATION

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager



He hated women
– and won a harem

C. GARDNER SULLIVAN
presents

TURKISH

WITH

RUDOLPH SCHILDKRAUT
JULIA FAYE - KENNETH THOMSON - MAY ROBSON

A **PAUL SLOANE** PRODUCTION

ADAPTED BY
ALBERT SHELBY LEVINO

CONTINUITY BY
TAY GARNETT

PRODUCED BY
DE MILLE PICTURES CORPORATION

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

An original story from the magic pen of Irvin S. Cobb, the daddy of American humorists, transferred to the screen as a riotous, rapid-fire, whirlwind comedy, with a great cast including Rudolph Schildkraut, in the greatest comedy role of his career, as the New York rug merchant who hates women and inherits a Turkish harem. Here's a comedy natural---a perfect laugh hit that will register right on the box-office bullseye.



IRVIN S. COBB

If you have booked 'Turkish Delight' congratulate yourself ~~~ if you haven't grab it quick.



DELIGHT

from an original story by

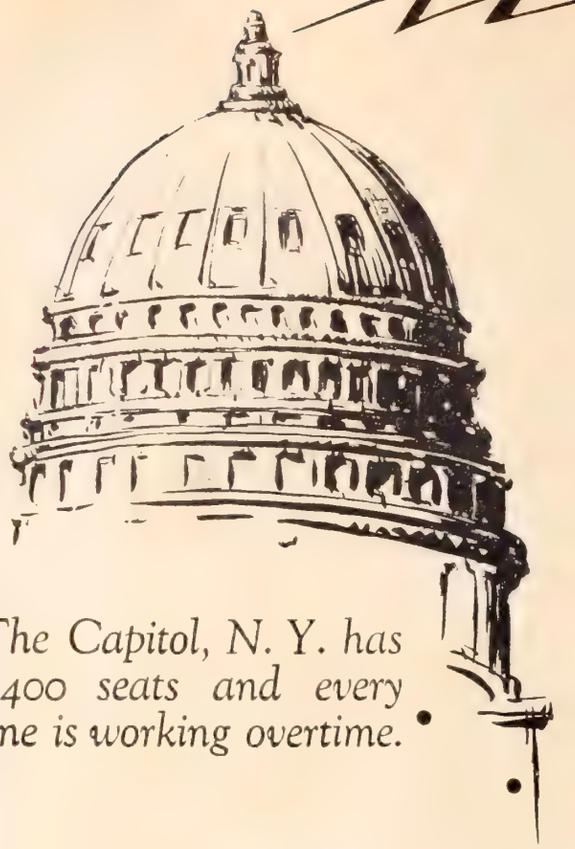
IRVIN S. COBB

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

R. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President



The Capitol, N. Y. has 5400 seats and every one is working overtime.

WATCH

CAPITOL (N. Y.)

The sedate N. Y. Times says:

"THE THRONG SHRIEKED AND HOWLED."

The World reports:

"EAGER AUDIENCE GREETED THEM WITH WHOOPS OF LAUGHTER."

The Telegraph advises:

"SHOWMEN WILL WELCOME 'ROOKIES' AS A GOOD PROVIDER."

The Eve. World says:

"THE GOLDEN DOME OF THE CAPITOL FAIRLY REVERBERATED WITH THE LAUGHTER OF A PACKED HOUSE."

THIS WEEK
NEW York
IS screaming with delight
OVER Karl Dane
AND Geo. K. Arthur in

ROOKIES

WHAT crowds!
WHAT fun! Take a tip now—
EVERY exhibitor in America
GET ready for
THE Big Money!

This Spring Everybody says "Rookies"

METRO-GOLDWYN-MAYER—*the happiness bo*

The Perfect Thirty

COLUMBIA PICTURES presents, for the Season 1927-28, one of the finest groups of *Highly Diversified Box-Office Attractions* ever offered to discriminating exhibitors by any producing company ❦ ❦ *Stars with demonstrated drawing power* ❦ ❦ *Stories specially selected from the works of popular, successful authors and playwrights* ❦ ❦ Produced by an enthusiastic and experienced organization with an established reputation for delivering a consistently High Quality Product

COLUMBIA PICTURES



T. YTELL in "ALIAS THE LONE WOLF"



Stars!


BERT LYTELL


MAE BUSCH


SHIRLEY MASON


BILLIE DOVE


PRISCILLA DEAN


JOHNNIE WALKER


ALBERTA VAUGHN


EUGENE O'BRIEN


BETTY COMPSON


MALCOLM McGREGOR


HEDDA HOPPER


RALPH INCE

Titles!

and Pictures with Money-Pulling Power

THE PERFECT THIRTY

***THE BLOOD SHIP**
By Norman Springer. With Hobart Bosworth in the greatest role of his career.

VIRGIN LIPS
A sparkling story of the younger generation, by Jack Lait, noted writer of plays and stories with a present-day background.

MODERN MOTHERS
By Rachel Crothers, author of "A Little Journey," "Old Lady 31," and other stage hits.

LADY RAFFLES
By Alfred Henry Lewis. With Priscilla Dean in a gripping role of dramatic intensity.

BEWARE OF BLONDES
By Pierre Dumond, who knows his blondes—and proves it—interestingly.

***ALIAS THE LONE WOLF**
By Louis Joseph Vance. With Bert Lytell in his most thrilling "Lone Wolf" characterization.

SPORTING AGE
A fast-moving romance of those who take life in high gear, by Charles K. Tennant.

STAGE KISSES
By George Bronson Howard. A sophisticated tale of the love fakers of both sexes.

SO THIS IS LOVE
A vivid story by Gertrude Atherton, author of "Black Oxen," "The Tower of Ivory," and other best sellers.

SALLY IN OUR ALLEY
Shirley Mason in a story and picture bigger than "Sweet Rosie O'Grady."

THE COLLEGE HERO
Adapted from a dramatic story by Willard Mack, author of "Tiger Rose," "The Noose" and other noted plays.

***FORGOTTEN WOMEN**
By Louella Parsons, well known syndicate writer for the Hearst newspapers.

***SAY IT WITH SABLES**
By Dorothy Howell. A story that will keep audiences on the qui vive with suspense and excitement.

***SAN FRANCISCO**
Featuring Betty Compson in a production that is the last word in a stupendous society underworld spectacle.

BY WHOSE HAND?
A tense drama by Channing Pollock, author of "The Fool," "The Enemy," and other stage successes.

FASHION MADNESS
An up-to-the-minute story with a startling climax.

BRIDGE
Timely in theme and treatment. A nation-wide contest will be run to get a popular title.

GOLF WIDOWS
A strikingly different story of golfers and golfers' wives, by Henry Clayton Cooper.

THE SIREN
Priscilla Dean in a penetrating drama of bewitching fascination.

AFTER THE STORM
A story that opens wide the floodgates of all human emotions.

***THE ADVENTURESS**
By Frances Marion, who wrote the screen versions of "Stella Dallas," "Zander the Great", "The Dark Angel," and other motion picture successes.

MY WIFE'S RELATIONS
A peppy drama of marital complications that clicks to a laugh a minute.

BROADWAY DADDIES
By Grace Atkinson. A dynamic drama of modern maids, modern men, and modern morals.

THE WAY OF THE STRONG
By Octavus Roy Cohen, known the world over for his inimitable stories in the Saturday Evening Post.

THAT CERTAIN THING
An entertaining story about those who have and those who haven't "IT."

***THE OPENING NIGHT**
By Owen Davis, author of "The Nervous Wreck," "Icebound," "The Donovan Affair," and other stage hits.

THE WARNING
Gripping mystery drama by Edgar Rice Burroughs, who needs no introduction to screen audiences.

COME BACK TO AARON
An inter-racial drama replete with humor, romance and throbbing heart interest.

THE TIGRESS
Priscilla Dean in another Alfred Henry Lewis role that fits her like a glove.

A WOMAN'S WAY
Thompson Buchanan's celebrated stage success made into a smashing screen play.

*Columbia De Luxe Productions


JACQUELINE LOGAN


PHYLLIS HAVER


EUGENIE GILBERT


RALPH GRAVES


HERBERT RAWLINSON


DOROTHY PHILLIPS


HELENE CHADWICK


MAX DAVIDSON


GEORGE FAWCETT


VIRGINIA B. FAIRE



Authors!

NEITHER effort nor expense has been spared by Columbia to secure stories and plays by authors who are known to the millions. Among those who contribute their genius to THE PERFECT THIRTY are the following celebrated writers—

NORMAN SPRINGER
RACHEL CROTHERS
ALFRED HENRY LEWIS
LOUIS JOSEPH VANCE
GEORGE BRONSON HOWARD
GERTRUDE ATHERTON
WILLARD MACK
LOUELLA PARSONS
CHANNING POLLOCK
FRANCES MARION
OCTAVUS ROY COHEN
OWEN DAVIS
THOMPSON BUCHANAN

Columbia's Past Record Is a Guarantee of Future Performance

BOX-OFFICE records of the past year testify to the fact that Columbia delivered pictures upon which exhibitors of all ranks could depend for Quality and Profit. The "Big Twenty-Four" were acclaimed internationally as the most consistent program of the year. They were booked by leading circuits and first-run theatres from coast to coast.

Encouraged by increased exhibitor support and confidence, Columbia plans to go further than ever before with THE PERFECT THIRTY, which are to be produced on an elaborate scale with prominent stars and worthwhile casts.

Columbia's pledge to the exhibitor is to continue to make the kind of pictures the public want to see, and that the theatre can play with profit, prestige and satisfaction.

The best production brains in the industry plus an experienced and well seasoned producing organization guarantee that THE PERFECT THIRTY will be a series of attractions worthy of a prominent place on the booking sheets of every theatre.

Columbia Offers 100 Per Cent Showmanship Service to Exhibitors

COLUMBIA PICTURES CORPORATION, in announcing THE PERFECT THIRTY for the Season 1927-1928, earnestly desires to impress on the mind of every exhibitor its ability to make pictures on a par with any producer in the industry. It prides itself on having as complete a production studio and as efficient an executive and sales organization as any company in the business.

During the past year, Columbia has succeeded in establishing a closer contact with exhibitors than ever before, both through its personally owned exchanges and through specially selected franchise holders who are pledged to give exhibitors 100 per cent service in each of their respective territories. Theatre owners are therefore guaranteed not only a high standard of production, but efficient distribution as well.

Columbia Pictures is solely a producing organization. It owns no theatres and is not in direct competition with any theatre owner. It has no interests apart from producing the best pictures it knows how to make, and is amply financed. Thus exhibitors are assured beyond question that THE PERFECT THIRTY for the Season 1927-1928 will be a high class, dependable product, with the utmost in box-office value.

Get in touch with the Columbia Exchange immediately—There's one in every territory



PRINTED IN U

yes sir:— he's your baby!

another FOX PROFIT PICTURE



Cradle Snatchers

Presented by
WILLIAM FOX

with
LOUISE FAZENDA
J. FARRELL MacDONALD
DOROTHY PHILLIPS
SAMMY COHEN
ETHEL WALES

From the stage hit by
RUSSELL MEDCRAFT
and
NORMA MITCHELL
Scenario by
SARAH Y. MASON

HOWARD HAWKS PRODUCTION

A
Riotous Comedy
of Women With
Young Ideas

Coming! THE GREATEST DRAMA OF THE YEAR **7th HEAVEN**

Here's the FOX Answer



to Box Office Success !


SALLY PHIPPS


VICTOR McLAGLEN


DOLORES DEL RIO


BARRY NORTON


MARGARET IVERSON


TED McNAMARA

FOX has the players


BUCK JONES


NANCY NASH


MATT MOORE


MARJORIE BEEBE


SAMMY COHEN


CLAIRE ADAMS


JERRY MADDEN


CHARLES MORTON


RALPH SIPPERLY


ARTHUR HOUSMAN


DOROTHY PHILLIPS


BEN BARD


J.G. BLYSTONE


LUDWIG BERGER


FRANK O'CONNOR


GEORGE E. MARSHALL


BEN STOLOFF


ALBERT RAY

Brains and Beauty in FOX profit pictures

The TALK

"One of 10 best" Los Angeles Eve Herald

"Awe-inspiring a master-piece" Los Angeles Record

"One of 1927's finest" Los Angeles Examiner

"An event in picture chronicles" Los Angeles Daily Times

"Deserves greatest praise A GREAT PICTURE" Los Angeles Express

"Replete with heart interest and thrills" Los Angeles Illustrated Daily News

KUNSKY THEATRES CORPORATION
DETROIT, MICHIGAN

April 16, 1927.

United Artists Corporation,
2310 Cass Avenue,
Detroit, Mich.

Gentlemen:

We want to take this occasion to express our extreme pleasure at the wonderful business that RESURRECTION has been bringing at the Madison Theatre.

In spite of the fact that the second week of the run is Holy Week, the picture has reached the control figure and we are keeping it for a *third week's run.*

Yours very truly,
KUNSKY THEATRES CORPORATION
(Signed) Geo. W. Trendle, Vice-President.

Held over for 3rd week at the Madison, Detroit

of the DAY!



Opens in NEW YORK
MARK STRAND—May 14th

UNITED ARTISTS PICTURE

The Trade Mark That the Public Knows

A film salesman *may* be able to sell you another news reel—

BUT

Will he be able to sell your public?

Why is it that Colgate's toilet preparations, Shredded Wheat, Gillette safety razors, Ivory Soap and a multitude of other commodities continue to increase their sales year after year, in the face of greater and greater competition, in spite of extravagant claims by competitors?

Because the public knows them, knows they are good, knows their quality is backed up by powerful organizations with reputations to sustain, and knows the fallacy of the competing salesmen's argument, "something just as good."

The public knows the Pathe News, wants

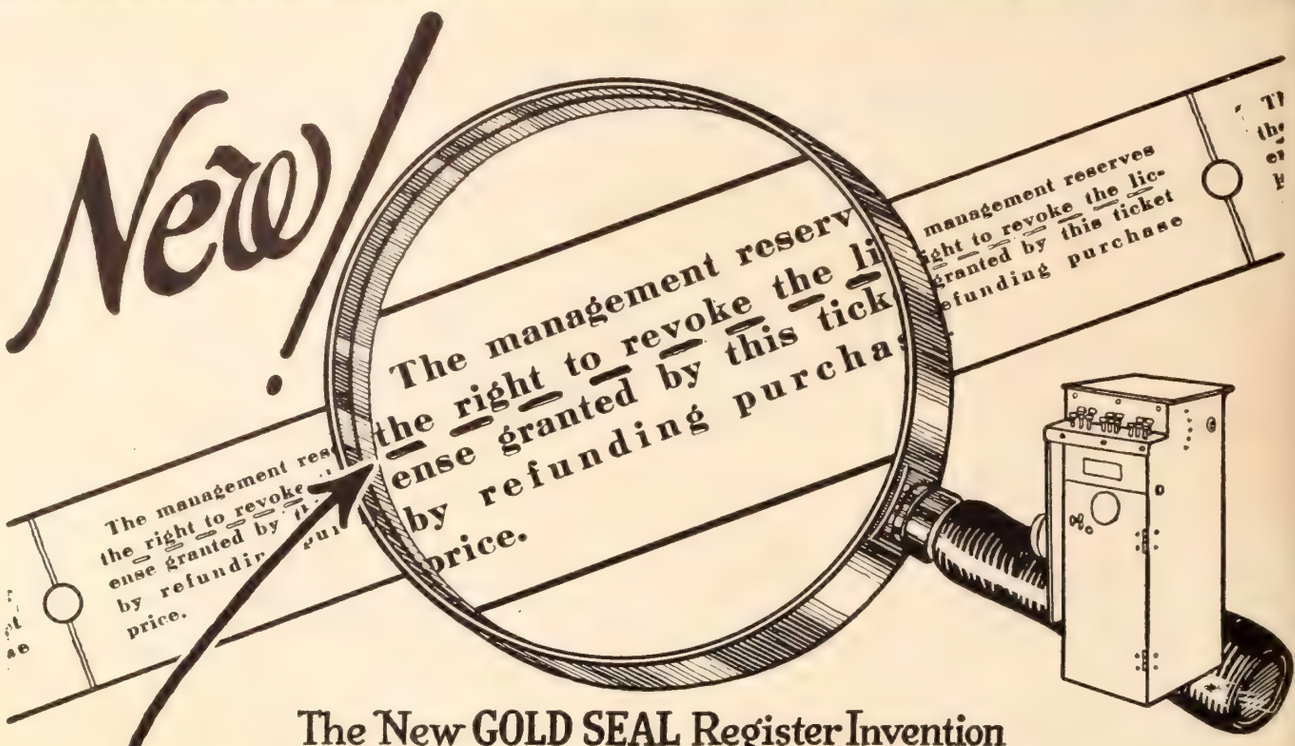
it, *loves* it. We know of a number of instances where an exhibitor has attempted to substitute "something just as good," and has received public protests of a number and vehemence that have amazed him.

The staunchest customers that Pathe News has are the exhibitors who have taken the trouble to find out what the public thinks of the world's first news reel. Pathe News has always been just as good as money and the best brains could make it. It will continue to be the best.

The public will continue to want to see the reel that they know.

It will continue to be the standby of the exhibitor who wants the best.

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.



The New GOLD SEAL Register Invention

Cancellograph

perforates this "Mark of Protection" —a ribbed line of raised dots—on the back of each ticket as it is issued, validating the ticket and insuring that every admission is paid for. Exclusively on the new Model 28 Registers.

Now—for the first time—it is possible to tell definitely that every ticket handed to the doorman has been issued through the register. With the new Model 28 Gold Seal Ticket Register, equipped with the new Model *Cancellograph*, you are completely protected against stolen or counterfeit ticket supplies.

This exclusive, patented Gold Seal *Cancellograph* is obtainable (when specified) only with the new Model 28 Gold Seal Ticket Register, now ready for delivery. Trade-in allowances will be made on old registers, as heretofore.

Write for Cancellograph samples, prices and terms on Model 28.

AUTOMATIC TICKET REGISTER CORPORATION

Manufacturers of GOLD SEAL Registers and "Tickets that Fit"

723 Seventh Ave.

GOLD SEAL — USED WHEREVER AUTOMATIC TICKETS ARE SOLD — AUTOMATIC TICKET SYSTEM — THE MARK OF PERFECTION

Printers of Roll, Folded and Reserved Seat Tickets.

NEW YORK CITY

PATHE *presents*

MONTY BANKS IN HORSE SHOES



An excursion on a Laughter Limited to unlimited laughter!

The best tonic you can get for your box-office, a comedy that bubbles over with fun, originality, stunts, gags and fast action.

Clock the laughs. You'll find they run as many as any feature comedy you ever played.

Pathépicture

TRADE MARK

Speaking of the best westerns-



Dominance comes from quality not mere numbers.

If you are familiar with Pathe's five series of Westerns, you *know* who has the best Westerns. You know also that in the five series there is such diversity in stars, locations, stories and kind as to satisfy any exhibitor demand, no matter how exacting.

That the quality is the best is your first consideration; but that the prices are so amazingly reasonable certainly should be your second.

If you haven't been showing these Pathe Westerns, ask for a screening,—and prices. You'll be surprised!

LEO MALONEY

With Ford Beebe an unbeatable combination. Trade paper reviews, and exhibitor comment on every one of his pictures have been remarkable. We insist, no better Westerns *anywhere* than these. "Don Desperado" a May release.

BUFFALO BILL, JR.

A real "dyed in the wool" Cheyenne cowboy, once a broncho buster and fancy rider with the SellsFloto Wild West Show. Boy, how he can ride! You get in his pictures all the action any heart can crave. Current release "The Ridin' Rowdy." Lester F. Scott Jr., Producer.

BILL CODY

Excels with horse, lariat, whip and gun. No better riding or faster action anywhere. His pictures full of real dare-devil stunts. Current release "The Arizona Whirlwind."

BUDDY ROOSEVELT

A college-bred cowboy who left Harvard to join a Wild West Show as trick rider. In each of his pictures there is not only heart interest drama and fast action, but also a real comedy element. Lester F. Scott, Jr., Producer. Coming release "The Code of the Cow Country."

WALLY WALES

Another real cowboy, hailing from Texas. Looks good either on a horse or in a dress suit. Each of the pictures already released has registered big. Coming release "The Meddlin' Stranger." Lester F. Scott, Jr., Producer.

Pathépicture

TRADE MARK



Melting Millions

with

Allene Ray *and* Walter Miller

DIRECTED BY SPENCER G. BENNET

Mystery, melodrama, excitement, and suspense,—the kind the serial public has shown it wants.

Produced by the same unit that made "The Green Archer" and "Snowed In" and "The House Without a Key" such outstanding successes.

All the class of a big feature, but with the rush and thrill you and your public like.

















Pathéserial

CONFESSIONS OF A WIFE

From the [illegible] Davis.

SATAN AND THE WOMAN

From the [illegible]

YOUR WIFE AND MINE

[illegible] Phyllis [illegible] Helene Wallace MacDonald [illegible] Lorraine

YOU'RE IN THE ARMY NOW

[illegible]

BROADWAY MADNESS

[illegible]

THE SPEED CLASSIC

[illegible]

POWER OF THE PRESS

Newspaper drama by W. H. Saunders, Jr.

A BIT OF HEAVEN

Drama of faith by Roland Kingston

LIFE'S CROSSROADS

[illegible] lette, Mahlon Hamilton and William Conklin.

PAULINE FREDERICK IN THE NEST

From the famous stage success of Paris and New York by Paul Geraldy. Directed by Will Nigh. With cast including Holmes Herbert, Jean Acker, Reginald Sheffield, Ruth Dwyer, Thomas Holding, Wilfred Lucas.

WOMEN WHO DARE

By Langdon McCormick, author of "The Storm."

BACK TO LIBERTY

Exciting thriller by Arthur Hoerl. With George Walsh, Dorothy Hall, Edmund Breese, Gene del Val, De Sasia Moores.

BOWERY ROSE

Drama of poignant appeal, humor, pathos.

THE STRONGER WILL

The story of a Master. With George Walsh, Gladys Frasin and splendid cast.

THE DREAM MELODY

Musical tale by Leonore Gray.

MAKING THE VARSITY

Campus life in its must alluring aspect. By Eugene Spencer.

MANHATTAN KNIGHTS

New York and its Knights of Chivalry. By Arthur Hoerl.

INSPIRATION

A tale of artist life; the story of a portrait painter's great inspiration.

Excellent PICTURES SEASON 1927-28

By WILLIAM A. JOHNSTON

Editor, Motion Picture News

By Wire from Hollywood

Another contender for national rating among Independent programs is EXCELENT PICTURES CORPORATION.

The exhibitor should give these pictures his thoughtful consideration; first, because he wants as open a production market as is possible and, secondly, because with the big companies straining at specials the independent producers concentrate more upon the standard type of feature.

Their studio resources have paralleled the general advance here and the big list of free lance players here makes available, although at high salary costs, the desired number of box-office names.

Excellent PICTURES CORPORATION

SAMUEL ZIERLER *pres* LOUIS BAUM *vice pres*

729 SEVENTH AVE. NEW YORK

In 1927-28, 18 pictures; in 1928-29, 24 pictures; in 1929-30, 30 pictures.

Perpetuate Your Business by Applying Now for the Excellent Franchise

A TIP TO



Large Ph at top ai flooded showing ville, Mis 20 feet o





Upper small photograph is Benoit, Miss., from air. This is center of flood area entirely under 30 feet of water.

The oval shows view over Stop's Landing —Jackson, Miss., where main break in levee occurred resulting in complete flooding of more than 200 square miles.



Lower small photograph shows the levee at Greenville—the only refuge of population affording temporary relief and saving town from utter disaster.

Not Just

NEWSREEL PRODUCERS!

See International Newsreel's Amazing and Exclusive Aerial Survey of the Appalling

MISSISSIPPI FLOOD

(Issue No. 35) and Learn How a Great News Event Should Be Covered.

Ask The Exhibitor!!

Any One of that Vast Army Showing

INTERNATIONAL NEWSREEL

Two Issues
Each Week

Released by
UNIVERSAL

"Starting Out"—but already THERE!

WHY Imitators Success

(No. 522—Straight from the Shoulder Talk by Carl La

WHEN ANYTHING GENUINELY NEW AND REVOLUTIONary is done with outstanding success in the moving picture business, attempts are made to imitate it.

THE MOST REVOLUTIONARY AND THE MOST SUCCESSful innovation introduced during the past decade is the Universal Complete Service Contract.

IT KNOCKED THE PROPS FROM UNDER THE OLD METHods of selling and it saved the business existence of innumerable exhibitors.

NATURALLY, ATTEMPTS WERE MADE TO IMITATE IT. But without success.

WHY?

WELL, UNIVERSAL COMPLETE SERVICE IS MORE THAN A mere phrase or a form of contract. It is even more than my own personal desire to provide an intelligent means of booking small theatres. If it were nothing more than that, any company producing short subjects and features could imitate it tomorrow.

BUT BACK OF UNIVERSAL COMPLETE SERVICE IS THE fact that Universal is the only company equipped with the variety of product that makes Complete Service possible—and a willingness to use that variety in a genuinely helpful way.

CAN'T Imitate fully

nmle, President of the Universal Pictures Corporation)

WHAT OTHER COMPANY COULD HAVE SOLD YOU THE equivalent of Universal Complete Service a year ago—if willing—and what company could have offered you the variety and selection of product that you need? Go down the list and you'll not find one to check! Go further. Combine the product of any other feature company and any single short product company — and still you haven't the variety you get under Universal Complete Service!

THIS IS NOT ACCIDENT. IT IS PLANNED. UNIVERSAL always has made pictures for all of you. Not for highbrow critics alone. Not for smaller theatres alone. But for all!

YOU NEED SPECIALS. YOU NEED CLASS FEATURES. YOU need Westerns. You need short westerns, too. You need varied comedies. You need news reels. And whether you need all of these, or part of these, Universal has them!

THE YEARS TO COME WILL BRING A LOT OF IMITATIONS of Universal Complete Service. But they are starting to school about twenty-one years too late!

THERE IS NOTHING "JUST AS GOOD" AS UNIVERSAL Complete Service. It is the most revolutionary move of years, and the more you analyze it the more you will realize it.

ARCTIC NU-AIR COMPLETELY CONTROLLED VENTILATION

U. S. Government Repeats!

Army Motion Picture Service Purchases Ten More

ARCTIC NU-AIR VENTILATING COOLING SYSTEMS

NO more convincing evidence of Arctic Nu-Air supremacy in the field of theater cooling and ventilating can be submitted than its list of "circuit repeaters." Here is business that can only be transacted on a PAST PERFORMANCE basis.

The history of the U. S. Army Motion Picture Service purchases of Arctic Nu-Air Systems is typical of the repeat orders we are receiving from the biggest circuit owners of the country. The first War Department Theater was equipped last May. By September eleven more systems had been installed. Ten more have already been ordered this year.

There is more of this indisputable evidence that we will gladly submit if you will send the coupon.

ARCTIC NU-AIR CORP.
512-514 So. 4th St., Minneapolis, U.S.A.

BRANCH OFFICES
Chicago New York San Francisco
Dallas Atlanta Kansas City
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22
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Fort Eustis (2 systems)	Virginia
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Up to April 1st the following theaters had been ordered equipped from the 10 systems purchased this year.

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THE NOTORIOUS LADY

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ONLY FIRST NATIONAL CAN DELIVER THIS SPRING-SUMMER



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Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays President


Whoops!
-what a
CLEAN-UP
youre in
for with-
JOHN McCO
GEORGE
CHARLIE
LOS
THE A
Directed b
Produced by I
First National Pictures


NICK presents
SIDNEY
MURRAY
T AT
RONT
DEL LORD
ANK GRIFFIN
don't be silly!
FIRST NATIONAL
has the
BIG Comedy Team
the War Comedy
WOW!



Opens
April 30th

N.Y. CAPITOL grabs

CONSTANCE TALMADGE

in Venus of Venice

with ANTONIO MORENO

SCREEN STORY BY · · · · WALLACE SMITH

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First National Pictures

Member of Motion Picture Producers and Distributors of America Inc.~Will H. Hays President

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Motion Picture News

Volume XXXV NEW YORK CITY, MAY 6, 1927 No. 18

An Editor in Hollywood

Fifth of Series of Articles on the Production Centre

By William A. Johnston

¶ Great changes have been wrought at United Artists studios.
¶ In "The Gaucho," his new picture, Fairbanks has a strong spiritual note coupled with rattling adventure stuff.
¶ Grauman's Chinese Theatre is great. Atmospheric to the nth degree, with features absolutely unique among photoplay houses.
¶ Frank Newman has a showman's job on his hands with the Metropolitan, the Million Dollar and the Rialto, and he is making them pay.
¶ The Carthay Circle is one of the wonders of the theatre world.
¶ Mack Sennett goes his calm way, saying nothing, but ready to set his competitors a stiff pace in comedy production.
¶ Stern Brothers also ready for year's race for supremacy in short subject field.

Hollywood, April 19.

GREAT changes have been wrought at the United Artists studios. A few years ago the sets of "The Thief of Bagdad" dominated this entire lot; the shining silver mosque could be seen from a far distance in fact.

Today there's an orderly mass of great yellow concrete buildings, paved streets, rows of offices, etc.

The new street of charming bungalows now houses Mary Pickford, Norma and Constance Talmadge, Gloria Swanson, Corinne Griffith and John Barrymore. The latter has had a cage built on one side of his abode as a home for his pet monkey.

The monkey, says Mr. Barrymore, is a utility as well as a pet; he can grin at the studio visitors and do quite as well as his master.

Another story about Mr. Barrymore, in passing: he came back from Catalina Island the other day with a weird story involving undersea life, with forests of kelp, etc., and crabs and jelly fish as actors. This, he unfolded enthusiastically and proffered it to Joseph M. Schenck for production.

Mr. Schenck was not impressed.

"If I had the money," countered Barrymore, "I'd do it myself."

"I know you would," said Mr. Schenck. "That's why you haven't the money."

* * * *

GREAT changes, as I say, have happened on this lot, physical changes; but the personalities of Mary Pickford and Douglas Fairbanks dominate as ever.

I went out there with Edwin Schallert, of the Los Angeles *Times,* who, by the way, is rated head-and-shoulders above the rest here as reviewer and writer of things photoplay; and I note that Schallert devotes his entire article in the *Times* to these two, who have done so much for motion pictures.

Douglas Fairbanks is the same vital force, with the same boyish joy of living; and Mary Pickford the same thoughtful counsellor and charming woman.

Fairbanks served Russian tea, chatted about his trip to Europe, talked to his business associates, gave advice to his son, Doug Jr., made some interesting observations about Charlie Chaplin, introduced us to the Duncan sisters, who are filming "Topsy and Eva," talked rapidly about pictures, how much still remained to be done, gave us an exhibition along with an Argentine cowboy of his new skill with the Boleadoras (the Argentine lariat) and wound up a vivid afternoon with a rat-

William A. Johnston's Survey

tling game, in his gymnasium, of "Doug," a combination of tennis and badminton.

All of which was, as ever, typically,—Fairbanks.

* * * *

IN "The Gaucho," his new picture, he believes he has the best story of his picture career.

And this unfolds the fact that the Fairbanks trips abroad are working trips. England gave him his inspiration for "Robin Hood" and Spain for "Don Q." On his last trip he brought back with him a profound impression of Lourdes, the famous shrine in Southern France, and the miracles wrought there.

So there will be strong spiritual note in "The Gaucho," a theme in fact; similar in plan to the lesson in "The Thief of Bagdad"—that happiness is earned.

He has not one but two woman parts of exceptional strength, so much so that Gloria Swanson and Lillian Gish have expressed much interest in them. He wants Dolores del Rio for the worldly woman part—and will have her if certain kinks in her contract with Edwin Carewe can be ironed out; for the spiritual woman part he has a "find," the name to be announced later on.

"The Gaucho" will be the title. He believes it better than the English term "The Cowboy" and that he can coin the new word both as to pronunciation and meaning with a preliminary and educational campaign of advertising to the trade and to the public.

The picture of course will be a rattling adventure one a la Fairbanks. The spiritual side he formerly had in mind for a picture in itself. It was Mary Pickford's idea to combine the two and it is also her belief that Doug should have heroines of stronger character and bolder relief.

It is to be hoped that Dolores del Rio can take part in the picture. But Edwin Carewe has cast her in "Ramona" and is already at work on his locations and Doug wants to start shooting about June 1st.

This young woman, by the way, will be in the starlight this year in "Resurrection," "Carmen" and "The Trail of '98"—all notable and contemporaneous pictures.

* * * *

"RESURRECTION" opened here this week at the Criterion and, by all signs, is in for a run. Del Rio does her best work here—a remarkable and finished performance. Rod La Rocque is excellent; the only criticism, and that is not vital with the average audience, is his make-up in the latter part of the picture—that it is too old for a lapse of seven years. "Resurrection" has a strong appeal to women and it is a most creditable contribution to pictures.

Manager Ralph Allen puts on a high-class and popular show at the Criterion; courtesy, snap, atmosphere, all are there in fine harmony. Jan Rubyne, his Little Symphony Orchestra, his specialties, all are delightful attractions.

"Mr. Wu" had its world premiere at the Forum on the same evening on which "Resurrection" opened. The picture did not get as much attention from the critics. But it is also in for a run. Lon Chaney seems about the surest-fire box office these days.

* * * *

I HAVE seen the Chinese Theatre here, and it is great!

Day after day I have walked by the boarded-up and locked-up front of Grauman's new dream theatre in Hollywood Boulevard and felt an intense desire to look inside. Other passersby evidently felt the same way about it; great curiosity prevails. Over the high boards you can see enough of the bronze pagoda towers and the tops of date palms to please but only intrigue.

Evidently Sid is afraid that someone will steal his atmosphere—and I don't blame him.

Here is an atmospheric theatre.

I judge that Mr. Grauman has been reading so much about John Eberson's atmospheric theatres in the East and South Atlantic that he said:

"The West Coast is the West Coast—always a leader in picture theatres. And the Pacific Coast knows atmosphere as is atmosphere.

"So we'll just give you a taste of Oriental art and splendor!"

of the Production Situation

At any rate, the passes were finally produced and the keys came forth and guided by watchmen, I went into and through a sanctuary of modern picture theatre beauty.

I would suggest that it's worth the trip here from New York just to see the Chinese Theatre.

It is exquisite. That's the one word; and it is a test indeed to apply it to a large theatre.

* * * *

SIGHTSEEING trips through theatres are generally boresome, so I'll try only to give some quick impressions.

A spacious court with large vari-colored tiles—neutral tints of yellow, green, red; date palms, bamboo trees, fountains, pools with goldfish, and a pagoda style box office so charming that it will be a pleasure—artistically at least—to deposit money there.

The foyer has four great columns of lacquer red, a silver ceiling shaded a cool blue by the play of lights, a Chinese screen of descriptive scenes in gray and black arising from floor to foyer dome.

The seats, of gray velour with ornamental leather backs and the sides cast in a special design with gold and black coloring, are restricted to the orchestra floor. There is a false balcony, the front of which is faced with shallow alcoves, containing magnificent lanterns. The stage is exceptionally large; the curtain heavily embroidered against a pale blue background; on either side a quaintly charming box; a great center chandelier with colored lights shaded by silk.

This is a piece of theatre art; only an artist could give an adequate description. As a film man, I can only remark, as Abe Warner did when he emerged from the opening night of the Roxy, "This is certainly an advance over the nickelodeon."

* * * *

GRAUMAN'S Egyptian Theatre is but a block away, so Hollywood will have in its midst two long-run houses when the Chinese Theatre opens on May 11th with "The King of Kings." Then, but another short distance down the boulevard, Warner Brothers are building a big one. There are those who say that Hollywood Boulevard is destined to be one of the most interesting streets in the world. Certainly, the theatre patronage here is remarkable. I have been to all four of the new legitimate theatres and, with the exception of El Capitan, found them packed. "Alias the Deacon" is in for a run of twenty weeks.

* * * *

FRANK NEWMAN came up from his busy job of running the Metropolitan, the Million Dollar and the Rialto theatres in downtown Los Angeles to have lunch—and a most interesting one.

What with the investment in the Metropolitan and the long-run houses here drawing away the big pictures, he has a showman's job on his hands. But he is making his theatres pay, even with a heavy added overhead since he took charge. If New York headquarters approve a new schedule he outlined to me they will, I believe, do better still.

It is worthy of remark that eighteen years ago, in Saint Jo, Frank Newman was giving a good orchestra with his picture bill and at ten cents admission. He still believes in the drawing power of this true and tried entertainment combination. Eddie Peabody, a local favorite, is just now an added attraction at the Metropolitan, backed by heavy advertising. When "We're in the Navy Now" had its recent long run at the Million Dollar his presentation set cost twenty-five dollars and less than eight hundred more for a chorus of twenty-four male voices.

Which latter I cheerfully submit, for cost comparisons, to the metropolitan theatres of the East.

* * * *

THE Carthay Circle is one of the wonders of today's theatre world—a neighborhood house, and distinctly so, with high admissions and picture runs as long as six months. It isn't as far out, however, as I had been led to believe. Looking down at night from Beverly Hills—upon the magic panorama of the Los Angeles plain, you observe that its lighted dome is well in the midst of many dwellings.

The Week in Review

Comment on Passing Affairs

WILLIAM LE BARON, who was appointed as vice-president of F.B.O. in charge of production was announced last week, has put in a busy time since then, getting acquainted with things, seeing past F.B.O. product, reading the scripts of pictures in production or about to start, studying the story line-up for the year, preparing to go to the Coast, and a thousand and one details. He stopped long enough, the other day, however, to tell us something of what he hopes to do in this hustling organization.

We discovered, first of all, that Mr. Le Baron has known Joseph P. Kennedy, the president of F.B.O., for upwards of ten years, so the move is a natural one. Kennedy is constantly on the alert for means of further improving F.B.O.'s output to keep pace with the times—and what more logical than to bring Le Baron, Edwin C. King's former teammate at the Paramount Long Island studios, to the Coast to share with him the responsibility of making F.B.O. pictures? The combination has already proved itself a strong and ideal one—therefore it involved no experiment to bring it back together.

Le Baron stresses the fact that his going to the Coast will not affect King's position. "There are two big jobs in running a studio," he says, "that of physical operation of the plant, and the other, which is the creative side. Mr. King will have charge of the first, I will have the other. Our authority will be equal, each in his own field. It will be great to be teamed up with him again, and I hope we will be able to do some gratifying things.

"I am not going out with the intention of a 'shake-up' or a complete reorganization. There are no doubt a great many capable, competent people at the F.B.O. studios, and there would be no object in changing everything about to make a show of authority. My job will be to study ways and means of making F.B.O. pictures better—and that does not necessarily mean spending a lot more money. It is a matter of planning—of story construction—of thought and ingenuity, rather than dollars and cents. I have seen many pictures which could have been made much better, using the same actors, the same sets, the same general resources—in other words, at about the same cost—had they been approached a bit differently. That will be my job at F.B.O., and I am looking forward with enthusiasm to getting started on it."

* * *

STAGE and screen used to be considered mortal enemies, but that idea goes into the discard with the opening of "Spread Eagle," a new Broadway play that shapes up like a hit. There's a picture theatre scene, in which the actual audience at the play becomes the audience in an imaginary movie house, and not so imaginary either, because a screen is lowered in the most approved fashion, and Pathe News flashes on. Scenes of "The War with Mexico," which is the motivation of the play, are shown, and then two of the characters are carried by screen action down to the border. When the final spoken act starts, there they are, just as if they had stepped from the films into real life.

It's a clever idea and has the effect of giving the whole play a novel twist. The more so, as the distinct news weekly idea fitted perfectly into the play. There have been productions before which were part spoken play and part picture, but this is the first time, so far as we know, that the news weekly has become part of the actual dramatic action on the stage.

* * *

THOSE interested in the Chinese film trade would do well to obtain a copy of "The Chinese Motion Picture Market," compiled by Clarence J. North, chief of the Motion Picture Section of the Specialties Division, U. S. Department of Commerce. This 42-page booklet, obtainable for a few cents from the department, covers the field with amazing comprehensiveness, taking up the history of motion pictures in China, position of American films, Chinese tastes, domestic production, the synopsis of a typical Chinese photoplay, distribution in the various areas, theatres in the cities, special laws, tariff, taxes, piracy, industrial films, advertising, educational pictures, fan magazines, and a complete table of producers, distributors and theatres.

* * *

SAM KATZ, president of Publix and a director of Paramount, spoke recently before the students of the Harvard Graduate School of Business Administration on the business fundamentals of theatre operation. He traced the development and rise of the picture theatre, touching upon selection of site, problems of financing, architecture and policy. He exhibited various forms used in this work, and went into details of operation, personnel, training, service, accounting, ventilation and refrigeration. Most important, however, were the things he had to say about ideals and community spirit in circuit operation:

"More and more is the motion picture theatre becoming essentially a community institution, in the very best sense that the term implies. Every far-seeing person, whether engaged in the business or merely a patron, recognizes that a properly conducted theatre is as important to a community as a school or church, for wholesome recreation and entertainment are among the essentials of modern community life.

"Order, system, cleanliness, comfort and comparative luxury in appointments—these are the outward manifestations of good management. But back of all these lies what we who have the best interests of the motion picture theatre at heart are striving for—that intangible something which means institutional character. The theatre that possesses this attribute, we

find, is the only one that will continue to draw steady patronage week after week, month after month, and year after year.

"It is the idealism that is put into theatre operation that ensures against failure when the veneer of novelty, which may attract for a time, wears off. This idealism is the thing that changes a business into an institution.

"While the formation of country-wide theatre chains or circuits has been dictated primarily by economic necessity, it has been the very best thing imaginable for the development of the theatre as a community institution. Standardization of entertainment for all sizes of towns and all types of audiences is impossible. But standardization of operation, through the development and interchange of ideas of real service and the inculcation of ideals of management, is not only possible but practical. In fact, this seems to me the most important and most truly worthwhile angle of chain or circuit operation."

THE value of the Schuefftan method of trick photography by means of mirrors, the American rights to which are held by Universal, should be definitely established by "Metropolis," recently on view at the Rialto in New York. This makes possible a multiplicity of effects obtainable in no other way.

We are in receipt of a letter from the Aktiengesellschaft fuer Spiegeltechnik, the German company controlling these patents, listing the scenes in "Metropolis" done in this way, including: the workmen's city below ground; the stadion; the yoshiwara, outside and inside; the Moloch machine; the engine house; the interior of the church; the bridge with motor cars; the tower of Babel; the house of Rotwang; and the street scenes.

Editorial—Hollywood	1651-55
The Week in Review	1654-55
Pictures and People	1656-58
General News	1659-71
Classified Ads	1672
Exhibitors Service Bureau	1673-74
Studio Briefs	1675
Short Subject Reviews	1676
Feature Reviews	1677-84
Regional News	1685-93
Accessory	1694-97
Release Chart	1698-1700

Hollywood

By William A. Johnston

(Continued from page 1653)

Pictures and music dominate the excellent entertainment, under the able collaboration of Manager Fred Miller and Musical Director Carli Elinor.

* * * *

MOST everywhere you go out here, in Studioland, someone on the set and always some outstanding hit, is pointed out as a recent or past graduate of the Mack Sennett studios. One gets the impression that most feature stars got their start and training with this master of comedies.

In the meantime Mack Sennett goes his own calm and uncommunicative way. I don't know of any producer who is more deeply and more completely out of the studio life here than this same person. Neither he nor his studio change one bit. So far I have only peeped through the gates; he himself is always in a story conference. So probably he is fixing to show these new short feature programs a stiff pace in comedy production.

* * * *

STERN BROTHERS, in the brand new and compact studio, are also ready for the year's competition among seven national distributors.

They have this imposing list of the kings of the comic sections: George MacManus, Pop Momand, Rube Goldberg, R. F. Outcault and Ring Lardner.

And these famous series: "Let George Do It," "Keeping Up with the Joneses," "The Newlyweds and Their Baby," "Buster Brown," "Mike and Ike" and "You Know Me, Al."

Here's a wealth of ready-made advertising with the public.

Production, too, is greatly facilitated by this policy of pictures in series.

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PICTURES AND PEOPLE



Hal Roach's latest comedy find, Jess Devorska, a Russian-Jewish type who will appear in a forthcoming series of Roach comedies based on Jewish life here.



Jeanne Morgan, a New England girl, picked by F.B.O. to groom for future stardom if she lives up to present promise, who has gone to the Coast to begin her career



Preparations are now being made at the Metro-Goldwyn-Mayer studios for the next Lillian Gish starring vehicle, an adaptation of the stage play, "The Enemy."

The Perfect Man

GEORGE O'BRIEN, according to Dr. E. A. Skaletar, California physician, is the "perfect man," both physically and mentally. The physician was called upon to examine O'Brien prior to the three grueling fights in "Is Zat So?" after which he made this statement, saying he was amazed to find an actor in such magnificent condition. Physical condition is paramount with the Fox star. He neither drinks nor smokes, eats carefully, keeps regular hours and takes plenty of varied exercise. His chest is 44 and his collar 16½, but his waistline varies between 28 and 30. He is six feet tall and weighs 180 pounds.

Honesty Commended

BERT ADLER'S recent article in THE NEWS concerning a recognition of the truth about Europe by the American industry won hearty commendation from *Kinematograph Weekly,* the British trade journal, which said:

"Better in touch with trade opinion over here than most Americans, he bluntly tells the New York trade some of the reasons for the British viewpoint, and we hope that his outspokenness will bear fruit. He reminds them of sharp practice on the part of producing and exhibiting interests against the small exhibitor; of the method which uses the big firm's output as a club to drive the exhibitor into an unwanted partnership; of the scant courtesy accorded to the visiting producer when he tries to sell his picture in New York; of the ill-chosen representatives that America sends abroad."



Dorothy Devore, former comedy star who has been appearing in features, and who has been signed to appear in a two-reel comedy series bearing her own name to be made at the Educational Studios for release next season by Educational.



Jack Mulhall, who is appearing in "The Poor Nut," which Jess Smith is producing for First National release, snapped in a nutty pose appropriate to the title



Ramon Novarro has had many splendid roles in his film career, but perhaps none better than that he is now playing in Metro-Goldwyn-Mayer's "Old Heidelberg."



It's a dog's life when you have to be at the studio at 6 A.M. Here is Rin-Tin-Tin, mess kit and all, reporting at Warner Bros. for work in "Tracked by the Police"



Staff of First National's Chicago Exchange attends trade showing of "Convoy" and "McFadden's Flats," at the Eighth Street Theatre; Left to right: Jack Howland, R. C. White, Jack Schwartz, R. E. Bradford, Ross Herman, District Manager Roy C. Seery, T. R. Gilliam, Carl Lesserman, and George Taif.

Oh, to Be in China. . . .

ALL the above scenes were taken with Devry . . . impossible to use regular camera." This explanation, appended to James Seeback's title and dispatching sheet on 1,400 feet of film of the Chinese revolution, caused considerable speculation among the editors and cameramen of Fox News when it was received a few weeks ago. All-revealing was a story in the Shanghai *Times*, a copy of which was received in the office of Fox News this week. It read, in part:

"Surrounded by a mob of angry Cantonese sympathizers at Yu Yuen Road and the Shanghai-Hangchow Railway, three American photographers were robbed, pelted with stones, beaten with bamboo poles and rescued from certain death by a Cantonese officer and a number of Cantonese soldiers on Tuesday afternoon.

"The photographers were Messrs. G. T. Rucker of the Pathe Film Company; James Seeback, representing the Fox Film Company, and T. E. Grant, of the London *Daily Mirror*.

"The Cantonese officer demanded that the mob return Mr. Rucker's belongings and, after a delay, the camera, minus the lens, was returnred. Mr. Seeback lost a camera valued at $1,500."

Lyric by Herbert Crooker

SOON, throughout the length and breadth of America, phonographs, radios, mechanical pianos and dance orchestras will be pouring forth the melodious strains of "All Aboard (for a Camel Ride)," music by John Milton Hagen and lyric by Herbert Crooker. Dedicated to Johnny Hines, star of "All Aboard," the cover bears a smiling picture of Johnny in costume for the film. Mr. H. Crooker, incidentally, when not turning out song lyrics, is publicity representative for Mr. J. Hines.

Titles in the Ash Can

TWO assistant directors, four stage hands and half a dozen extras joined hands this week for nearly a day in pursuing an ash wagon over New York City. The cause of this strange behavior was a set of titles written by James Ashmore Creelman for his newly complete Robert T. Kane production for First National, "High Hat." He had written them in manuscript form and left them laying on his desk. The first title was: "I'm Through with This," so the janitor gathered them up and threw them out. When this was discovered, next morning, Harold Godso gathered up the aforementioned crew and started in search of City Disposal Wagon No. 582. Late in the afternoon it was overtaken, and the titles found. Not the first set of titles to be thrown in the ash can, but probably the first to be rescued from that fate.

Mechanics Make Merry

LAST Saturday evening the motion picture studio mechanics of the New York local held forth at the Hotel Astor on Broadway and the way in which they handled the annual get-together left nothing to be desired in the matter of entertainment, dance music or the midnight viands served at just the right time, if you know what we mean. One of the best aggregations of stage talent seen in some time performed for the edification of the guests on the floor of the grand ballroom. The artists, secured through the courtesy of the B. F. Keith booking office, comprised the "Little Devils" of the Bunny Weldon Revue, now playing at Everglades, a popular New York night club; Monroe and Bailey, Jack Unger's Revue, George Stamper and many others. The "Little Devils" proved the outstanding hit of the evening.

Following the entertainment the grand march was staged with Ben Lyon and Gilda Gray heading the procession which, at its climax, was photographed. Many high officials of the various theatrical unions were present, as well as leading social lights. Seen in the audience were Mr. Gompers, Jr., William S. Canavan and R. H. Hammer. Heading the committee on arrangements were Mr. Scoppa, Charles O'Laughlin and John Doran. The affair was well attended and there was no lack of good fun.

Foreign Legionnaires Here

FOUR of the group of foreign representatives of Paramount have arrived in New York in the last few days to attend the annual spring sales convention of the company, May 2nd to 5th, and to confer with E. E. Shauer, general manager of the company's foreign department, regarding future distribution plans in their respective territories.

They are John W. Hicks, Jr., of Sydney, Australia, managing director of the Australasian organization, accompanied by Mrs. Hicks and their young son; John L. Day, Jr., of Rio de Janeiro, Brazil, general manager of the Paramount South American organizations; R. A. Loomis, of Guatemala City, branch manager for Guatemala, and Harry Novak, of Cristobal, Canal Zone, branch manager for Panama.

Woods Morrison, Author

JAMES MORRISON, actor, has blossomed out as Woods Morrison, author, with the publication by G. P. Putnam's Sons of "Road End." A member of the Vitagraph stock company when that firm was in its heyday, Morrison has enjoyed a wide following as an actor, and we hope that "Road End" will be instrumental in starting him off toward equal popularity as a fictionist. We have not yet had time to read the entire book, but a perusal of the first few chapters augurs well for its merits. It is written in a lively, flowing style that carries the reader along breezily and catches the interest from the start. Its hero is out of a job in New York, with a dollar in his pocket. He decides to spend that on a taxi ride, his taxi crashes into another, and thus meets THE girl and her ogre-like aunt. They leave a newspaper behind them, and he finds a marked want ad for a chauffeur at Road End on Long Island. He accepts Fate's hint, pawns his suitcase, and goes to Road End, where he gets the job. Mystery starts piling up, with Persian cats, bootleggers, chorus girls, detectives and what not thrown in for good measure. We don't know the outcome yet ourselves, so you'll have to buy the book to find out. It sounds like great movie material for a star such as, for instance, Ben Lyon.

Costly Fan Mail

HARRY LANGDON, according to the ever truthful press agent, has discovered a new and effective, if somewhat expensive, way of building fan mail. Two youngsters in the slums of New York's East Side wrote Langdon some time ago saying that they wanted to see "Long Pants" when it came to the Strand, but that family financial circumstances made it impossible. Langdon sent each of them a small check and a letter telling them to see it as his guests. Within three weeks thereafter he received more than a thousand letters from East Side New York youngsters offering to see "Long Pants" at the Strand—at his expense.

Lya de Putti Entertains

SEVERAL members of the trade, fans and daily press were the guests of Lya de Putti at luncheon last Thursday, a few hours prior to her departure for the Coast. She had only arrived on Sunday, but a wired offer from Universal of the chief role in "Midnight Rose" sent her back to the Coast post-haste. The same thing happened when she was in New York before; she arrived for a vacation, and a couple of days later De Mille signed her by wire for a part and the vacation was terminated.

She takes her frustrated vacation efforts philosophically, however. She likes Hollywood immensely, but not when she is idle between pictures, so she prefers to take the long train ride for even a few days in New York rather than remain inactive.

Miss De Putti feels that she has suffered badly from miscasting here; that the American public liked her in "Variety" but has not in her pictures here, because she has been given "vamp" roles of a wholly unsympathetic character. She will have no more of them, she declares, and hopes that "Midnight Rose" will bring her something more in keeping with what she wants. We hope so, too, for we should like to see the vibrant, vivid figure that we saw in "Variety" once more.

W. Pathe Club to Hold Two

C. SMITH, president of the Pathe Club, announces two meetings of this social organization for the month of April. On April 21st, at 1600 Broadway, the organization will hold its regular monthly meeting and dance with music by the Pathe Club Orchestra. On April 30th the Home Office Pathe Club will entertain, as its guests, the Philadelphia Club. The Quaker City men's and women's organization bowling teams will play return matches with the home office "roosters." In addition to dancing on this occasion, there will also be a special entertainment program.

Walsh's Twice-Done "Carmen"

RAOUL WALSH has been getting a particular "kick" out of producing "Carmen" for Fox Films—the more so because it is the second time he has directed it, and for the same company. Years ago, when Walsh first gave up the greasepaint for the megaphone, he made "Carmen" with Theda Bara in the title role. Walsh was called into the office of William Fox on a Saturday and told he was to film "Carmen." Over the week-end the scenario was written, the cast selected, locations found and costumes rented. Monday found the company at work and two and one-half weeks later the completed picture was being previewed by Fox executives.

But witness the new version. Six months were spent in preparation alone. The story was written and rewritten. Special agents were sent to Spain to collect costumes. Three weeks—more than it took to film the first version—were taken up in casting the principal roles. Location trips included Juarez and Mexico City, and all told, the time consumed in making the second production was fifteen times that of the first.

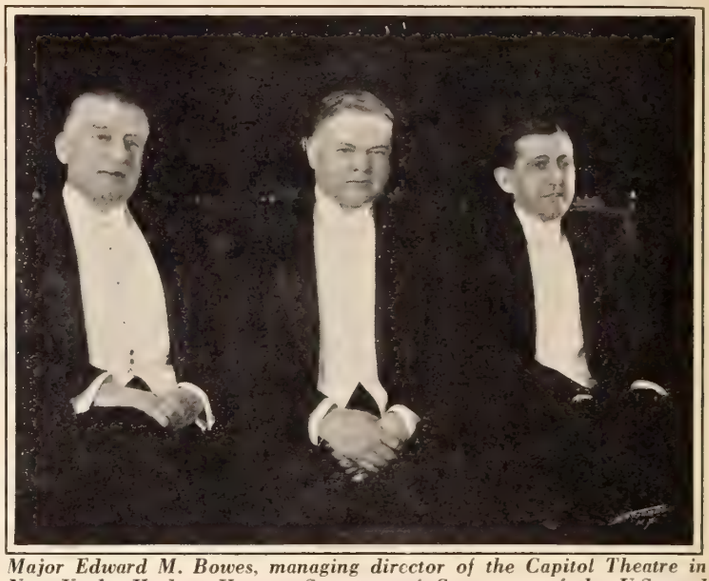
*"The King of Kings"

TWO asterisks were awarded this week by the National Board of Review. The first deservedly went to Cecil B. De Mille for bringing to the screen the story of Christ in "The King of Kings"; the second went to Pathe Review, issue No. 21.

W Brings Bride Back from Abroad

HEN Pierre Collings, Paramount scenarist, left Hollywood last spring to go to New York and write a script or two there he did not anticipate returning with a bride. But he did, just the same, last week.

Collings met his fate under most unromantic circumstances while he was in Paris personally photographing some exterior scenes for "The Popular Sin." He had arranged to stop sidewalk traffic for one "shot" of the entrance to Alfred Savoir's home, and was cranking his camera, when a strange young lady walked into the scene and spoiled it.



Major Edward M. Bowes, managing dirccor of the Capitol Theatre in New York; Herbert Hoover, Secretary of Commerce of the U.S., and Will H. Hays, president of the M.P.P.D.A., photographed together at the annual A.M.P.A. dinner recently.

The writer, or acting cameraman, admits that he "bawled her out" very heartily, and when she walked away without replying he thought the incident closed. However, as he leaned over the rail of the *Olympic* on his way home, weeks later, he saw the tender from Cherbourg deliver the same young lady on board the steamer. And lo! she was most attractive.

To make the story short, Collings' apologies were accepted by Miss Natalie Harris, special European correspondent of the "Boston Traveler," and they became good friends on the homeward voyage. That was in October, and on December 23 Miss Harris changed her name to Collings.

Watch Big Boy!

BIG BOY, the serious imp in Educational-Juvenile comedies, whom we freely, frankly and unshamedly confess is our favorite movie actor, is crashing in among the big timers. The other day we ran into a number of his pictures in obscure Central European newspapers, and this last week the *Buffalo Courier Express* used his picture on Page One, no less, in connection with a special children's party.

W Goldbeck, Ingram Scenarist, Returns

ILLIS GOLDBECK, who wrote the scenario for Rex Ingram's picturization of Robert Hichens' novel, "The Garden of Allah," for Metro-Goldwyn, has returned to the United States after several months spent in southern France and Africa, and will go out to Hollywood after taking a short vacation in the East. He reports excellent progress by the Ingram Company, now making "The Garden of Allah" on location in northern Africa.

Color Unit Returning

HAL HALL, directing "Call of the Sea," a picture in technicolor of Colorart with Hope Hampton in the principal feminine role, writes from Bermuda to say that the company would leave there on Tuesday. Gorgeous outdoor shots have been obtained, he says, and he expresses high hopes of coming back with the most beautiful color subject yet made.

Edna Murphy to Wed

THE latest engagement to be announced in the film colony is that of Edna Murphy, leading lady to Monte Blue in Warner's "The Black Diamond Express," to Mervyn Le Roy, who has been assigned to direct Colleen Moore in her next picture.

Negri Sails on Vacation

POLA NEGRI arrived in New York City on Monday morning and on Tuesday night sailed on the *Aquitania* for a European vacation. She will be gone for several weeks.

Industry Mobilizes To Aid Flood Sufferers in South

Hays, Richards and Woodhull Issue Appeals—Exchanges to Co-operate in Benefit Performances at Theatres

THE industry got busy this week in active relief measures to aid the sufferers in the Mississippi basin, where the floods are the worst in history. A large number of theatres have been put out of commission, but what the total is has not yet been determined. Exchanges in St. Louis, Little Rock, Memphis and New Orleans find the ordinary routine of business demoralized.

An urgent appeal was issued by E. V. Richards, Jr., of the Saenger Amusement Co., New Orleans, who declared in a telegram to MOTION PICTURE NEWS:

"I am sure our entire industry would respond if they were here and could realize serious need and increasing suffering in Mississippi Valley."

Mr. Richards announced that benefit performances were being arranged immediately in all the towns of the Saenger Circuit and all Publix houses in the South. Entire gross receipts will be given to the Red Cross. Admission prices will be advanced for these performances. In the six day towns performances will be given on Sunday and in the seven day towns, midnight performances. Extensive advertising will be used.

Immediate action by all picture theatres was urged in a statement issued by Will H. Hays, who added that theatres controlled by distributor members of the Hays organization have enlisted in the cause.

A proclamation was issued by R. F. Woodhull, president of the Motion Picture Theatre Owners of America, appealing to exhibitors to act without delay.

Telegrams were sent out from the headquarters of the Film Boards of Trade, following a meeting of general sales managers of national distributors in New York.

These wires went to the presidents of all film boards of trade in the United States and Canada, and authorized co-operation with exhibitors by contributing pictures in specific instances where theatres give benefit performances under the auspices of the Red Cross or other relief organizations provided all receipts are given to flood relief funds.

It was recommended that exhibitor arbitrators be asked to act upon committees with members of the local film boards.

Statement by Hays

The statement issued by Mr. Hays follows:

"We have suggested to motion picture theatres throughout the United States and Canada that they aid the American Red Cross promptly in gathering funds to aid the sufferers in this terrible emergency," said Mr. Hays. "At a meeting of the directors of our association today the assistance of the motion picture producers and distributors was pledged for this relief work and their hundreds of theatres were enlisted in the cause. Special performances are to be given in many theatres.

"The news reels are carrying to every motion picture theatre patron in the country an appeal for funds for the Red Cross and through actual scenes of the disaster are bringing vividly to the public the urgent need for relief."

Mr. Hays gave out the following telegram received from Homer V. Guy, owner of the Apollo Theatre in Dayton, O., a city that knows what flood suffering can mean:

"Have turned over entire theatre to Dayton Automobile Club Thursday night for benefit of flood sufferers. Mayor of city, city manager, chief of police, congressmen, directors of automobile clubs, will act as ticket sellers, doormen and ushers. Getting up special display in front of theatre using old boats of Dayton's 1913 flood as an appeal and object lesson."

Messages were sent by Mr. Hays to Herbert Hoover, Henry M. Baker, director of disaster relief of the American Red Cross, and to the governors of the afflicted States as follows:

"In behalf of the motion picture producers and distributors of America we express deepest sympathy for the flood sufferers. Our news weeklies are carrying appeals to the public to subscribe to Red Cross at nearest Red Cross chapter. Can you suggest any other effective means for the motion picture industry to be of service in this emergency?"

George E. Scott of the central committee of the Red Cross replied:

"We deeply appreciate quick and generous co-operation by motion picture industry and motion picture theatres throughout United States with Red Cross disaster relief fund campaign. In accordance your request only additional suggestion we have would be possibly special collection in all motion picture theatres or special benefit performances behalf fund by motion picture theatres. This procedure now being done in many cities. Wish to assure you, however, greatest possible co-operation by motion picture industry is continued use in connection news weeklies flood pictures adequate Red Cross captions and appeal to public to subscribe to Red Cross at nearest Red Cross chapter."

In Los Angeles the entire local industry mobilized for a special benefit performance at the Metropolitan Theatre, April 29th, to raise funds to be turned over to the Red Cross.

The performance was organized as the result of a suggestion wired by Harold B. Franklin from New York. Full co-operation was given by Fred Beetson of the Association of Motion Picture Producers.

Woodhull Urges Speed

In his proclamation to exhibitors, President Woodhull of the M.P.T.O.A. said:

"We therefore desire to call the attention of all motion picture theatre owners to this deplorable situation now confronting many thousands of men, women and children in all of the cities and towns affected by this flood, and earnestly urge every theatre owner to do everything possible to help raise funds to alleviate this acute distress and help their afflicted fellow citizens to restore normal conditions in their home centers.

ACT QUICKLY

FROM E. V. Richards at New Orleans comes an urgent appeal for the whole industry to act immediately in aid of the flood sufferers. He puts the crisis in these words:

"I am sure our entire industry would respond if they were here and could realize the serious need and increasing suffering in the Mississippi Valley."

Commendable measures have been taken and plans are under way to meet the situation. These are described in detail in this issue.

We add our voice to the appeals already made and we feel sure the whole industry will again demonstrate in emphatic fashion that it is always in the forefront in relieving suffering by contributing its services and its dollars.

Here is a great need. Let each one of us do his part and do it now.

—William A. Johnston

Big Damages to Industry in Flood Area

"To this end we suggest that every possible action be taken by all theatre owners to achieve immediate results. The need is pressing and must be met at once. Let all State and regional organization offices act on this matter without delay and individual theatre owners take it upon themselves to introduce co-operation with these offices and others, to push such plans into practice at once as will create funds for the flood sufferers.

"We suggest one or two ways to effect immediate results. One is to give a portion of a specified day's receipts. Another is to use the world war plan of four-minute speakers to take up collections in the audience.

"Time is the most essential element. If your organization has not had the time to act officially in this matter and appoint a custodian of these flood funds, then take the money to the mayor or some other executive official of your community and have him forward it with all possible speed to the flood sufferers.

"The big thing in this movement is SPEED. Act at once. Collect all the money you possibly can. Remember that, 'A friend in need is a friend indeed' and act with all possible haste."

Many Theatres Hit

Theatres in scores of towns in the Mississippi basin have been put out of business or damaged by the unprecedented floods. The story is told in a graphic series of dispatches to MOTION PICTURE NEWS. They follow:

Memphis, Tenn.—C. W. McKean, president of the Little Rock-Memphis Film Board of Trade, declares that all exchanges are being severely crippled by the flood conditions. With the breaking of several main levees, the condition has reached an acute stage with thousands homeless in the inundated area. Arkansas is completely cut off from service, but the western portion of Tennessee and the northern part of Mississippi can still be reached.

Manager John Franconi of the F.B.O. exchange states that service in his branch is more than 50 per cent curtailed as the pictures now in the hands of Arkansas exhibitors cannot be shipped to Tennessee exhibitors having bookings on the same films.

In some of the flood-bound cities of Arkansas theatres are running the same pictures over and over, exchanging them with other theatres that can be reached by improvised transportation. One picture has played twelve theatres in the partly inundated town of Newport, and if relief does not come soon it will probably make the rounds again.

The entire region is demoralized and manpower to fight the situation has been commandeered for miles. The Red Cross is pushing relief and rehabilitation, but the disaster has reached such alarming proportions that the forces are unequal to cope with it.

New Orleans—The past week was one of the worst ever experienced by New Orleans theatres. Torrential rains fell steadily for almost twenty-four hours, few theatregoers ventured out and the result was a big falling off in attendance. The rains flooded the business section and residential section of the city.

The New Saenger $2,500,000 theatre and Loew's State suffered thousands of dollars of damage due to the high water, which flooded the basements of these playhouses. Both organs at these places were badly damaged. Both suspended performances on Saturday, one of the biggest days of the week for the downtown theatres.

St. Louis—"Surrounded by water. No parcel post open. First-class mail by skiff."

This laconic message received by a St. Louis exchange from E. J. Ballinger of Hunter, Ark., tersely tells the story of death and ruin that is sweeping through the lower Mississippi Valley—the worst flood in the history of the North American Continent.

Exchanges in St. Louis, Memphis and Little Rock that are serving the stricken towns in eastern Missouri, southern Illinois, Kentucky, Tennessee, Arkansas, Louisiana and Mississippi have had their business demoralized, and that it will be absolutely impossible to make up the losses this season is a situation that national distributors must face.

Coupled with the national coal strike, which now has southern Illinois in its throes, the St. Louis film center is facing the worst situation in its history.

Parcel post service into and out of St. Louis is shot to pieces and exchanges have been forced to adopt the policy of no show until the last is returned. And with the parcel post suspended in many sections that will force suspension of many houses that have survived the high waters.

The towns put out of business in Arkansas and Mississippi run into the hundreds, but not all of them have shows. Clarendon, Marked Tree, Judsonia, Cotton Plant, Des Arc and Hunter were among the more important Arkansas theatre towns completely put out of business.

Atlanta, Ga. (By Anna Aiken Patterson)—The flood situation in Arkansas and Mississippi along the river and in the delta area is the worst in history, according to latest reports. Many theatres in that section are completely out of commission and others, on higher ground, are being used to house refugees. This is particularly true of the Strand, Universal house, at Jonesboro, Ark.

E. V. Richards, of New Orleans, general manager of the Saenger Theatres, operating houses in Louisiana, Mississippi and Arkansas, several days ago estimated his company's losses from flood already had passed a quarter of a million dollars. The amusement business in the affected area is demoralized and it is believed will not be able to recover entirely for several years to come.

Exchanges in New Orleans, Memphis and other cities are unable to get prints in or out of certain sections. In towns not directly affected by floods but cut off from proper transportation facilities, the same film is being played over and over, from one house to another.

St. Louis (By Harry Weiss, president St. Louis Film Board of Trade)—Every effort is being made by the St. Louis exchanges to maintain an uninterrupted film delivery service in the flooded area in southern Illinois and Missouri. Some of the towns and theatres are under water to the extent of 12 feet. Towns of this latter class include New Madrid, Mo., at which the Mississippi River, ordinarily one mile wide, is 25 miles wide at the present time. Perryville, Mo., due to high water, is cut off from parcel post, express and mail deliveries. Altenburg, Mo., and Cape Girardeen are the same.

The towns affected at the present time on which we can get no reports as to whether the theatres are running or not are listed below. Where we have reports that the theatres are not running, it is so noted:

Hannibal, Mo.; Louisiana, Mo.; Clarksville, Mo. (not running theatre on account of high water); Crystal City, Mo.; St. Genevieve, Mo.; Altenburg, Mo.; Perryville, Mo.; Cape Girardeau, Mo. (water rising; theatre will keep on running until forced to stop); Alton, Ill. (water standing in dressing rooms to the depth of 12 inches; will suspend operations when water gets into auditorium); Wood River, Ill. (will suspend operations if water continues to rise—within one foot of street level at present writing); Chester, Ill. (will suspend operations if water rises another foot).

The theatres at Thebes and McClure are closed and under water.

This does not take in the towns that are inland and which local creeks and rivers and back-water from the Mississippi have affected.

For the first time in the history of the moving picture business in St. Louis, films are being shipped by Mississippi River boats. The Eagle Packet Company is delivering film with no trouble. The docks in many towns are under water but the boats get as close to a landing place as possible.

Emergency truck service has been put into service by the Film Board of Trade to get shows to exhibitors where the mails, express companies and railroads have ceased operations.

From available information at hand, the crest of the high waters will not be reached in this district until pretty nearly the end of the month. The Mississippi River is rising slowly and the dikes along the river already weakened from the strain of the high water in the last two weeks are apt to give way momentarily.

Rosenthal Gets Columbia's Product for St. Louis

Negotiations for the continuation of his Columbia franchise in the St. Louis territory were consummated this week, when Barney Rosenthal signed a contract with Joe Brandt, President of Columbia Pictures, for the distribution of Columbia's 1927-28 product in his territory.

Mr. Rosenthal also signed a contract for the 1927-28 series of "Screen Snapshots," Columbia's "fan magazine of the screen."

Percentage for Lloyd Pictures

Important Statement by W. R. Fraser Also Declares Comedian Does Not Wish to Saddle Exhibitor With Unreasonable Admission Price

IN an important statement of policy made this week, William R. Fraser, general manager of the Harold Lloyd Corporation, declared that his company had come to the conclusion that the percentage plan is the only equitable arrangement for producer and exhibitor.

Mr. Fraser, on behalf of Harold Lloyd, also stated that his company felt its best interests, as well as the best interests of the exhibitor, would be served by an admission price that will enable the greatest possible number of persons to see his pictures.

The Fraser statement follows:

"The problems and interests of the motion picture producer and exhibitor have become so closely related these days that the industry is at the stage where the much mooted question of percentage is again a highlight of consideration in its affairs. Countless arguments have been advanced for and against percentage, but after an exhaustive investigation of the entire situation, the Harold Lloyd Corporation has come to the conclusion that in the instance of a product of the high-class nature consistently produced by Harold Lloyd, the only equitable arrangement for both producer and exhibitor, is one calling for a sharing arrangement based on a percentage of individual box office receipts taken in each theatre.

"For several years we have devoted most of our time to this problem of the industry, and we have concluded that there is no little foundation upon which can be built any schedule of flat rentals that will adequately protect at the same time the exhibitor's and the producer's interests. Box office values of any picture or series of pictures vary so extensively that no proper estimate can be arrived at on a flat rental basis, even in the instance of standard attractions, such as Harold Lloyd releases. General conditions beyond the control of the producer or the exhibitor frequently make estimates grossly inaccurate.

"Because of the ever-increasing cost of production, an independent producer such as the Harold Lloyd Corporation is confronted constantly by the problem of obtaining fair returns at the box offices of America's motion picture theatres for the product they make. Prosperity for the exhibitor and success for the producer in the last analysis comes only from expanded box office returns. The first step in obtaining maximum box office returns is, of course, the making of pictures that merit and receive the fullest approval and patronage of the public. This act alone has the tendency to assure maximum national box office returns. "Star value," common to so many picture attractions, is nothing more than an accumulation of public satisfaction accorded to the past offerings of the leading player of the picture in question.

"The making of excellent pictures in only the first step toward adequate box office returns. There is no question but that next in importance to the merit of the attraction offered, returns are most vitally influenced by the method of presenting the



William R. Fraser, general manager of the Harold Lloyd Corp.

picture to the public. The successful handling of this phase of the problem rests largely on how well a picture is exploited and advertised, as well as staged. By the general nature of the picture business at this time, exploitation and advertising of pictures, in addition to their suitable presentation, is very largely an exhibitor's problem. It is true that certain pictures in recent years have been exploited and advertised by producers direct to the public to such an extent that box office records have been established, even on "specials" of ordinary quality. No way has as yet been devised, however, to apply this procedure to anything other than an occasional big special that can be sold to the public on a road-show scale of admission prices, and as far as the Harold Lloyd Corporation is concerned it is not interested in this type of production or exploitation. It is primarily interested in making pictures that the regularly established motion picture theatre can play and profit by.

"Since the release of "Grandma's Boy," the first feature-length subject starring Harold Lloyd, he has offered direct to the standard motion picture theatres nine feature-length subjects designed to fulfill every requirement of supreme audience satisfaction. Harold Lloyd has taken the gamble out of motion picture values in every case where the exhibitor has gotten behind his offerings with proper exploitation and presentation, so that he might obtain the fullest measure of box office returns. In the records of Harold Lloyd production he has still to make a single picture that did not come up to the standard of the highest class of comedy. Under his method of production it is virtually impossible for him to produce a picture under standard, for, regardless of money involved, Lloyd demands a good picture. Nothing else matters with Harold. His primary interest is production. He has turned over completely the selling of his pictures to his business organization, for the problem of making consistently funny pictures demands that his interest in that direction be undivided.

"The task of building his pictures up to a standard of perfection is performed within the limits of human ingenuity. No expense is spared and no sacrifice too great for the star himself, or his organization, to insure the first requirement of large national box office returns and the production of high class pictures. This requirement having been built into every Lloyd attraction, it is only logical that the second claim on box office satisfaction and success, that of proper advertising exploitation and presentation, must legitimately be expected of the exhibitor.

"Maximum box office results forthcoming from the building of an excellent picture, preceded by a number of other excellent pictures from the same star, and which have been properly exploited, advertised and staged by the exhibitor, should naturally be enjoyed by those who create these big returns. Hence it is inevitable that the only proper measure of returns to producer and exhibitor is found in a sharing arrangement based on a percentage of individual box office receipts. We must repeat that there is little foundation upon which can be built any schedule of flat rentals that will adequately protect the exhibitor's interest and the producer's welfare. It is the conditions beyond the control of the producer and exhibitor which make rental estimates so grossly inaccurate. On a percentage basis we are sharing the gamble on local conditions with the exhibitor and profit only to the extent to which we are entitled through the drawing power of our product, and through the exploitation effort we logically feel the exhibitor should place behind our attractions.

"When a producer has delivered the maximum in quality and when the exhibitor has taken full advantage of this performance by proper exploitation, advertising and presentation, a percentage engagement permits each to profit by their creative energy, whereas an inaccurate flat rental arrangement leaves both parties at the mercy of every outside influence and prevents a proper compensation for outstanding performance. It is only through the application of correct principles of percentage distribution that the Lloyd Corporation has received national returns that make it possible for them to continue building a superlative quality of productions year after year, in spite of tremendous increases in production costs.

"In this same connection there naturally arises the question of increased admission prices. This is a matter which the Harold Lloyd Corporation feels can be worked out to the best advantage of all concerned through the mutual co-operation of exhibi-

M. P. T. O. of Buffalo Disapproves New Film Board of Trade Zoning Plan

THE tentative zoning plan submitted by the Film Board of Trade, Buffalo, New York, to the Motion Picture Theatre Owners of the Buffalo Zone, has not met with the approval of the latter. Proclaiming that the matter of buying and selling pictures should remain a matter of free trading between distributor and exhibitor, the committee of fifteen exhibitors, representing Buffalo, Rochester, Niagara Falls, Batavia, Syracuse, reached the conclusion that if the zoning plan were put into effect along the lines suggested by the Film Board of Trade, it would prove to be a restraint upon trade and for that reason, the committee said, the exhibitors' organization could not become a party to it.

The committee of fifteen was appointed to meet on April 8 and went into detail on the zoning proposition as submitted. The committee reported back to the exhibitor unit at a special meeting held on April 15.

Publix-Sparks Circuit Deal Near Close

Affiliation of Above Named and Publix-Saenger Near Consummation, Is Report from Atlanta

CONSUMMATION of negotiations which have been pending for more than two months between E. J. Sparks Enterprises, Public-Saenger Corporation and Publix Theatres looking toward an affiliation of those three circuits, is seen near in advices this week from Atlanta. It is understood that the deal includes all holdings of the Sparks Circuit in Florida and certain Publix theatres falling into the same classification as the Sparks houses which have been acting in competition.

Mr. Sparks' holdings in Florida include the Riverside and the Empress theatres in Jacksonville; the Alcazar in St. Petersburg; the Cameo in Lakeland; Garden Court, Ft. Lauderdale; and a new 1000-seat house now under construction in West Palm Beach.

The only serious competition Publix has had to combat in Florida was offered by the Sparks Enterprises and the Universal chain of theatres. With Sparks affiliated rather than competing, and with Publix-Saenger in the deal, the Publix chain will gain a strong lead, and it is probable that further expansion and development will result in that state.

Along with the report that the Sparks-Saenger-Publix deal is virtually consummated comes word that several changes will be made in the Publix staff line-up. First, J. J. Fitzgibbons, now Publix district manager for Florida, is to be transferred to New York about June 1st, where he will become director of theatres for the southeastern district; Frank Dowler, now district manager for Tennessee, will succeed Fitzgibbons in Jacksonville.

The Tennessee territory is to be divided three ways, according to reports. Chattanooga will be added to the Georgia and Alabama districts, headed by Montgomery S. Hill; Knoxville and Johnson City will go to the North and South Carolina district, while Memphis will be handled directly out of the New York office of Publix.

The battle for small town holdings between the Saxe and Fischer circuits continues. The Saxe chain is adding the Princess Theatre at Elkhorn and the Majestic at Lake Geneva, Wisconsin, both formerly owned by Dan Kelliher. Fischer circuit recently acquired theatres at Whitewater, Burlington and Delevan. Both circuits are now busy lining up additional towns as fields for expansion.

A theatre to cost $300,000 will be erected on Parker Avenue, Collingsdale, Pa., to be operated by the Stanley Company of America in co-operation with Marcus Benn. The building will be on a plot 110 by 219 feet and the auditorium will have a seating capacity of 1,500. Above the auditorium there will be offices and apartments. Plans are being prepared by the Hoffman-Henon Company.

A $750,000 theatre at Adams and Jefferson Streets, Muncie, Ind., is planned by George S. Challis, owner of the Wysor Grand Theatre.

Lesser's Theatre Chain Absorbs Dalton in L. A.

THE Dalton Theatre in Los Angeles was this week taken over by Principal Theatres, the recently organized company of which Sol Lesser is the head. The name of the house will be changed to the Arcade. The theatre is said to involve an annual rental of $52,000. The Arcade firm organized with a capital of $1,000,000 and is coupled with a $1,500,000 realty firm.

There are at present nine other theatres in the Lesser group and the company plans to build a combination of 100 theatres.

Percentage for Lloyd Films Declares Fraser

(*Continued from preceding page*)

tor and distributor. There is no desire on the part of the Lloyd Corporation to saddle on an exhibitor an admission price for Lloyd pictures which it is not reasonable and possible for his patrons to meet. While the Lloyd corporation feels that in entertainment value its attractions are the equal of any road-show offerings on the market, its chief aim—and it is the principal interest of Mr. Lloyd—is that everyone in the community should have an opportunity to see the Lloyd comedies, and should not have their desires barred because of an admission price that is too high for them to meet. Consequently the Lloyd Corporation feels that its best interests, as well as the best interests of the exhibitor, will be served by an admission price that will enable the greatest possible number of persons to see his pictures.

"Harold Lloyd pictures are made for an appeal to the general masses of theatregoers. He is as popular with the day laborer as with the bank president and, as far as the Lloyd corporation is concerned, the exhibitor's interest in protecting his patronage is the same as ours. Harold Lloyd pictures have not been made for road-show purposes. As far as entertainment values go they are, but Harold Lloyd always has demanded that his pictures be played in standard motion picture theatres. He builds his pictures not to appeal to any one class of patronage. They have been successful in the lowest class communities as they are in the most exclusive residential sections in the larger cities. This general appeal requires that they be exhibited at a schedule of admission prices that will not bar the patronage of any class or group. Lloyd pictures should be played by the exhibitors of America at admission prices in line with those their public is accustomed to pay for attractions of a similar standard. The class of patronage appealed to in any district, general conditions in the territory from which the exhibitor draws his business, precedent of admission prices and many other conditions should be the guiding factors in establishing admission prices for Lloyd attractions.

"Commensurate box office returns are the life blood of the motion picture business. Quality production, intensive exploitation and advertising, high-class presentation and FAIR admission prices supply the industry with the returns so vitally necessary for the continuation of its progress."

Aid from Minneapolis Film Men Suggested

The Northwest M. P. T. O. has suggested that contributions of everyone in the film industry in Minneapolis for the municipal organ be combined and presented together as coming from the city's film industry. The organ for the nearly completed auditorium is being presented to the city by the citizens of Minneapolis. A committee of prominent citizens has been appointed to help raise a fund of $100,000. W. A. Steffes, president of the M. P. T. O., and Theo. Hays, general manager of F & R, have been named on the committee.

Probable Change in Dates for Kans.-Mo. Unit Meet

Although the tentative dates of May 16 and 17 have been set for the semi-annual convention of the M.P.T.O. Kansas-Missouri, it is probable that the dates will be changed to the latter part of May or the early part of June, according to R. R. Biechele, president of the Association, due to several conflicting arrangements.

Topeka, Kan., is favored as the place of the convention, although Wichita, Kan., is in the running. It was at Topeka three years ago that the Missouri and Kansas organizations were merged into the body. Although President Biechele has not announced his candidacy yet, he is conceded to be a strong favorite for re-election. Producer-owned theatres, chain circuits, various phases of the uniform contract and new product of the year will be the chief topics of discussion. A banquet is planned, while an effort will be made to obtain several widely known speakers.

No Decision by Canadian Parliament on Copyright

The first session of the 16th Canadian Parliament at Ottawa was prorogued without a decision being reached as to the bill introduced by L. J. Ladner of Vancouver, B. C., to amend the Canadian Copyright Act and as a result Canadian exhibitors and others can rest easily for another year at least. The bill provided for the collection of royalties on all copyrighted music played in theatres, by orchestras, military bands, fall fairs, etc. The Canadian Performing Rights Society wanted to charge a flat royalty fee each year on a seat basis, for which a license would be issued to a theatre to play any music desired. But, for the third year in succession, proposed amendments to the Canadian Copyright Act which would have permitted this have died a natural death in the Canadian House of Commons.

New 1,500-Seat Theatre for Minneapolis

Minneapolis is to have a new suburban theatre, seating 1,500, equipped not only for motion pictures but also for talking pictures, vaudeville, and regular theatrical productions. The theatre will be in Richfield, the newest addition to Minneapolis, at Nicollet Avenue and Fifty-fourth street. It will be the first in Richfield and has been made possible by the repeal of a village ordinance which provided a $100 a day license fee for all sorts of theatrical and amusement projects.

The new building is being constructed for Joseph W. Cohen on property which he has owned for some time at a cost of $125,000. The entire structure will be 143 by 129 feet. Construction will probably start early this summer.

Iowa Exhibitors Evade Sunday Blue Laws

Garner, Iowa, is to have Sunday shows by a unique plan. F. S. Livermore, owner of the Lyric Theatre, abides by the Blue Laws, but he has leased the theatre on Sundays to Richard Waller and Charles Strom. Mr. Livermore operates the theatre the rest of the week.

"Is Zat So?" Makes Hit at Preview in Glendale, Cal., News Staff Man Reports

BY WILLIAM McCORMACK

West Coast Representative, Motion Picture News

HOLLYWOOD, April 26. Chalk up a decided hit for Fox in Alfred E. Green's production of "Is Zat So?" The picture was tried out at the Alexander Theatre in Glendale tonight and caught the audience like a storm. It packs story interest, together with laughs, from start to finish. It's a real comedy.

Edmund Lowe and George O'Brien, as manager and fighter, are a riot. The cast is fine throughout. Douglas Fairbanks, Jr., gives a splendid performance, one that should mean a turning point in his career. Al Green has made a production that should go over in any theatre.

Warner Brothers Halve Sales Territory

Divide Country Into Eastern and Western Divisions; Claude Ezelle in Charge of West, Arthur Abeles of East

THE Warner Brothers' sales organization will in the future be divided into an Eastern and a Western territory. This latest move in the Warner sales ranks was made public by General Manager of Distribution Sam E. Morris, who opened the company's annual convention, Friday, April 29th, atop the roof of the Hotel Pennsylvania in New York, where fifty members of the Warner selling force, comprising division and branch managers from all over the country, are assembled for the meeting, which will last for three days, terminating the evening of Sunday, May 1st. The division of the country into two territories was decided upon in the interests of increased sales efficiency. In charge of the East will be Arthur Abeles, while the West will be under the supervision of Claude Ezelle. Both men have given long and efficient service with the Warners and they will make their headquarters at the home office of the company. Mr. Abeles has been division manager for the New York territory and Mr. Ezelle has had a similar post in Dallas.



Claude Ezelle, Western, and Arthur Abeles, Eastern territory manager for Warner Bros.

During the convention important announcements concerning the distribution and production policies of Warner Brothers will be made. Practially all of the company's executives are attending the meeting, with the exception of Jack Warner, in charge of production, who was unable to leave the studio on the Coast at the present time. Before the convention comes to an end the assembly will be addressed by H. M. Warner. Other department heads will also speak. On Sunday the product and policies for the 1927-28 season will be set before the gathering.

One of the features of entertainment which has been arranged for the out-of-towners will be the appearance of George Jessel, who is under contract with Warner Brothers, at the convention. He will speak before the luncheon session on Friday and will be seen by the entire group of salesmen, who will attend the Century Theatre to see the stage version of "The Jazz Singer."

Mo. Sunday Test Case Attracts Attention

THE fate of Sunday shows in virtually every smaller town in Missouri will be decided at a hearing before the Kansas City Court of Appeals in the near future.

Exhibitors all over the state are focusing their attention on the trial, which will represent the finale in a test case. A case to test the Sunday labor law was tried in the Boone County Circuit Court the other day and the verdict was against the exhibitor, George Bromley, manager of two theatres in Moberly, Mo., who was charged specifically with operating his two theatres on Sunday, January 23. He was fined $50 and costs by Judge David H. Harris.

The case was of state-wide interest in as much as the decision of the Kansas City Court of Appeals will effect virtually all other cities in Missouri in which Sunday motion picture shows are operated, with the exception of Kansas City and St. Louis.

Schenck Lists Seventeen Pictures

United Artists Releases During 1927-28 Season; Five Director Productions and Twelve Star Films

JOSEPH M. SCHENCK, President and Chairman of the Board of Directors of the United Artists Corporation, has announced that his organization will release seventeen pictures in 1927.

Five of the seventeen pictures will be based on original screen stories, seven on stage plays and four on novels and short stories. Five are director-productions; twelve are star-productions.

A list of 1927 United Artists releases, with details supplied by Mr. Schenck follows:

Mary Pickford in an untitled five-and-ten-cent-store-girl production. Director: Sam Taylor. Based on short story by Kathleen Norris, to be published in Collier's Weekly. No leading man has yet been selected. Production begins June 1st, United Artists Studio, Hollywood.

Norma Talmadge in "The Dove." Director: Roland West. Based on Willard Mack's stage play of same name, which ran for a year on Broadway. Story laid in Costa Roja. Leading man: Gilbert Roland. Cast includes Noah Beery and Olga Baklanova of the Moscow Art Theatre. Miss Talmadge's first United Artists Picture. Now in second month of production, United Artists Studio.

Gloria Swanson in "The Battalion of Death." Director: Albert Parker. Based on original story by Lenore Coffee, inspired by incident of famous Russian Women's Battalion of Death. Leading man: John Boles. Miss Swanson's second independent production for United Artists' release. Camera work begins June 1st, United Artists Studio.

Corinne Griffith in "The Garden of Eden." Director: Sidney Franklin. Based on the play of the same name written in German by Rudolph Bernauer and Rudolph Oesterreicher, and adapted to the American stage by Avery Hopwood. Leading man not yet selected. Production to begin June 1st at United Artists Studio, Walter Morosco supervising. Miss Griffith's first independent production for United Artists release.

Charlie Chaplin in "The Circus." Director: Mr. Chaplin. Film based on original story by him. Leading lady: Merna Kennedy. The film is more than two-thirds completed.

Douglas Fairbanks in "The Gaucho." Director: F. Richard Jones. Based on an original story of Argentine life by Elton Thomas. Leading lady unselected. Production will be begun in June, United Artists Studio. Scenario by Mrs. Lotta Woods.

D. W. Griffith returns to United Artists after two years' absence. He is a founder-member, with Miss Pickford, Mr. Chaplin, and Mr. Fairbanks. Mr. Griffith's 1927 picture will be the first production of a group which he calls "Romantic Studies of Humanity."

John Barrymore in "Cellini." Director: Frank Lloyd. Based on incidents in life of Benvenuto Cellini. Leading lady not selected. Scenario by Mme. Fred de Gresac. Mr. Barrymore's second independent production for United Artists' release. Production to start in May at United Artists Studio.

Duncan Sisters in "Topsy and Eva." Director: Del Lord. The screen debut of Vivian and Rosetta Duncan, and in a film version of their own musical comedy stage success. Production now in third month, interiors at United Artists Studio, exteriors at Lake Tahoe, Cal. Nils Asther in the cast.

Buster Keaton in "College." Director: James W. Horne. An original story of a youth's athletic ambitions in college. Mr. Keaton's second United Artists picture. Cast includes Ann Cornwall, Florence Turner, Snitz Edwards. Production now in third month, interiors at Buster Keaton Studio, Hollywood, exteriors California colleges and Balboa, Cal.

Ronald Colman and Vilma Banky, co-featured for the fourth time, appear in "The Magic Flame," Samuel Goldwyn's presentation of the Henry King Production. Based on Rudolf Lothar's stage play, "King Harlequin." Cast includes Constance Howard and Gustav Von Seyffertitz. Now in second month of production, DeMille Studios, Culver City, Cal.

Gilda Gray in "Passionate Island." Miss Gray's first Samuel Goldwyn Production under her new five-year contract. Production begins June 1st, DeMille Studios, Culver City, Cal. Director and leading man not selected.

Morris Gest's first film production, "The Darling of the Gods," personal supervision Mr. Gest. With international cast which Mr. Gest and Mr. Schenck will select in Europe this summer. Based on stage play by David Belasco and John Luther Long. Leading lady and leading man unselected. Production begins in late summer, United Artists Studio in Hollywood and new auxiliary stages in Culver City, Cal.

Fred Niblo's first independent production for United Artists. "Laugh, Clown, Laugh." Based on stage play by David Belasco and Tom Cushing. Production begins in August at United Artists Studio. No member of cast as yet selected. Mr. Niblo will direct.

Herbert Brenon's first independent production for United Artists, "Sorrell and Son." Based on Warwick Deeping's current novel. Next week Mr. Brenon returns from England where he consulted with Mr. Deeping on the scenario. No member of cast selected. Production begins June 1st, United Artists Studio. Mr. Brenon will direct.

Edwin Carewe's Production, "Ramona," with Dolores del Rio starred for the first time. The second Inspiration Pictures—Edwin Carewe release, through United Artists ("Resurrection" first). Based on novel by Helen Hunt Jackson. Leading man not yet selected. Production begins in June at Tec-Art Studio, Hollywood. Mr. Carewe will direct personally.

"Two Arabian Knights," a Caddo Production with William Boyd, Mary Astor and Louis Wolheim, directed by Lewis Milestone. Personally supervised by John W. Considine, Jr. Based on Donald McGibeny's magazine story.

Circuit Merger Rumor Again to Fore

IT is again rumored that the Steiner and Blinderman, and Mayer & Schneider circuits of New York City, comprising forty-odd theatres devoted for the most part to the presentation of motion pictures, are again well on their way toward a merger. It was understood some time ago that there had been efforts made to effect a combination of these interests but negotiations did not materialize at that time. Those in the know now claim that the merger of these two is practically certain to take place within the next week or so.

Hope to Lessen Damaging of Films

THE committee which was appointed by the Minneapolis Film Board of Trade to handle the matter of damaged films has evolved a plan which it is hoped will eliminate to some extent the damaging of films by exhibitors. When a film is returned to the exchange in damaged condition a full report will be made to the secretary of the Film Board, including the name of the exhibitor, extent of damage, and possible cause of damage. When the same exhibitor is found to have been reported several times, he will be notified to take steps to eliminate whatever seems to be the cause of the injury to prints. If this does not prove effective, further and more drastic action may be taken and the exhibitor may find it difficult to obtain service until he can show that there is no longer any likelihood of this damaging the film.

U. A. Inaugurates Cable News Service

AS the result of a decision reached last week by Arthur W. Kelley, vice-president and general manager of foreign distribution for United Artists and Victor M. Shapiro, advertising and publicity director, a world-wide cable service on all major news stories has been inaugurated by the company. News cables are now being sent from United Artists home office in New York City to London, Buenos Aires, Sydney and Tokio, the day before the stories are released for publication in New York and Los Angeles.

Mr. Kelly declared United Artists is now releasing its pictures simultaneously, insofar as it is physically possible, throughout the world; therefore, it was said, publicity on pictures is being handled in similar fashion; hitherto precluded by conflicting sales policies in various countries.

Four Firms File Papers of Incorporation at Albany

Newly incorporated motion picture companies, and companies allied with the business, filing papers with the department of state at Albany, N.Y., during the past week, and engaging in the business in New York State, included the following: Majestic Screen Productions, Inc., $500,000, with J. C. DeBronsville, Samuel M. Fink and Helen Marsak, of New York city; Vocafilm Corporation of New York, capitalization not stated, Stefan K. dePomierski, Philip J. Philbin and James G. Crespo, of New York city; Congress Operating Corporation, capitalization not stated, Freda Freeman, Jennie Kalish, Joseph Russakow, Brooklyn; Fredwalt Amusement Corporation, $10,000, Esther Abend, Dorothy Gerber, Ralph Elmer, Brooklyn.

Midwest Enterprises Modifies Theatre Rumor

A recent article in the Oklahoma City papers to the effect that Midwest Enterprises was building a million dollar theatre on the property they had secured on West First Street, was modified a bit after an interview with this theatre corporation. Midwest did take a 99-year lease on the property at 130 West First Street, but announced that the proposed theatre would not be built immediately and probably not at all on this location, as their other property they are holding as a future location of a new theatre might be considered as more favorable than this when the building was finally decided on. Midwest own the southwest corner of Main and Hudson, and also 100 feet on West Grand Avenue.

Amusement Tax Issue Again Alive in Ohio

The ten per cent amusement tax introduced into the Ohio Legislature, and supposed to be dead, has been revived. The tax, when last heard of, was shelved by the county court committee. Last week it was learned that it has been removed from its obscurity, and has been placed among the live issues to come up when the legislature convenes in May.

Theatre-Hotel to Cost $6,125,000 for K. C.

PLANS for a 6¼ million-dollar theatre and hotel building on South Main Street, Kansas City, Mo., were confirmed this week by Warren C. Gum, builder and designer. The house, which will be 150x228, will seat 5,000. The balcony will seat 1,500 and the main floor 3,500, according to plans. The interior of the theatre will have an outdoor effect representing an Italian rose garden. There will be an orchestra lift by which the orchestra will be lifted up and down. Free parking space and a free check stand for wraps will be another feature. The cooling and ventilating system will cost more than $225,000. The theatre and hotel will be known as The Warren. Several film companies have been negotiating for a lease on the theatre, but no deal has been closed yet, Mr. Gum said. Construction will start in the near future.

Two-Reel Technicolor Series of Historic Events to be Distributed by M-G-M

A FEATURE two-reel series, in technicolor, which will deal with dramatic incidents from history and which will be produced individually and backed by the resources of the Hearst organization, is announced by Metro-Goldwyn-Mayer as an addition to its schedule of short subjects thus far made up of Hal Roach's product and a bi-weekly newsreel.

Each of the subjects in the new series will be a complete drama in itself and will possess human interest values, the background of history being used only as a canvas or background for the entertainment. Material centering around such figures as Betsy Ross, Napoleon and Buffalo Bill will be utilized.

Tri-City F. B. O. Sales Convention in May

Kennedy Will Attend Sessions Held in Atlantic City, Chicago and Los Angeles; Marcus Presides

THE annual sales convention of Film Booking Offices this year will be held in three cities, opening May 1st at Atlantic City, May 5th in Chicago, and May 15th in Los Angeles. Details of the company's production program for the new season will be presented to the field forces by Joseph P. Kennedy, president of F.B.O., and Joseph I. Schnitzer, vice-president, who will attend all three meetings, which will be presided over by Lee Marcus, general sales manager.

Other home office representatives who will be present at the sessions are E. B. Derr, treasurer, C. E. Sullivan, assistant treasurer, and Hyatt Daab, director of advertising and publicity.

[redacted] New England district manager; Jerome Safron, eastern Pennsylvania and southern New Jersey district manager; P. C. Taylor, general manager for Canada; Harry Wineberg, Albany branch manager; C. L. Peavey, Atlanta branch manager; Harry Dixon, manager of the Buffalo exchange; W. E. Conn, manager at Charlotte; C. B. Ellis, manager at Jacksonvile; T. Jacocks, manager at New Haven; A. H. Schnitzer, manager at Pittsburgh, and F. L. McNamee, manager of the Washington exchange; B. D. Murphy, Toronto manager; S. H. Decker, Montreal manager, and A. L. Gaudet, St. John branch manager.

Among the assistant managers and salesmen who will attend the Atlantic City convention are:

B. S. Bryan, A. R. McRae and A. E. Groom, salesmen at Atlanta; C. F. McGerigle, assistant manager; Frank Shea, C. Verney, W. H. Gardiner, Edward Haley, F. F. Talbot, A. Davis, A. Gutek and V. Hackett, salesmen at Boston; M. Rowley, H. E. Hughes and G. T. Hughes, salesmen at the Buffalo exchange; A. Alexander and C. L. Henry, salesmen at Charlotte; [redacted] ville; Barney Pitkin and Warren E. Clark, salesmen at New Haven; Phil Hodes, assistant manager, and Jack Ellis, Ambrose Dowling, Leo Fox, H. Kram, L. I. Kutinsky, James Holden and Harry Slovik, salesmen at New York; Harry Gittleson, New York exploiteer; E. A. Horne, print service manager, and Max Fader, contract department; J. J. McFadden, assistant manager; J. Schaeffer, S. Rosen, S. Perlsweig, S. Palan, R. C. Wallner and H. W. Tyson, salesmen at Philadelphia; M. M. Schulgold, M. J. Gould, I. I. Frankel and S. S. Neal, salesmen at Pittsburgh; R. J. Folliard, C. Tyson, G. H. Payne, A. A. Jacobson and Edward McAvoy, salesmen at Washington; G. Goldberg and F. C. Pollack, salesmen at Albany; J. J. [redacted] salesman at Montreal.

On May 7th, 8th, 9th and 10th, the Midwest and Central divisons will convene at the New Stevens Hotel, Chicago. Among the managers who will attend the convention are:

Cleve Adams, Midwest sales manager; C. E. Penrod, Central sales manager; J. J. Sampson, Chicago branch manager; H. J. Michalson, Cincinnati branch manager; Lou Geiger, Cleveland branch manager; L. E. Harrington, Dallas branch manager; N. C. Rice, Des Moines branch manager; A. M. Elliott, Detroit branch manager; H. H. Hull, Indianapolis branch manager; Roy Churchill, Kansas City branch manager; J. L. Franconi, Memphis branch manager, S. H. Abrams, Milwaukee branch manager; M. J. Frisch, Minneapolis branch manager; Paul Tessier, New Orleans; Sam Benjamin, Oklahoma; S. W. Fitch, Omaha; Tom McKean, St. Louis, and Roy Zimmerman, Sioux Falls; P. C. Taylor, general manager for Canada, will also attend the Chicago convention, as will A. E. Ralston, Vancouver branch manager; Vernon Dixon, Calgary branch manager, and T. Newcomen, Winnipeg manager.

Among the Midwest division salesmen who will attend the Chicago convention are:

E. W. Johnson, A. Hoffman, W. Brown, S. Gorelick, K. L. Eagon and J. M. Lyon, Chicago; S. H. Nesbitt, C. L. Kendall, L. Rosenfeld, J. G. Wilson and G. Davis, Cincinnati; G. Lefko, F. H. Hathaway, G. G. Gregory, R. M. Lauer and R. Levy, at Cleveland; E. Blumenthal, W. S. Hurst, H. F. Morrisson and W. V. Adwell, at Dallas; F. Lea, R. C. McCulloch and J. P. Shea at Des Moines; R. C. Murphy, H. S. Childs, A. J. Mertz, F. L. Ausman and W. G. Surgess at Detroit; E. W. Penrod, R. L. Brentlinger, A. J. Gelman and S. E. Shane at Indianapolis; Wm. Benjamin, H. Stulz, D. M. Major, L. Kay and J. T. Graham at Kansas City; O. O. Flake and F. R. Dodson at Memphis; A. N. Schmitz and P. McVey at Milwaukee; R. W. Frazee, A. Harris, L. G. Evanson, B. C. Marcus and S. Goldfam at Minneapolis; C. Clark and C. M. Baker at New Orleans; C. A. Gibbs, H. Weinberger, S. E. Gibbs and D. D. Cole at Oklahoma City; F. C. Thortsen, W. Miller, J. H. Olseen and D. L. Donelson at Omaha; M. Thompson and W. J. Foley at Sioux Falls, and L. F. Bent, J. A. Walsh, T. C. Tobin and R. J. Curran at St. Louis.

The Los Angeles meeting will be held at the Ambassador Hotel on May 15th, 16th, 17th and 18th. Among the West Coast managers who will attend are:

M. J. Weisfeldt, western sales manager; S. D. Weisbaum, Denver branch manager; H. C. Cohen, Los Angeles branch manager; W. T. Withers, Portland branch manager; W. E. Matthews, San Francisco manager; A. H. Huot, northwestern district manager of Seattle and Fred Lind, in charge of the exchange at Salt Lake.

The salesmen who will attend the Los Angeles meeting are:

S. N. Feinstein and J. H. Hurschman at Denver; N. P. Jacobs, T. H. Kitching, E. H. Strickland and G. Hoeys at Los Angeles; E. Mishkind and L. V. Lamb at Portland; R. L. Harris and L. Breed at Salt Lake City; J. Erickson, G. R. Seach, D. J. Bolton at San Francisco, and W. E. Bloom, J. Cohn, [redacted]

Gary Cooper Named for Lead in "Beau Sabreur"

Gary Cooper, Paramount's new Western [redacted] has been named for the leading male role in "Beau Sabreur," the P. C. Wren novel which William Wellman will direct.

Educational's New Season Product

Schedule Includes Sixty Two-Reel Comedy Releases and Eighty-Nine Short Subjects; Usual Kinogram Issues

E. W. HAMMONS, president of Educational Pictures, this week announced the line-up of short feature product for release by his organization during the 1927-28 season. It includes seven series of two-reel comedies, a total of sixty releases, and five series of one-reel comedies aggregating eighty-nine productions; one hundred and four issues of the news reel, Kinograms, will also be available. Educational now being the producer of the great majority of pictures released by the company, a great number of those scheduled for release will be produced at the company's studio in Hollywood. Jack White is director in chief at the Educational studios.

Among the two-reel series of comedies will be eight each starring Lupino Lane, Lloyd Hamilton, "Big Boy" and Larry Semon; Dorothy Devore's quota will be six; a like number of Tuxedos and sixteen Mermaid productions are included. The one-reel releases are divided as follows: twenty-six Cameos, twenty-six Felix the Cat Comedies, thirteen outdoor sketches by Robert C. Bruce, twelve Lyman H. Howe Hodge Podge novelties and twelve Curiosities. The Mermaid comedies (Jack White Productions) will feature Clem Beauchamp, Al Thompson, Phil Dunham, George Davis and others supported by the usual number of Beauties; the six two-reel Tuxedo comedies, starring Johnny Arthur, are also listed for release on the new program.

Among the players to be featured in the twenty-six one-reel Cameo comedies are Phil Dunham, Wallace Lupino, George Davis, Anna Styers, "Toy" Gallagher and Muriel Evans. Educational comedies will be directed by four veterans of the comedy field who have worked on this company's releases for some time; they are Norman Tourog who maintains his position as senior director, Charles Lamont, Stephen Roberts and Mark Sandrich. In the past Taurog has directed Lloyd Hamilton and Lupino Lane, Lamont has been guiding "Big Boy" in his featurettes, also handling some of the Lupino Lane comedies. Roberts wielded the megaphone on the Mermaid product and Sandrich has devoted his talents to the Cameo brand of fun films.



E. W. Hammons

The "Felix the Cat" cartoons will be released one every two weeks and, it is said, this series will prove as popular as any cartoon character on the screen because of the publicity through newspapers and the novelties devised for advertising the pen-and-ink cat. The Robert C. Bruce series will number thirteen "Outdoor Sketches" with each reel arranged so that at least two distinct subjects and forms of scenic views will be available in one release, one a straight scenic, and the other a novelty of animal life. Curiosities, the movie side show, produced by Walter Futter, will incorporate an arrangement of from ten to sixteen subjects in each reel with a central theme running throughout; each subject will run about seventy-five feet in length. Mr. Futter has signed Beth Brown to write titles and edit the pictures.

Twelve Lyman H. Howe Hodge Podge releases will show thriving industrial centers, unique scenic spots, strange folks from every part of the globe, with introductions consisting of clever animation and novelty effects.

The coming season will mark the tenth year of Kinograms. The staff has been enlarged both in this country and abroad about thirty-three per cent; exclusive contracts have been signed with the leading news reel companies in England, France and Germany and thus the reel avails itself of the services of seventy-five to eighty cameramen; the English company will cover events in Ireland, Scotland and Wales in addition to England, the French company covers adjacent territory and the German, in addition to its own territory has men stationed in Asia, India and Egypt.

Two special correspondents each will be stationed in China, Japan, Honolulu and Alaska, three in India, one in Trinidad, one in Australia and one in Mexico. Two Kinograms expeditions are now visiting countries not often visited by cameramen. Laboratory facilities have been enlarged with all printing of positives now being done by machine. The editorial staff remains the same with Forrest Izzard as managing editor, H. E. Hancock, news editor, Allyn Butterfield, assistant news editor, and Harvey Day, circulation manager.

Dorothy Devore, who has been appearing in feature productions for several seasons, returns to the short-length comedy field this season to make six two-reel featurettes for Educational to be known as Dorothy Devore Comedies. Larry Semon, too, has deserted the feature-length vehicles in which he was starred to appear in a series of four special comedies for which he will have his own staff and company of supporting players. Mr. Semon plans to start production work at the Coast studio within the next few weeks.

Leading lady roles will be played by Estelle Bradley, who will appear opposite one or more of the starred comedians, Lucille Hutton, Kathryn McGuire, who will again play opposite Lupino Lane, "Toy" Gallagher and Muriel Evans, who until recently had done extra work; another comparative newcomer is Amma Styers, a striking brunette.

E. H. Allen continues as general manager of the Educational studios.

Special Train for First Nat'l Sales Meet in Hollywood, May 19-24

BRANCH managers, salesmen and members of the sales personnel of First National will turn their faces to the West about the second week of May for the convention of the sales force that is scheduled for Los Angeles from May 19 to May 24. The train will arrive in Los Angeles on Thursday morning, May 19. The delegations will be augmented in the west by those of Calgary and Vancouver, who will journey via Seattle, Portland and San Francisco, proceeding as one party to Los Angeles. Returning, the special will leave Los Angeles at 1 A.M., Tuesday morning, May 24, and will be routed over the Union Pacific, arriving in Omaha, Thursday, May 26, at 7:30 P.M., at which point the branches who started from Kansas City will go to their respective exchanges. The special will arrive back in Chicago, at the Northwestern Station, at 10 A.M., Friday, May 27.

Rosenberg's Exchange Is Absorbed by Western

Al Rosenberg's De Luxe Feature Film Exchange, the oldest independent film exchange in the Northwest, last week was absorbed by the Western Film Exchange of Seattle, marking the retirement from the film business of Al and Louis Rosenberg, and the entrance on a big scale of L. F. Lowe, president, and D. C. Millward, general manager, of Western. The absorption gives Western the distribution rights to the Red Seal short subjects, Gotham productions, Sterling-Banner productions, and Phil Goldstone productions, all handled previously by De Luxe, in addition to the Tiffany, Rayart and Preferred productions now distributed by Western.

Large Drop in Film Export Figures

A $300,000 drop in our exports of motion picture film in February, as compared with the preceding month, is shown by figures just compiled by the Department of Commerce, Washington, D.C., placing total shipments for the month at 20,700,094 linear feet valued at $580,096.

Exorts for the month included 2,855,986 feet of raw stock valued at $76 064, as compared with 3,371,864 feet valued at $98,540 in January; 15,597,327 feet of positives with a value of $404,836, as compared with 21,412,477 feet with a value of $603,816; 915,544 feet of negatives worth $80,904, as compared with 952,645 feet worth $153,564; and 1,331,237 feet to non-continguous territories, valued at $18 292, as compared with 1,697,411 feet valued at $26,514.

Despite the $200,000 drop in the exports of positives, Australia during the month took over 2,600,000 feet; Brazil over 1,500,000 feet, and Argentina and Canada each more than 1,000,000 feet.

Robbers Stage Daring Hold-up in Chicago

The most daring robbery among the many suffered by motion picture theatres within the last year, was that of the Piccadilly Theatre, Schoenstadt's magnificent South side house, Chicago, on Sunday night, two armed robbers holding up Henry Schoenstadt, manager, and Louis Lindenthal, the cashier, when they emerged from the box office with the Saturday and Sunday receipts in a box. Mr. Schoenstadt did not accede to the bandits' demand for the box quickly enough to suit the former, who hit him over the head with a gun and jerked the box from his grasp. Hundreds of passersby and patrons in the lobby saw the spectacular hold-up. This was the second robbery experienced by the family within two weeks. Sam Schoenstadt having been held up and robbed of $2,150 in jewelry and money, by a gang of three men who are now under arrest.

Shawnee Theatres Open After Vote Recount

The preliminary counting of the ballots on the Closed Sunday bill at Shawnee, Okla., recently at the general election was incorrect. The report was given out that the Blue Laws had won by a 90 majority, but the official count showed that the Opens had won by 9 ballots. April 17th was the first Sunday in which the shows at Shawnee have been open under this new ruling, and business was reported as fairly good.

Chicago Aiding in Putting Over Columbus Meet

Chicago exchanges are giving their whole-hearted support to the efforts of the M. P. T. O. A. to make the annual national convention, which will be held at Columbus, Ohio, a success and this week are distributing reservation blanks, furnished by the Motion Picture Theatre Owners to exhibitors throughout the Chicago territory.

McCormick First Nat'l Coast Production Chief

Will Continue to Function as Studio Head, Announces Rowland; Burbank Plant Entering Busy Season

WITH May bearing all the signs of the beginning of one of the busiest periods at the Burbank studio of First National Pictures, the present head of production activities at that spot, John McCormick, will continue in his capacity of supervisor of production on the West Coast. This was announced by Richard A. Rowland, general and production manager, following the annual meeting of First National franchise holders at Atlantic City last week, where the election of officers for the coming year was held. Whatever changes become necessary will be due to the resignation of M. C. Levee, executive business manager, which resignation was deeply regretted. Mr. McCormick will announce these changes later.

Twenty-two pictures hold the attention of the production forces at the Burbank studio. Nine of these have been finished or are now in the process of editing. Seven more are now in work. Camera work is scheduled to start during May on an additional six. "Naughty But Nice" is one of the latest films to go into the cutting room. It is a Colleen Moore vehicle which was produced by John McCormick. Additional pictures over which the cutters are working are "Diamonds in the Rough," Milton Sills' new picture; "The Price of Head Waiters," in which Lewis Stone and Priscilla Bonner are the leads; "The Plum Nut," the Jess Smith production of the stage play; "Lost at the Front," a Frank Griffin production, and "The Land Beyond Law," a Ken Maynard vehicle. Just recently out of the cutting room are "The Sunset Derby," a Charles R. Rogers production; "Babe Comes Home," Wid Gunnings' production, and "The Tender Hour," produced by George Fitzmaurice.

The seven pictures now shaping up are "The Patent Leather Kid," starring Richard Barthelmess; "The Stolen Bride," with Billie Dove and Lloyd Hughes; an original story for the screen, as yet untitled, which will feature Harry Langdon; "White Pants Willie," a Johnny Hines comedy; "The Devil's Saddle," a Ken Maynard film; "Lonesome Ladies," another Ray Rockett production, and "Dance Magic," Robert Kane's new production.

The six features that will get under way during May will be "Oh, What a Life," Colleen Moore's next vehicle; "Breakfast Before Sunrise," a new Constance Talmadge picture; "The Drop Kick," adapted from the Katherine Brush novel, "Glitter," to serve for Richard Barthelmess; "Hard Boiled Hogan," to star Milton Sills; "The Rose of Monterey," which George Fitzmaurice will produce with Mary Astor and Lewis Stone featured, and "Hell's Kitchen," next on Robert Kane's schedule.

Pathe Not Involved in Suit

Harris Action Against P.D.C. for $7,500,000 Will Not Affect Merger of Two Companies, States Counsel

THE following statement was issued from the offices of the Pathe Exchange, Inc., concerning the suit brought by Zach M. Harris against the Cinema Corporation of America:

"The action which the newspapers announce has been brought by Zach M. Harris against the Cinema Corporation of America and Producers Distributing Corporation has nothing whatever to do with Pathe Exchange. Pathe is not a party to the suit and is in no way liable for any judgments or other indebtedness of Cinema Corporation of America or of Producers Distributing Corporation. Furthermore, this suit has no bearing or influence whatsoever on the proposed Pathe-Keith-De Mille recapitalization plan, and under this plan the enlarged Pathe Company will not assume any of the debts or liabilities of either of the defendant companies."

Suit for $7,500,000 against Cinema Corp. of America and its subsidiary, P.D.C., has been filed by Zach M. Harris, alleging that amount due him for "originating and introducing to them a plan for the exhibition and booking of their motion pictures in the B. F. Keith, Orpheum and similar circuits through a tie-up with these organizations."

The fifteen-year hook-up, Harris states, involves approximately $75,000,000, and he claims for his services ten per cent of that amount, or $7,500,000.

Zach M. Harris had nothing to do with the P.D.C.-Keith Albee-Orpheum deal, and neither that company or Cinema Finance Corp. of America is indebted to him in any way, states the office of Oscar M. Bate, general counsel of the two defendant companies, in commenting on the Harris suit, which, it is stated, will in no way interfere with the Pathe-P.D.C. deal.

T. B. Groves, Pa. Theatre Manager, Dead

Thomas Bernard Groves, prominent theatre manager in the Comerford Amusement Company circuit, of Scranton, Pa., died at his home in Kingston, Pa., on April 25, following a long illness.

Mr. Groves, who was 45 years old, became affiliated with the Comerford company in 1918. Several years ago he suffered a severe attack of typhoid fever from the effects of which he never fully recovered. He is survived by his widow and one son, and was a member of St. Ignatius Church, Kingston, and the Wilkes-Barre Lodge of Elks. The body was taken April 27 to Rochester, N.Y., the place of his birth, where interment was made in the family plot the following morning.

Fox News Movietone Subject Heralds New Advance in Newsreel Field

FOR the first time in screen history, a newsreel event has had its sounds recorded simultaneously with the photographing of its action—a review of West Point cadets photographed by Fox News and Movietone—and this subject will make its theatre debut on Saturday at the Roxy Theatre in New York.

The subject opens with a bugler sounding a call—a West Point officer speaks a brief introduction, and we go into a snappy manual of arms, executed with typical West Point precision. We hear the commanding officer bark his commands—the slap of hand against rifle as they are carried out. A military band plays in the background—the strains of a march burst forth—the cadets march before it, and for a moment the volume dies down as the West Pointers blanket the sound—they pass and it pours from the loud speakers again. A band, near the horizon, its members mere specks, marches straight toward us—faintly we hear the strains of the official West Point march—on it marches, straight into the camera, the music growing in volume with every step—until the band stops before us and the music booms forth from the screen.

But the real importance of this reel is not in its subject matter alone—it is a striking demonstration of what seems to us by far the greatest field for employment of the sound-film, the picture, not of realism, but of reality; the record, not of speech, but of natural sound effects. Newsreels, and those wider transcripts of life of which "Nanook" and "Chang" are a foretaste, when given an accompaniment of natural sound effects, will be a new and vital form of screen fare. As Truman Talley, editor of Fox News, says: "Here is a means of imparting information as important as any yet developed—as important, for instance, as television." Watch the newsreel field when the sound-film is introduced.—L. C. M.

Schildkraut and Faye in "His Dog"

Forced to cancel her reservations with the De Mille party that departed Eastward to attend "The King of Kings" premiere in New York, because of the necessity of her appearance as the feminine lead in "His Dog," Julia Faye will play with Joseph Schildkraut as the principals in the picture which is now in work at the De Mille studio. Karl Brown will direct with Walter Woods supervising. Albert Payson Terhune wrote the story.

William Wellman to Direct "Beau Sabreur"

William Wellman, Paramount director, who produced "Wings," has been assigned the direction of "Beau Sabreur," P. C. Wren's sequel to "Beau Geste," in the place of James Cruze, who has been named to direct "We're All Gamblers," a Thomas Meighan vehicle.

E. H. Griffith Signs With Columbia Pictures

Edward H. Griffith has signed a long term contract with Columbia Pictures and will direct several of the company's forthcoming "Perfect Thirty," stated Harry Cohn, vice-president in charge of production this week. Griffith has been free lancing for the past few years.

Ask "Miracle" Injunction

First National Starts Action Against M-G-M to Determine Who Owns Screen Rights

MOTION for a preliminary injunction to prevent Metro-Goldwyn-Mayer from carrying out its announced intention of filming "The Miracle" has been made in Superior Court in New York by First National, which also claims to own the rights. First National, it is said, intends to produce it on an elaborate scale.

The move is in the nature of an arbitration proceedings, as the two companies purchased supposed screen rights to "The Miracle" from different parties, each claiming to own these rights, and as the legal aspects of the case are somewhat tangled it is necessary to resort to court action to settle the matter.

M-G-M has stated its intention of going ahead with plans for this picture until it is definitely determined, one way or the other, Norma Shearer being under consideration for the principal feminine role, according to Louis B. Mayer.

Tiffany Concludes Deal for South American Distribution

John N. W. Webber, assistant general manager in charge of foreign sales for Tiffany Productions, Inc., states that the Magnus Films Sales Company, through its president Henry Arias, has contracted for the twenty Tiffany pictures for the season of 1927-28 for the territory embracing the Argentine Republic, Uraguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

"Love" First Starring Film for Greta Garbo

The film title for "Anna Karenine," the Tolstoy novel which Metro-Goldwyn-Mayer will film with Greta Garbo in the title role, will be "Love." The picture has been in production about two weeks under Dimitri Buchowtzwi's direction.

Internat'l News Cameramen Die in Attempt to Film Seattle Blast

A GREAT wave, caused by hundreds of tons of rock falling into the Columbia River last Friday afternoon took the lives of three men, two of them International Newsreel cameramen, when their boat was engulfed by the gigantic blast of Bunker Hill Cliff, on the Ocean Beach Highway, twenty miles below Kelso, Wash. The dead are: T. G. Rudolph, working for International, of Seattle; E. H. Randolph, also employed by International as a cameraman, and Arthur Bassett, an amateur cameraman and a driver for Monticello Hotel bus at Longview, Wash.

The cameramen had engaged a boat with Bassett to obtain a close-up of the explosion; they miscalculated their margin of safety and the great wave quickly swamped their boat. The bodies of the two Randolphs were recovered by grapplers on Sunday. Mrs. E. H. Randolph witnessed the tragedy from the bank. Randolph leaves two children, in addition to his widow.

T. J. Randolph had been in charge for seven years of International's Seattle bureau. William Randolph Hearst, in a telegram to Edgar B. Hatrick, vice-president of International, expressed his sorrow at the deaths and issued instructions that provisions be made for caring for Randolph's widow and children.

Spring Golf Tournament at Great Neck, May 11

FINAL arrangements for the Spring golf tournament were discussed by the Committee Monday of this week. The date, Wednesday, May 11th, was decided upon and the course selected was Sound View at Great Neck.

The Sound View course is a popular one with the golfers in the film industry, a number of the tournaments including last Fall's outing having been held there.

An added number of prizes have been secured for this Spring's competition. These prizes will go to winners in several new events. Definite information as to these prizes with details as to what they will be given for will be announced by the golf committee within a few days.

Registration for the day's outing is brisk, it is announced at the offices of the "Film Daily," sponsors of the tournaments and with good weather it is expected that a record-breaking crowd wil be present.

Legislates Against Sunday Shows in Utah Town

An ordinance specifically forbidding the operation of moving picture theatres on Sunday was passed by the city commission of Provo, Utah, during the past week and this ordinance will go into effect May 15th, it is announced. This seemingly ends a long fight against Sunday movies which has been waged there for several months.

Citizens of Provo have advised the theatre owners that they will prepare a petition asking for a referendum. It is said that this will be the first time in the state of Utah, that a referendum on a city ordinance has been called.

"U" Subsidiary in Atlanta Purchases Theatre Site

Neighborhood Theatres Corporation, Atlanta subsidiary of Universal Chain Theatrical Enterprises, Inc., has purchased a site, 50 x 160 feet at the Southeast corner of Georgia Avenue and Crew Street, Atlanta, Ga., for an 850-seat theatre. Work will start within thirty days and it is expected that the house will be ready to open by September 1st. Oscar S. Oldknow, vice president of National Theatre Supply Company, is a partner with Universal in Neighborhood Theatres Corp. The company already owns three suburban theatres in Atlanta.

Fox Company Negotiating for Property in Albany

According to Attorney William S. Dyer, of Albany, negotiations have progressed between the owners of sites on State Street in Albany, and the Fox Film Corporation of New York, to the extent that the deal will undoubtedly be consummated in the very near future. It is understood that the Fox company will pay about $500,000 for the land on which they will erect a motion picture theatre in competition with the Stanley Company of America, which now operates three first-run houses and one second-run in Albany.

Consolidated's New Devices

Obtains Rights to Laboratory Automatic Machines Which Will Expedite Handling of Prints

THE Consolidated Film Laboratories has taken over the right for the United States, Canada, Mexico and South America to several automatic devices which, it is claimed, will revolutionize laboratory methods and prices. These were brought to New York several weeks ago by agents of Film-Kopier-Werke Rapid of Berlin.

The machines comprise an automatic film titler, which turns out 35,000 ft. in eight hours; a timing machine which saves time and insures greater accuracy than present laboratory methods; an automatic printer, printing five prints at a time, each with different titles if desired; and a complete automatic developing plant, capable of processing 120,000 ft., of film in eight hours, operated by only three workers.

H. J. Yates, president of Consolidated, is emphatic in the opinion that these machines presage a revolution in methods and prices of future laboratory work. He stated: "Not for 15 years has any idea in mechanism loomed up in the making of pictures which parallels the importance of these automatic devices. They are positively revolutionary in their future effect on processing films."

Yates further stated that Consolidated has been asked by the manufacturers to come to Germany to organize a laboratory service, with the machines as a basis, adding:

"Inside of a year there will probably be a Consolidated plant in Germany."

He expects 20 of the titling machines to arrive here in August, with immediate service from the devices starting immediately after. H. R. Kossmann, is looking after the interests of the German concern in this country, with offices at 45 West 45th Street.

Playhouse, Stamford, Conn., Changes Hands

The Stamford Playhouse, Inc., has purchased for a figure said to be $250,000, the property at 564-566 Main Street, Stamford, Conn., and will build a 2,000-seat theatre on the property. It is believed in Stamford that the Marcus Loew interests are back of the deal.

Irwin Wheeler, of New Canaan, Conn., is president of the new corporation which purchases the property and confirmed the fact that a theatre will be built at once on the property, as soon as the present site is cleared. He would make no statement regarding the Loew interests in the transaction.

De Mille Talks on Unity

Producer of "King of Kings" States World Was Ready for Film at A.M.P.A. Weekly Luncheon

IN an address delivered on Thursday of this week to the Associated Motion Picture Advertisers' Association, at that organization's weekly luncheon Cecil B. De Mille, producer of "The King of Kings," told the assembly "a very great change has come over the world in business and in practically everything" leading to "unity and understanding." Mr. De Mille was introduced by John C. Flinn, vice-president of Producers Distributing Corporation, to the advertising and publicity men at the Hofbrau, Broadway and 52nd Street, New York City.

Mr. De Mille declared it as his firm belief that enemies are disappearing and offered as proof of his statement the fact that in the picture business, as one example, "you give help to each other instead of assuming the attitude that a man in another organization is an enemy." Mr. De Mille stated that the co-operative spirit has grown to a point far beyond ten or more years ago and emphasized that it was this that made possible the production of his new picture. "The world was ready for it. The world wanted it," said the director.

Mr. De Mille spoke of the exemplification of this spirit in the many messages he had received while making the picture from executives of other motion picture companies; messages of encouragement, of faith in him and in the picture.

"The unity I speak of," he continued, "must show, gentlemen, in your own organization, in your own work. There is a law that is as well demonstrated as the law of gravity. That is, that what you give, you get. If you give depression, you get it. If you give help, you get help. If you give enmity, you get enmity. One gentleman here said he was hard-boiled. Nobody is hard-boiled."

Harrisburg C. of C. Not to Endorse Daylight Saving

The movement to introduce daylight saving time this summer not only has been defeated in Harrisburg but will fail to receive any great amount of recognition in any part of Pennsylvania, outside of Pittsburgh and Philadelphia, according to a statement issued by the Harrisburg Chamber of Commerce in refusing to endorse the plan.

The Chamber has announced it will have nothing to do with the daylight saving proposal and gave the following reasons for declining to endorse the movement:

"1. The inability of the railroads to altar their schedules to conform to advanced time.

"2. Only a few of the luncheon clubs have endorsed the movement.

"3. No general survey has been made to learn the disposition of industrial plants.

"4. Only a portion of the downtown merchants had signed the petition circulated by the sub-committee."

Seven Shorts on Pathe's May 8 Program

"Jewish Prudence," a Hal Roach two-reel comedy which features Max Davidson, Jewish character comedian, is the outstanding number on the Pathe schedule of short subjects for the week of May 8. Leo McCarey directed the subject and Davidson was supported by Gaston Glass, Martha Sleeper and Johnny Fox. Other releases for the week are "The Hidden Harbor," the fifth chapter of the serial, "Melting Millions"; "Bubbling Over," an Aesop fable; Pathe Review No. 19 which presents: "Spinners of Silk," "The Spot God Forgot," "Trapping Wild Game in Africa"; Issue No. 19 of Topics of the Day and Nos. 40 and 41 of the Pathe newsreel.

Work Started on New Portland Paramount House

Ground was broken Saturday, April 23, for the erection of the new Paramount Theatre at Salmon and Broadway, Portland, Ore. The building will be a combination theatre and hotel; the theatre portion estimated to cost approximately $1,000,000 and the hotel portion $700,000. The hotel will sign a lease for 15 years and the theatre for 35, it is reported. C. S. Jensen is owner of the property on which the building is to be erected.

Burr Buys "A Pair of Sixes" for Hines

C. C. Burr, producer of the Johnny Hines comedies for First National, has bought the film rights to "A Pair of Sixes," Edward Peple's stage play which will serve as Hines' next vehicle. It will follow "White Pants Willie" on the Hines production schedule.

Two Feature Pictures From Pathe on May 8

"His First Flame," the Mack Sennett feature which stars Harry Langdon, and "Don Desperado," the latest of the Western productions starring Leo Maloney, are the two pictures of feature length that are offered by Pathe on May 8.

Kinograms Issue Shows Byrd Airplane Mishap

AN outstanding newsreel event of the year is appearing in Educational's newsreel Kinograms, No. 5284, in which is pictured the crash of Commander Byrd's airplane in which he expected to hop off to Paris. Two akeley cameras were focussed on the 'plane when the accident occurred, producing in every detail the turning over and collapse of the giant Fokker machine.

Supplementary pictures show the removal of the wounded men, Byrd, Bennett, his pilot, and Noville, assistant, the police driving away the crowds that swarmed to the spot.

The pictures are exclusive with Kinograms by reason of the fact that twenty-four hours earlier this newsreel had been granted the exclusive right to photograph Byrd's flight and preparations.

Hatrick to Finish M-G-M News Blanketing of Europe

EDGAR B. HATRICK, who has control over all of the motion picture interests of William Randolph Hearst, sailed for Europe Wednesday of this week on the S.S. "Berengaria." He was accompanied by Mrs. Hatrick. His object in taking the trip abroad at this time is for the purpose of completing the plans that have been in progress for the past two months for blanketing the whole of Europe with M-G-M News representatives. The new newsreel is to be produced by Hearst News Service, Inc., and distributed by Metro-Goldwyn-Mayer. Mr. Hatrick will be away for about six weeks and will visit London, Paris, Berlin, Vienna, Madrid, Rome, Copenhagen, Moscow and other capitals. Mr. Hatrick emphasized that the staffs of International Newsreel and M-G-M News will be entirely separate and distinct units, just as the Hearst newspapers and magazines are separate, yet an integral part of the whole.

MacRae to Direct New "U" Chapter-Play

Universal has assigned the direction of "The Trail of the Tiger," a new Universal serial, to Henry MacRae, who has returned to active participation in the production of motion pictures. Jack Dougherty will have the leading role in the new chapter-play which will be ten episodes in length. The story was written by Courtney Riley Cooper. MacRae has just completed the last scenes for "Wild Beauty," the Universal production which stars Rex, the equine actor.

Floyd Weber Officer in Lumas Film Corp.

At a directors' meeting of the Lumas Film Corporation last week, Floyd Weber, auditor and comptroller of Lumas, was promoted to the position of secretary. Mr. Weber had several years of experience with Universal which he supplemented with his work as auditor of Equity Pictures Corporation. The new secretary of Lumas is a brother of John Weber, general manager of Tiffany Productions, Inc.

"Four Aristocrats" Sign New Vitaphone Contract

"The Four Aristocrats," a group of entertainers who were among the first to record for the Vitaphone, have been engaged to make four more presentations through the Vitaphone. They will have a completely new program which will feature the piano, steel guitar, ukelele and Spanish guitar besides song bits.

"Framed" New Title for Milton Sills Picture

"Framed" has been selected by First National officials as the final title for the Milton Sills production which has been tentatively known as "Diamonds in the Rough." The picture is now in the cutting room.

Loos-Emerson to Aid in Producing Book and Play

When "Gentlemen Prefer Blondes," the successful novel and play is placed into production by Hector Turnball at the Paramount studio with Malcolm St. Clair directing, the touch of Anita Loos and her husband John Emerson will be discernable in the script and cast. Miss Loos and Mr. Emerson will curtail their trip to Europe in time to arrive in Hollywood, August 1. They have been working on the adaptation of the book and play for some time. Miss Loos will write the titles and will also select a blonde actress to play the role of her Lorelei.

Will Make Final Scenes of "Heidelberg" Abroad

Some of the final sequences in the Metro-Goldwyn-Mayer special production, "Old Heidelberg," will be made abroad, Metro-Goldwyn-Mayer has decided. Ernst Lubitsch, who is directing the picture at the Culver City studio, will sail for Germany about the middle of May with several members of his staff and will go direct to Heidelberg University for atmospheric shots.

Larry Kent Featured in Patheserial, "Still Face"

Larry Kent, leading man, has been cast by Pathe for the featured male role in "Still Face," the new serial which will be produced in the East under the production management of E. Oswald Brooks and the direction of Arch Heath. Thomas Holding, Laura Alberta, John F. Hamilton, Gus de Weil and Agnes Dome are other players chosen for important parts in the adventure picture.

Ed Savin Studio Business Manager for Vitaphone

Ed Savin, who has been with the Vitaphone Corporation since its inception as assistant comptroller, has been appointed studio business manager for the Vitaphone. His new duties will bring him in close touch with production activities and in addition he will be assisting S. L. Warner, vice-president and production manager of Vitaphone.

Rod La Rocque Signs New Contract

A STATEMENT emanating from William Sistrom, general manager of the De Mille studio that Rod La Rocque has been signed to a long-term contract definitely sets at rest the various rumors that the star intended leaving the De Mille organization upon the termination of his last year's contract. The Sistrom announcement also reads that Conan Doyle's "Brigadier Gerard" would serve as La Rocque's first vehicle under the new agreement. Donald Crisp has been selected to direct the production, for which C. Gardner Sullivan has been named to a supervisory post.

Eight Units Producing at F. B. O. Studio

F. B. O. is in the midst of the most pretentious spring production drive, according to Edwin King, vice president of F. B. O., who supervises production. Eight companies are at present in work making new pictures and two more are in preparatory stages, and several films which are now in the cutting room being edited for early release. With Fred Thomson's company producing "Arizona Night," returned from Las Turas, where exteriors were shot, the "Clancey's Kosher Wedding" company journeyed to that locale. Headed by Tom Tyler the "Splitting the Breeze" unit is in the high Sierra country of California where two weeks will be spent in filming exterior scenes. Now in its third week of production is "Judgment of the Hills"; J. Leo Meehan is taking outdoor shots in the hills north of Hollywood. "The Lure of the Night Club," a Viola Dana vehicle, is now in its third week of filming while "The Gingham Girl," starring Lois Wilson, is nearing the close of the shooting schedule. "The Great Mail Robbery" is also nearing the finis mark under the direction of George B. Seitz. "Not For Publication" is in the cutting room and "Bulldog Pluck," featuring Bob Custer, is also in the hands of the cutters. The two pictures which will enter work soon are "Shanghaied," with Ralph Ince as star and director, and "Hook and Ladder No. 92," to be directed by F. Harmon Wright.

Realignment in Paramount Studio for New Program

A new realignment in the Paramount executive studio personnel, one of the moves preparatory to the launching of the coming twelve months' schedule, has been instituted by Paramount and under the new arrangement Milton E. Hoffman, formerly executive manager of the studio of Paramount on the West Coast, is made a member of the production cabinet of B. P. Schulberg, Paramount associate producer. Hoffman will join the company of Schulberg's present production staff which now includes B. P. Fineman, executive assistant to Schulberg; E. Lloyd Sheldon, Louis D. Lighton and Ralph Block, the three editors-in-chief of the story department; Julian Johnson, general film and title editor; Hector Turnball and Lucien Hubbard, featured supervisors. Hoffman will handle as his first assignment the production of "Beau Sabreur," a forthcoming special. The duties of Hoffman's previous office will be handled by John J. Gain, newly appointed executive manager of the studio.

M-G-M Building Up Short Subjects Sales Staff

Chicago Branch Manager Mendelsohn of M-G-M, is building up his short subject sales staff and as a nucleus now has Oscar Florine, and Len Ullrich who will cover city territory and Chic Kepler, who has been assigned to country territory. In the feature department Adolph Rosecan and M. E. Maxwell have been temporarily transferred to the Indianapolis office, and their territory will be covered for the present by Charles H. Powell, formerly of Fox's Milwaukee staff, and J. E. Armgardt, formerly connected with First National.

M-G-M's Train's New Trip

Extensive Tour of South America Outlined; Trackless Vehicle Sailed From Italy, April 13

HAVING sailed from Genoa, Italy, on the Principesso Giovani for Buenos Aires, Argentina, on April 13, the Metro-Goldwyn-Mayer Trackless Train has begun another tour—this time in South America. The train began its journey more than two years ago from New York City and has traveled through Mexico, Canada and over the Atlantic through European countries.

The South American trip begins the moment the Principesso Giovani lands at Buenos Aires, where Edward Carrier, conductor of the expedition, has been stationed to prepare for the landing. The tour of the ballyhoo through the South American republics has been arranged by Arthur Loew, head of Metro-Goldwyn-Mayer's foreign department; the details were taken care of during Mr. Loew's visit to South America.

The South American itinerary will include all of the principal cities in Uraguay and after they have been visited the train will cross the border line into Brazil, first stopping at Rio Grande and then proceeding North to Porte Allegre, Florianspolis, Curritiba, Paranagua, Santos, San Paulo, Canipanha, Belo, Horizonta, Dura Prito, Rio de Janeiro, Linhares and Naqua.

The Trackless Special will return by steamer to Buenos Aires, proceeding Southward to La Plata in the Argentine, then to Nardel, Plata, Azu, Tres, Aitoyos and Bam Blanca. It will then proceed North to Chibelcoy, Mehuqus, Rosario, Parna, Santa Fe, Cordoba, Santiego, Tucman and Jujuy. Returning South to Corboda, it will proceed Southwest to San Luis and Aconcaqua. From this point the Trackless will go across the Andes Mountains into Santiego, Chile, then to Valpariso, Quillota, La Ligna, Quiltinara, Cazuta, Illapa, Cocuimbo, La Serna, Iquiqua, Arica and Tacna. Then Northeast across the border into Bolivia, first stopping at Tacora, Calacota, Corcooro, La Paz, Oruro and Cochabamba.

Returning to La Paz and proceeding Northward into Peru, stops will be made at Puno, Requipa, then the Coast city, Islay. From this point, arrangements are being made to ship the Trackless to Lima and Callao.

After the train visits as many cities as possible in Peru, it will move forward to Guayaquil, Ecuador. Other steps will be made in Ecuador, then the train will be shipped to a Panama Canal port and will go on to New York or San Francisco.

Gotham's New Line-Up

Sam Sax Lists Fourteen Productions for Season of 1927-28; Mrs. Wallace Reid to Star in Two

FOURTEEN Gotham productions are offered by Sam Sax for the season of 1927-28, with the possibility of one or two more being added later on. These subjects are definitely promised for the new season and, as Sax says, "Every title announced is a definite story, especially suited for the screen, bought and paid for, and not subject to change." In other words, every Gotham picture is guaranteed by Mr. Sax, its delivery with the title as announced and within the time specified. In comparison with the past three Gotham programs, it is pointed out, the forthcoming releases mark the elimination to a marked degree of a pronounced melodramatic tendency. Twelve of the films will be made under Mr. Sax' supervision and will be called Gotham Productions, while the other two will be known as Mrs. Wallace Reid-Gotham Productions.

The complete list of Gotham titles and authors follows:

"United States Smith" and "Rose of Kildare," both by the late Gerald Beaumont, the first described as an "unusual character study of a fighting marine" and the latter "a romantic drama of old Erin, with an epilogue laid in California."

"The Man Higher Up," based on "The Spider's Web," a political drama, is Reginald Wright Kauffman's contribution to the Gotham schedule. A story by Howard Rockey entitled "The Chorus Kid" and dealing with an angle of the theatrical life is also announced, as is "Through the Breakers," an Owen Davis drama of the Coast line. "The Cheer Leader," a college story by Lee Authmar, "The Girl from Rio," a romance by Norman Kellogg, and "The Fruit of Divorce," a drama dealing with one of the most important social problems of the day and the work of Leon De Costa, are included in Mr. Sax' list.

"Turn Back the Hours," by the American playwright, Edward E. Rose, is a melodrama with an unusual twist, and "Bare Knees," a study by Adele Buffington of the modern flapper, deals with that type not only as she appears on the surface, but goes deep into her elemental emotions. Two feature farces will also play their part in the Gotham line-up. They are "The Head of the Family," by George Randolph Chester, and "Blondes by Choice," a story by Josephine Quirk.

The two special offerings which will feature Mrs. Wallace Reid are "The Satin Woman" and "Hell Ship Bronson," both said to be of "a spectacularly dramatic nature." In the first production are Rockliffe Fellows, Gladys Brockwell, John Miljan, Ruth Stonehouse, Charles "Buddy" Post, Ethel Wales, Alice White, Laska Winters and others.

Jacqueline Logan in "For Ladies Only"

COLUMBIA PICTURES has secured the services of Jacqueline Logan for the leading feminine part in "For Ladies Only," scheduled for early production. The story was adapted by Ernest S. Pagano from "Down With Women," a story by George F. Worth, which appeared in Argosy-All Story Magazine.

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It Will Pay You to Advertise in the Classified Ad Section



The screen version of the famous play "The Music Master," produced and distributed by Fox, is the subject of many interesting display ads recently used by the first-run theatres. A collection of representative layouts is reproduced in the group shown above, which includes ads used by the following theatres: Pantages, Kansas City; Olympic, Pittsburgh; Empire, Syracuse; Palace, Toledo; and Loew's, Buffalo.

Key City Reports

New York City

THE outstanding box office topic of the moment in New York is the business being done at the Gaiety by "King of Kings." Despite criticism of its treatment here and there, no one has seriously questioned that the film would draw heavy patronage by virtue of its many assets, and it is living up to these expectations. Standing room has been the rule at most performances.

"Camille," which opened at the Globe last week, is generally very well liked, and is doing splendid business, although not generally rated as a two-dollar picture. This is expected to be a clean-up when it gets into the regular houses, and probably will be.

All of the two-dollar attractions showed substantial gains last week. "Big Parade," "Glory" and all of them recovered materially from the Lenten slump.

"Beau Geste" leaves the Criterion this week, to be replaced by "Old Ironsides" from the Rivoli. The latter house opened Friday with "Chang," this picture bringing it back to the continuous policy and popular prices. Putting this theatre over on a two-a-day, advanced price basis proved undesirable from several angles, and difficult at best.

The Strand did well with "Orchids and Ermine"; the Capitol showed an increase with "Lovers"; "Children of Divorce" opened well for an extended run at the Rialto.

The Paramount went well over its $70,000 average with "Knockout Reilly," while the Roxy, with "Ankles Preferred," broke the house record, more than 158,000 paid admissions being recorded.

Chicago

SLIGHTLY better business was reported from the majority of Chicago theatres last week, although the after Easter revival was not as marked as expected, probably the unexpected cold snap kept many patrons at home. **At McVickers, "Slide, Kelly, Slide" continued to prove itself a good box office attraction,** and the other baseball feature, **"Casey at the Bat" held up in satisfactory manner** at the Roosevelt, where it was in its last week. **The Chicago Theatre played to good crowds with "The Love of Sunya"** on the screen, H. Leopold Spitalny's orchestral production "Herbertians," and Egypt as the stage offering. **Paul Ash, with his gang, and the feature picture "Fashions For Women," accounted for another big week at the Oriental. "The Better 'Ole" in conjunction with Vitaphone, had a second good week** at Warner's Orpheum, and **"Old Ironsides" continued to hold up well in its third week** at the Auditorium.

South side crowds were going to the theatres this week and the Tivoli, featuring **Richard Dix in "Knockout Riley"** and a **very good Bennie Kreuger stage show, held them out; favorable reports also came from the Capitol, where Barrymore in "Don Juan," the Vitaphone** and Del and his Capitol merry makers offered fine entertainment.

Spanish Beauty Arrives to Work for Fox Films

SENORITA MARIA CASAJUANA, chosen as the most beautiful girl in Spain from among 1,000 contestants, arrived aboard the French liner "Suffren" this week to start work in Fox Films pictures. She will also enter the International Pageant of Pulchritude as "Miss Spain" when that event gets under way in Galveston in late May. Miss Casajuana will then leave for Hollywood to make her screen debut.



Maria de Pilar Casajuana

Mr. Fox sent Edwin C. Hill, now director of Fox Varieties, to Spain last year to secure beautiful types of Latin femininity. Mr Hill conducted a country-wide beauty contest with the result that 100 screen tests were held at a studio in Barcelona. Mr. Fox and several of his assistants selected Miss Casajuana as the winner among the contestants.

Normal or better than average business was also the consensus of the large de luxe houses on the north side, including the Harding with **"The Telephone Girl"** on the screen and Art Kahn and his syncopators on the stage; the Senate offering **"Flesh and The Devil"** and Mark Fisher's music masters, and at Balaban and Katz Uptown, where "Flesh and The Devil" was the screen feature, and Irene Pavloska, civic opera star, being the added attraction.

Philadelphia

BUSINESS showed a decided regeneration after the Holy Week lull.

Richard Dix in "Knockout Reilly" at the Stanley did an almost turnaway business, with Waring's Pennsylvanians as an added attraction. The Stanton with **"Children of Divorce"** for the second week, **did fairly well,** although the picture is not taking to the extent that was expected.

The Fox importation **"Madame Wants No Children" was the weakest drawing card in the bill at the Fox Theatre, but Nora Bayes in person gave the house one of the best weeks of the season,** while Fred Easter and Ruth Hazelton in their latest dance sensation "The Cat and the Canary" proved a great attraction.

The Arcadia with **"Heaven on Earth" was fairly well patronized** because of the fact that Renee Adoree was played up in all of the advertising and exploitation.

Esther Ralson in **"Fashions for Women" at the Karlton succeeded in doing a good matinee business and drawing a large amount of feminine patronage. The evenings were not so heavy.** The Palace with the reissue of **"Monte Cristo" did a fairly satisfactory week** while the Victoria, with a lavish lobby display, did a **good business with "Held by the Law." McFadden's Flats," misplaced for its opening in the Stanley, did a landslide business** when transferred to the Globe.

Boston

MASSACHUSETTS theatres were especially fortunate this year in having a holiday come in the week immediately following Easter. All in all, probably no week in theatrical history has shown such a gross as the past week. The holiday, which is confined to Massachusetts alone, is April 19, Patriots' Day.

A feature of the week was the twin midnight benefits of the National Vaudeville Artists, held at the Metropolitan and the Keith-Albee Boston Theatres. It started at 11:30 at each theatre and continued until well into the early morning.

While this feature might have resulted in lower grosses at other Boston Theatres on that night, **in this instance the reverse was true.** Apparently many who attended the late show spent the early part of the evening at some other theatre.

Loew's State Theatre had an unusually heavy week with "The Show."

The Metropolitan inaugurated its Festival Season policy with an augmented program of jazz music and stage talent and with **"Special Delivery"** as the feature. **John Murray Anderson's "Memory's Garden"** was the main presentation and in addition Gene Rodemich and his fourteen merrymakers with a special jazz program, the grand orchestra, Harold Ramsey at the organ and added screen numbers **proved a program which grossed an amount approximating that of the opening days** of this Publix house.

"What Price Glory" wound up its long run at the Majestic Theatre, having played to better than average road show houses for its entire run of a dozen weeks, a run which saw no passes issued throughout.

"Stage Madness" featured the bill at Keith-Albee's Boston **with a specially good vaudeville** selection while Nazimova was starred at the B. F. Keith Theatre, both theatres **grossing larger amounts** than for several months.

"White Cargo" started on its third week at the Gaiety with **"Arizona Bound"** and **"The Lunatic"** at the twin houses, the Modern and Beacon, together with the ninth episode of **"The Collegians."**

Equally good reports were made from the legitimate houses.

Cleveland

IT was the week after Easter. The youth of the city was broke after satisfying a Spring Buying complex. The adults of the city were broke after taking advantage of the post-Easter sales in the department stores. And the theatres suffered. **"Rookies,"** which opened a continued engagement at the Cameo, **probably came out at the head of the list.** It drew consistently, with business growing as the week grew older. But it didn't do the business it

would have done at any other time of the year.

"The Night of Love" finished its second week at the Stillman holding its own, and no more. The Allen Theatre attraction was "Lovers," well reviewed, but only fairly well attended. "The Telephone Girl" at the State surrounded by a good vaudeville bill topped by Al Herman did well by comparison. Keith's Palace drew the entire female population for miles around with "Fashions for Women" as the feature attraction. A very strong vaudeville program helped to put the show over. "Don Juan" played second run at the Circle. However, it was the first time the picture was presented with Vitaphone synchronization. And it did remarkably well, inasmuch as it had previously played a three-weeks engagement at the Stillman, and is being held over another week.

"Held by the Law" drew large crowds both at Keith's East 105th Street Theatre, where it played a full week, and at Reade's Hippodrome, where it played the first four days of the week. "Jewels of Desire" completed the week at the Hippodrome satisfactorily. Legitimate competition was not strong. Neighborhood theatres report business dead.

Kansas City

LAST week was one of the most freakish in box office history in Kansas City. With the city surrounded with flooded territory and rain—hard rain—each day, virtually all of the first-run downtown houses did a better business than has been experienced thus far this spring.

At most of the theatres there was a line-up of good pictures, but the programs hardly could be said to exceed in quality those of several weeks previous. At the Newman Gilda Gray in "Cabaret" played to good crowds all week, as did the "Fourth Commandment" and a return engagement of "The Plastic Age" at the Liberty Theatre. At the Royal "Children of Divorce" played to packed houses, a seat for the second show of any night performance being difficult to obtain.

"The Yankee Clipper" at the Mainstreet drew a good attendance, the same applying to "The Broncho Twister" at the Pantages and "Man Bait" at the Globe.

Los Angeles

ALL downtown theatres in Los Angeles played to good business last week.

"Resurrection," at the Criterion, got away to a good start and is continuing to draw better than average business.

"Casey at the Bat," at the Million Dollar, is playing to large attendance, while "Children of Divorce," at the Metropolitan, has chalked up big business.

"Old Ironsides," at Grauman's Egyptian, is doing only fair; however, "Frisco Sally Levy" is pulling them in great shape at Loew's State.

"Mr. Wu," at the Forum Theatre, is doing average business; "The Mona Lisa" on the same program is a hit.

"What Price Glory," at the Carthay Circle, continues to hold up well.

San Francisco

WITH the exception of Good Friday, the week that just closed was a successful one in the motion picture houses, both in the first-run houses downtown and in the residential sections.

T. O. C. C. Holds Meet at Hotel Astor, N. Y.

THE Theatre Owners Chamber of Commerce held its eighth annual meeting Tuesday, April 26, at the Hotel Astor in New York City. The most important feature of the convention was the election of officers, Sol Raives being elected to the presidency following the declining of the position by Charles L. O'Reilly, who has presided over this body for the last five years. Other officers who were elected were J. Louis Geller, vice-president; Max Barr, treasurer; James Matthews, secretary. The members of the board of directors are Hy Gainsboro, J. Arthur Hirsch, Hyman Pachmil, Rudolph Sanders and Harry Suchman.

The executive committee of the T.O.C.C. declared that reports circulated that the organization has arranged a golf tourney to take place on May 18 at the Belleclaire Club, were not authoritative and were being circulated without the permission of the executive body.

Many were attracted to the California Theatre, which showed the picture "Ritzy" and all were satisfied. "Fashions For Women," shown at the Granada Theatre did well, it is thought many attended there because of the title and it was a few days before Easter. People also were attracted there by the presentation called "Pianomania."

"Venus of Venice" at Loew's Warfield, the first two days did fair, but generally the people were dissatisfied, expecting something different, from the advertisements. The presentation act was not as entertaining as usual. "Tell It to The Marines" played a second week at the St. Francis Theatre, but not to well filled houses, with the exception of two nights that were fairly filled. The Cameo Theatre did well with the picture "Spangles" during the week and the house was well filled.

"Johnny Get Your Hair Cut," attracted many to the Pantages Theatre. The people also liked the vaudeville acts. "The Overland Stage," was a popular film at the Golden Gate, which together with the regular news notes and six acts of vaudeville caused many to send their friends. "A Woman's Heart" and "Where There's a Will" was part of a popular program at the Union Square that the audience liked with the vaudeville acts.

"The Nervous Wreck," at the Coliseum in the Richmond district proved popular, as did "The Cowboy and the Countess," at the Wigwam Theatre, another residential house. "The Show," shown at the New Mission Theatre, also was popular in the Mission district, as was "The Reckless Lady," at the Majestic Theatre in the same district.

St. Louis

THE end of Lent and slightly more favorable weather enabled the St. Louis first-run theatres to return somewhat to normal conditions, but there could have been many, many more patrons at the various houses during the week.

The lot of the outlying house owners in St. Louis is none too happy these days. Business could be decidedly better. But there are bright days ahead and the city is fortunate in that it doesn't have a daylight saving law to cut into airdrome receipts.

Lon Chaney in "Mr. Wu" was the chief stage attraction at Loew's State Theatre and during the week the house did very nice business, everything considered. Chaney has a large personal following in St. Louis.

The Missouri Theatre with Richard Dix in "Knockout Reilly" on the screen and Brooke Johns and his entertainers on the stage pulled in their share of the business that was to be had, and the total receipts for the week compared very favorably with those of any other week experienced by the Missouri in a long time.

Just over Lucas Avenue at the Grand Central, Douglas MacLean in "Let It Rain" held the screen. The house enjoyed a fair week's business. The St. Louis Theatre with Harry Langdon in "His First Flame" and five acts of vaudeville had an average week for this house.

Clara Bow in "Children of Divorce" was on the screen at Skouras Brothers' Ambassador during the week.

Minneapolis

THE week following Easter was an unusually good one for the picture theatres in Minneapolis. The weather, for the most part, was mild and although there were no especially big pictures in town, attendance held up well. "Children of Divorce," with Clara Bow and Esther Ralston, did an excellent business at the State. The Vitaphone, showing for its second week at this theatre, was again a big attraction. "The Music Master" played to good houses at the Strand, but business was not extraordinary enough to warrant holding it over for a second week. Johnny Hines in "All Aboard" proved a good attraction at the Lyric, while "Women Love Diamonds" pleased the audiences at the Garrick. There was plenty of opposition for the movies this week, with Earl Carroll's "Vanities" at the Metropolitan, Marjorie Rambeau at Pantages, Irene Bordoni at the Hennepin-Orpheum, and Mary Young opening an engagement at the Shubert in "The Outrageous Mrs. Palmer."

Baltimore

BUSINESS for the week beginning Easter Monday, April 18th, started out with a rush but hit a snag on Wednesday and Thursday with the weather hot and rain on the former day and with it rainy and cold on the latter and remaining cold during the latter part of the week.

Leading the list was "The Better 'Ole," with the Vitaphone accompaniment and extra attractions and no other music, which did excellently and was so good on Saturday night that the last performance kept the audience until about 11.45.

Loew's Parkway had Jackie Coogan in "Johnny, Get Your Hair Cut," which went over very good there for its first run in Baltimore. This was a break into the regular policy of the Parkway management to run pictures there after the Century and Valencia.

"The Love of Sunya," starring Gloria Swanson, went very good during its second week at Loew's Valencia and "The Demi-Bride," with Norma Shearer, Pulled them in very good at Loew's Century.

"Stolen Pleasure," a cleverly done farce-comedy of marital life, pulled them

in strong and held the attention at Keith's Hippodrome with good business and the Garden did good with "Whispering Sage," starring Buck Jones. Both the Garden and the Hippodrome carry five acts of tanaly vaudeville.

"Blind Alleys," with Thomas Meighan, went over very good at the New Theatre. Harry Langdon's "Long Pants" proved a very good drawing card at the Rivoli.

The two new residential houses which opened on April 16th, the State in the eastern section and the Avalon in the northwestern section, both report good business since they opened.

Milwaukee

DOWNTOWN business this week left managers in a most cheerful mood On alternate days during the entire week the weather provided either rain or snow, yet this did little to keep away patrons from the downtown theatres.

"Mr. Wu," at the Wisconsin, was one of the biggest attractions and played to well-filled houses every day with an unusual overflow on week-end nights. "Let It Rain" drew gratifying crowds to the Garden. "Afraid to Love," playing at the Merrill, and "The Amateur Gentleman" at the Strand were unusually well received. "Resurrection," at the Alhambra, drew good houses and is being held over for a second week. Photoplays at the vaudeville houses were very popular—"A Little Journey" at the Miller, "Mountains of Manhattan" at the Majestic and "Matinee Ladies" at the Orpheum.

The Venetian Theatre, a neighborhood house, was fairly besieged. "The Fourth Commandment" and the fame of the beauty of the new house were the attractions. This exceptionally good business was shared by other "near-home" theatres. "Casey at the Bat" helped to draw patronage to the Tower and Modjeska theatres, and "The Scarlet Letter" was the attraction at the Colonial; "Night of Love" filled the Milwaukee.

Denver

ALL Denver first-run theatres report business was "just fair" for the week ending April 22nd. Following Easter indications were for excellent business but it turned out to be nothing above the average. The only possible reasons are strong counter attractions which continued every night throughout the week without exception.

"Casey at the Bat" at the Victory did the best business among the first runs, although the receipts were not up to expectation. "Cabaret," showing at the Rialto, did a fair business. The Colorado Theatre, showing "Venus of Venice," did an average business only. "Altars of Desire" at the America did a fair business, showing at a new graduated admission price scale, which resulted in exceptionally heavy matinees. "The Blonde Saint" at the State started out on Good Friday in record-breaking style but a final check up showed receipts to be about on the average.

Suburban theatres report business getting better. These theatres seemed to be hit harder than any others during the Lenten period.

Seattle

THE week before Easter witnessed a distinct drop in theatre business in the Pacific Northwest, with a majority of the houses offering only average programs to attract the Lenten theatregoers. The high mark for the week was probably set at the Coliseum Theatre, which did better than average business on a double-feature bill, including "A Little Journey" and Chaplin's revival of "Shoulder Arms." An interesting fact about William Haines in "A Little Journey" was the large share of "flapper" business that he attracted to the box office.

The Fifth Avenue Theatre, usually the large gross house, fell decidedly below normal with "A Kiss in a Taxi" and a mediocre Fanchon and Marco specialty revue.

At the United Artists Theatre, "Resurrection" in its second and final week played to fair houses. George Lipschultz, directing the United Artists Orchestra and playing two of his violin selections recently recorded for Columbia Records, scored a sensational personal triumph, and bids fair to become a strong box office attraction regardless of the picture.

At John Hamrick's Blue Mouse Theatre Vitaphone and "Don Juan" in its fourth week still attracted decidedly favorable business, with a standing line waiting for admission every night in the week. Next week will see the end of the "Don Juan" engagement, after sensational business.

Robert Bender presented "Taxi, Taxi" to audiences at the Columbia Theatre, but the film achieved only a fair share of business, and apparently was disappointing to most houses.

Hamrick's Egyptian continued to monopolize the majority of the suburban business, with "The Taxi Dancer," which played the Fifth Avenue Theatre several weeks ago. At the Winter Garden Theatre, the Dempsey-Tunney fight pictures played as a first-run attraction did not achieve much of a box office success at the 50 cents admission charge.

"The Monkey Talks," in conjunction with a vaudeville program at Pantages, and "One Hour of Love," at the Embassy, were below normal, in spite of good reviews accorded the former named production.

Ottawa

THERE was plenty of excitement in the theatres of Ottawa and Hull during Easter week, big crowds responding to the strong attractions held out by practically all exhibitors.

What was considered the strongest all-age film show of the week was "McFadden's Flats," which held the screen at the Center Theatre. This pleased both old and young, male and female. Following closely behind the Center in current popularity was B. F. Keith's Theatre with its "Johnnie, Get Your Hair Cut," which drew many juveniles for the Easter holiday matinees and good mixed crowds at night. The Regent Theatre was forced to take third place this week with "Casey at the Bat," which proved to be disappointing to quite a few. Added to the program here was a reissue of Chaplin's "Shoulder Arms."

Although comedy reigned at the majority of houses, the Imperial presented a sober feature in "Faust" which registered fair business, attracting adults mainly. Most of the people went to see Jannings.

Suburban houses in Ottawa were thronged during the week of April 18th, particularly by juveniles, except at the Francais, where the adult ratio was large, the French-Canadians flocking back to the theatres after the Lenten observance. Three of the neighborhood houses started off with the first episode of a serial, the Rex opening with "The Fighting Marine," starring Gene Tunney, and the Columbia and Fern starting the "Buffalo Bill" serial. Easter week gave them a great start, the Fern putting on special matinees every day. The Fern also made a hit with "The Flaming Frontier" as the feature.

Over in Hull, the Laurier Theatre did fairly well with "The Scarlet Letter," but it is a question whether the French Canadian patronage liked this one. "Just Another Blonde" proved to be popular at the Eden Theatre, Hull.

Albany

AFTER one of the toughest weeks in the sense of counter attractions in many a month, the first-run theatres in Albany managed to pull out on the right side of the ledger last Saturday night. To begin with, the week started off with an American Legion dance. The next night July weather prevailed. Wednesday the baseball season opened. And that night the police dance at the Armory drew over 10,000 persons. In addition to this, Proctor's vaudeville theatre had personal appearances of two members of "Our Gang." Toward the latter part of the week the weather turned colder and business shot upward.

At the Mark Strand, "Don Juan" and the Vitaphone played to capacity business day in and day out, while at the Leland "The Fire Brigade" ran heavy both afternoon and evening despite other attractions. The Clinton Square did not do any great amount of business with "The Gay Deceiver" and "Oh, Baby!" Business held up well at the Mark Ritz with "Knock Out Reilly." Proctor's Grand used "Heaven on Earth," along with the N.V.A. Frolic. Raymond Hitchcock in person will appear at this theatre in the near future.

In Troy "Don Juan" opened strong on Saturday and Sunday at the Troy Theatre, but business did not hold up any too well throughout the week, due, no doubt, to the fact that many shops are running on part time. "The Taxi Dancer," at the American, and "A Kiss in a Taxi" did only fair, the latter playing at the Lincoln. Daylight saving began in Albany, Troy and Schenec-

First Division Pictures, New Co., Organized

HARRY H. THOMAS, associated with I. E. Chadwick for many years in the capacity of vice-president and general manager of Mr. Chadwick's Merit Film Corporation, is now heading First Division Pictures, Inc., a new organization which came into existence primarily to take over the business and good will of Merit Film Corporation. The new company will retain the entire Merit personnel and has the earnest support of Mr. Chadwick. The only reason for the latter's withdrawal from the field of exchange operation in the New York territory is to permit himself more time for the production of pictures and their national distribution.



Harry Thomas

tady, on Sunday, and business will slump this week.

Oklahoma City

"CHILDREN OF DIVORCE" played to splendid business at the Criterion Theatre all this week. There was some extra advertising done on this in the newspapers. "Convoy" at the Empress Theatre for the week did not do the business that was anticipated. Extra advertising was carried on this picture in teaser ads, billboards and larger space in the daily papers. "Getting Gertie's Garter" stayed the whole week at the Liberty Theatre—this theatre usually changes the program in midweek—in spite of the fact that business was not exceptionally good. "A Kiss in the Taxi" went over well with the audiences the first half of the week at the Capitol Theatre. "Ritzy" finished up the end of the week at the Capitol to a little more than average business.

Central Pennsylvania

A COMBINATION of particularly strong attractions and the passing of the Lenten season brought a marked increase in patronage to the Harrisburg theatres the first week after Easter. Exceptional business was done at the Victoria with "Children of Divorce."

At Loew's Regent the combination of such stars as John Gilbert, Lionel Barrymore and Renee Adoree, in "The Show," was irresistable and the fans were out in unusual numbers. At the Colonial "Orchids and Ermine," starring Colleen Moore, supported by a strong cast, brought big audiences every night.

"Gorilla Hunt" thrilled big crowds at the Broad all week. The Broad, in its newspaper advertisements, emphasized also its comedy attraction, "Her Father Said 'No'," in which the leading roles were played by Mary Brian, Al Cooke and Kit Guard.

On Friday night there was a strong counter-attraction to the movies when Will Rogers appeared in person at the Majestic, under the auspices of the local posts of the American Legion.

New Orleans

HOLY week coupled with torrential rains and the flooding of the New Saenger Theatre resulted in a decided falling off of attendance in New Orleans last week.

The theatregoers who did attend the playhouses went the first three days of the week. At Loew's State Theatre "The Taxi Dancer," starring Joan Crawford, played to fair crowds. Until the flood incapacitated the New Saenger, business was good. "The Show," with John Gilbert and Rene Adoree, was the feature. "The Venus of Venice" was to have started Saturday but did not open until Sunday because of the suspension of the Saturday performance.

The Strand featured "The Masked Woman," starring Anna Q. Nilsson, but the attendance was way below average. "Fashions for Women" fared pretty good at the Liberty Theatre. Esther Ralston is the featured player. "Orchids and Ermine" had its premiere at the New Saenger and the Globe did not do much business. John Barrymore in "The Beloved Rogue" was the attraction at the Trianon and did a fairly good business, despite conditions.

Reginald Denny in "Take It from Me" drew quite a bit of patronage for the Tudor Theatre. "The Sheriff's Girl," with Fangs, the wonder dog, and Ben Wilson and Neva Gerber, played to good houses but it was the vaudeville bill that was responsible for the business of this playhouse.

Neighborhood theatres fared better than the downtown houses. The Tivoli, Rivoli, New Prytania, which only recently opened its doors; Gaiety, Capitol, Mecca and others reported good business.

Fox Films to Release Five Productions

FIVE features will be released by Fox Film Corporation during May. Outstanding in the group is "Is Zat So?" which will be shipped to exhibitors on May 15. "Outlaws of Red River" and "Hills of Peril," the first a Tom Mix vehicle and the latter a Buck Jones feature, are dated for May 8 and 1 respectively. The other Fox films are "The Heart of Salome," and "Rich But Honest," the former is released along with the Mix picture and the latter winds up the Fox features for the month.

Portland, Ore.

THE People's Theatre, playing a split week with returns of "It" and "The Scarlet Letter," did extraordinary business throughout last week. "It" played the week-end and the "Letter" played four days in the middle of the week. This policy of playing second run with split week seems to be a plausible answer to the demand for more business.

The Rivoli, showing "Three Hours," got fair returns with many expressions of disappointment at the sadness of the picture.

The Liberty put on an Easter fashion show in conjunction with the showing of "Fashions for Women." Patrons who came late liked the picture, but not enough of them investigated via the box office.

The Broadway broke records with "Slide, Kelly, Slide" and satisfied all comers. Fanchon and Marco's "Musical Comedy" idea was well received.

The Columbia, playing "Parisian Love," did nice business until the last two days, when it slumped. This might be due to adverse criticisms from the newspapers. Patrons accepted the picture as fair entertainment.

The Blue Mouse still continues to do good business with "Don Juan" and Vitaphone. Picture goes into its fifth week tomorrow, thereby establishing a new endurance record for this house. Management delighted with the way the new policy is getting over.

Memphis

FLOOD conditions and disturbance of the public mind apparently have affected show business in Memphis the past fortnight. During the past week generally attendance has fallen off in most theatres.

Lon Chaney in "Tell It to the Marines," backed with a vigorous publicity campaign and attractive ballyhoos, gave the Colonial Theatre the lion's share of the business last week.

Loew's Palace-Publix, with Richard Dix in "Knockout Reilly" enjoyed good business also.

Tampa

EASTER Sunday brought out somewhat better attendance at all Tampa theatres, starting the week very nicely, but the following six days failed to keep up the pace and the week went over just a little under the average.

The Tampa, with "Knockout Reilly" the first four days, sent the customers away boosting, but the title hadn't the appeal for the Tampa clientele and it failed to prove a big draw. "Cabaret" held the feature spot for the last three days. It was well liked and did fairly good.

The Strand opened the week with "Too Many Crooks," which pulled fairly good for two days. "Michael Strogoff" failed to increase patronage above the average for its three days showing and "The Notorious Lady" closed the week to just about average business.

The Victory had a second run of "McFadden's Flats" the first three days to fair business. "Jewels of Desire" and "Pleasure Before Business" divided the last four days and did about average.

The Franklin's three changes were "Hey, Hey, Cowboy," "Ain't Love Funny?" and "Tentacles of the North." Business just about average with all three.

Jacksonville

THE opening of the Florida and the showing of the health picture, "The Naked Truth," knocked the spots out of the show business in Jacksonville last week, with practically every house except the Palace and Rialto going into the red. The Florida lost $1,000, according to reliable information, the Arcade about $200, the Imperial slightly less. "The Naked Truth" got right around $900 a day at the Temple, alternating "men" and "women" only shows.

Indianapolis

"BEAU GESTE," shown at the opening of the Colonial Theatre, under management of the Frank J. Rembusch Enterprises, drew a large share of business in Indianapolis, due to the unusual type picture for the house, but failed to bring entirely satisfactory box office results, due to the price.

However, the Colonial attracted considerable business from the Vitaphone at Circle, showing "The Better 'Ole."

Business generally was normal, rain and cold weather cutting down receipts two days. The Berkell stock company at English's has failed to make any mentionable dent in movie returns, it is said.

Salt Lake City

VERY good weather and very good theatre business was experienced in Salt Lake City for the past week.

A fashion show staged with "Fashions for Women," interspersed with specialty dancing numbers, gave Esther Ralston's picture capacity business all week at the Paramount.

The American continues to pack them in with the new double feature policy. "A Lunatic at Large" and "Sweet Rosy O'Grady" were the double bill.

At the Victory Theatre, "Cabaret" enjoyed good business, and at the Gem, Marie Prevost and Harrison Ford in "The Night Bride" proved a pleasing attraction.

The Kinema, with Buck Jones in "Desert Valley" drew a good crowd of Jones' following.

The Pantages, offering "Heaven on Earth," with their usual vaudeville bill and one of the "Collegian" series, was also a good draw.

At the Orpheum, "Ain't Love Funny" was well received.

According to managers of the second-run and neighborhood houses, business was in the way of picking up.

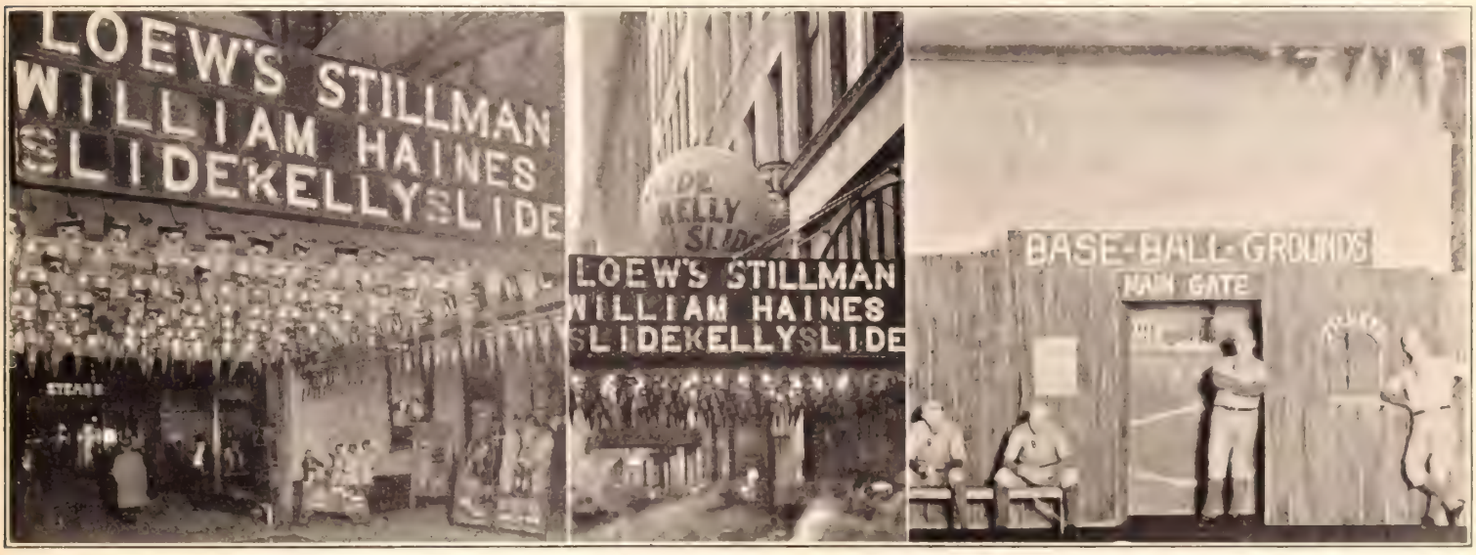
Exhibitors Service Bureau



Atmospheric lobby display for "The Gorilla Hunt" (F. B. O.) at the Broadway Palace, Los Angeles, is shown above. A mounted gorilla was the main feature



Manager Salmon of the Rialto Theatre, Macon, Ga., had a moving 24-sheet for "The Music Master" (Fox) bring up the rear of a circus parade



The Stillman theatre's presentation of "Slide Kelly, Slide" (M-G-M) rode along on the crest of a wave of enthusiasm for the opening of the baseball season. Above are shown some of the exploitation and presentation features. Banners, cutouts, and a balloon baseball supplied the frontal display. A prologue, featuring a male quartette, proved a hit



The try-out of the model boats in a contest sponsored by the Detroit Department of Education in connection with the showing at the Michigan Theatre in that city of "The Yankee Clipper" (P. D. C.)



The annual Komedy Karnival on Broadway was offered recently at the B. S. Moss Broadway Theatre. Above is shown part of the frontal display featuring the Pathe comedy stars who headed the film program



A few of the displays which ballyhooed the presentation of "All Aboard" (First National) at the Hippodrome, New York City. On the right a music store window featuring the song written for the picture by Herbert Crooker. Center, a card tying up the show with bus transportation between New York and Boston. On the left a street stunt

"McFadden's Flats" Drive in Canada City Uses 8 Lines of Approach

"McFADDEN'S FLATS" had quite a boom during the last few weeks in Toronto, Canada, but the box-office of the Regent Theatre, not the local real estate offices, got the exclusive benefit of the increased business.

The boom was occasioned by the exploitation campaign conducted for the Regent's presentation of the production. The campaign, handled by First National Exploiteer Louis Brager in co-operation with Manager McKnight of the Regent was representative of the exploitation methods being applied to the picture in its key city showings throughout the country. Eight different lines of approach to the public were developed in addition to the regular line-up of newspaper and billboard advertising.

During the week preceding the opening the Toronto "Evening Telegram" carried the "McFadden's Flats" Construction Contest as a daily feature.

Concurrent with the three weeks' engagement of the picture at the Regent the Toronto "Daily Star" ran a Scotch-Irish story contest. Readers were invited to send in funny stories involving an Irishman and a Scotchman. Originality was not insisted upon, the time honored Scotch-Irish jokes being as acceptable as any other. The funniest story each day was awarded the first prize of $5.00; pairs of passes were awarded for the ten next best stories.

A mailing list was made up comprising all the "Mc's" and "Mac's" found in the city directory. To this list of addresses were sent 8,700 one-cent government postcards. The card congratulated the recipient upon possessing a name that started with so celebrated a prefix and urged a visit to the Regent during the run of "McFadden's Flats."

An effective tie-up was arranged with the Canadian National News Service, which controls 25 outdoor newsstands located at important business intersections of the city. Wooden blocks cut from two-by-fours were painted red to resemble bricks and each "brick" carried appropriate billing. These were used as paper weights on all the outdoor newsstands and were also distributed to hotels, cigar stores and shops for use on their counters.

Another tie-up was arranged with the regional distributor of the Life Saver confection. Twenty thousand sample packages were distributed. Imprinted in green on each packags was the line: "It's a life saver against gloom—See 'McFadden's Flats.'"

A form of "insurance policy" was drafted providing for the payment of $50 "to the heirs of any patron who succumbs from laughter while witnessing any performance. At the bottom of the "policy" a place was provided for the name and address of the "insured." These records proved of considerable value to the theatre in making up-to-date mailing lists for future use.

A profitable tie-up was also effected with the Toronto Street Railway Company whereby display cards announcing the showing were carried on the "dashes" of all street cars.



Lobby display for "The Collegians" (Universal) at the Colonial Theatre, Harrisburg, Pa. The Whippet car on display was loaned by the local agent

Adopts "Watch this Column" Style for "Strogoff" Ads

Advance newspaper advertising for the showing of "Michael Strogoff," at the Imperial Theatre in San Francisco, was based on the same lines of the "Watch This Column" ads which Universal is carrying in the "Saturday Evening Post." The same slogan to the ads signed by Carl Laemmle in the "Post" was used at the top of the single-column notices which advanced the showing of "Michael Strogoff." The San Francisco campaign was handled by Jeff Lazarus, publicity director for the Publix Theatres in that city.

The department of the Universal Home Office which handles the correspondence resulting from the Laemmle "Post" Column prepared a list of all correspondents in the Imperial's drawing territory and to them was sent a multigraphed letter telling about the local showing of "Strogoff."

College Ball Team Works for "Slide, Kelly"

Manager Tom Holliday invited the University of Carolina baseball team to a special screening of "Slide, Kelly, Slide," and got their co-operation in exploiting the picture when that film played at the Publix Imperial Theatre, Columbia, S.C.

The college team played a scheduled game the afternoon the picture opened at the theatre so Holliday did considerable exploiting at the ball park.

One thousand heralds were given to persons at the entrance gate of the ball park and 50 window cards were tacked both inside and outside the grandstand. Also, a ten-foot cross banner was planted over the score board which could be easily seen by everybody in the ball park.

Joins Opposition's Parade With Picture Ballyhoo

The Manatee County Fair was opposition to the Palace Theatre, Bradenton, Fla., the days "Les Miserables" was showing there but that didn't keep Harry F. Botto, manager of the house, from joining the parade which preceded the opening of the fair. He covered an automobile with advertising matter on the Universal Film de France production and had it join the procession.

Studio Briefs

Richard Tucker was this week signed for a role in Florence Vidor's new starring vehicle for Paramount, "The World at Her Feet." His last work for Paramount was in Bebe Daniels' picture, "A Kiss in a Taxi." Immediately prior to that he appeared in "Wings."

Camera work was started this week on fire sequences which end Columbia's drama, "The Romantic Age," in which Eugene O'Brien and Alberta Vaughn are the featured players. To guarantee realism for the production the cooperation of the fire department was secured by Harry Cohn, Columbia executive. Robert Florey is directing from the story by Dorothy Howell.

Phillip Strange, English stage actor, who has appeared as a sophisticated character in several American-made productions, was this week placed under a long term contract by Paramount. He had a minor role in "The Sorrows of Satan." He has since then played in several Paramount films among them, "The Ace of Cads."

The last portion of the Warner Bros. program of releases is now in production and three productions on which preparatory work has been in progress will shortly get under way in the near future. "The Heart of Maryland" will be started on May 2. Among supporting players will be Warner Richmond, Helene Costello (her sister, Dolores, is the starring player) and Carrol Nye. "What Happened to Father" will be placed in work on April 28. Selected for parts in "Dearie," Irene Rich's next picture, are William Collier, Jr., Edna Murphy, Anders Randolph, Douglas Gerrard, Richard Tucker, and Arthur Rankin. Archie Mayo will direct "Dearie" from a story by Carolyn Wells.

Having completed camera work on "Poor Girls," a Columbia production which was written by Sophie Bogen, the picture is now being cut and edited by Director William J. Craft and Viola Lawrence, film editor for Columbia Pictures. This is Craft's third picture for Columbia.

The Costello sisters, Dolores and Helene, will be seen together in the screen transcription by Warner Brothers of the Belasco stage play, "The Heart of Maryland," when that production is placed into work by Lloyd Bacon in the near future. The Costello girls have appeared together on the stage but have never before been cast for the same picture.

William Powell will be one of the featured actors in Richard Dix' next picture, tentatively titled "Who's Your Friend?" as soon as he finishes his work in "True to Love," a Paramount feature length comedy which will star Raymond Griffith.

The Warner Brothers have engaged Paul Schofield to prepare the scenario for "The College Widow," a Dolores Costello starring vehicle which will be started on the Coast soon and which will round out Miss Costello's contribution to the current schedule of Warner Bros. pictures following which she will begin her program of stellar roles for the new season.

Virginia Bradford, of Memphis, Tenn., originally entered upon a career in the motion picture industry as a writer about the movies. But now she assumes a more important or definite part with regard to them for she has been signed by Cecil B. De Mille to a five-year contract and assigned the featured feminine role in "The Country Doctor," which is being directed by Rupert Julian at the De Mille studio. Miss Bradford has the ingenue lead in "Stage Madness" starring Virginia Valli.

Fourteen ex-college oarsmen, the majority of whom hail from the University of California, make up the rival crews in Buster Keaton's newest comedy for United Artists, "College," scenes for which are now being shot at Balboa, Cal. Among the supporting cast which James W. Horne is directing are Ann Cornwall, Grant Withers, Florence Turner, Harold Goodwin, Snitz Edwards, James Mack, Buddy Mason and Flora Bramley.

Jack Richardson, Frank Coleman and William Irving have been added to the cast in "The Rejuvenation of Aunt Mary," now being made by Director Erle Kenton for Metropolitan.

Besides Dorothy Arzner, Paramount's new woman director, another woman has been raised to an executive post in the production department. She is Henrietta Cohn and she has been appointed executive assistant to Sam Jaffe, production manager. Miss Cohn was secretary to Adolph Zukor twelve years ago.

Raymond Cannon, scenarist, has signed a long term contract with the Metropolitan Pictures. Under the terms of the arrangement he began work this week. It is said that the contract is the result of Cannon's work on the scenario of "The Rejuvenation of Aunt Mary."

Roy Del Ruth has affixed his signature on a new contract with the Warner Brothers under the terms of which he will direct for the Warners for a long period of years. Del Ruth has been directing Warner features for three seasons now, his latest work included "Wolf's Clothing," "Across the Pacific" and "Footloose Widows."

Clara Bow, Paramount's starring player in "Children of Divorce," will next appear in "Hula," a romance of the Hawaiian tropics by Armine Van Tempski. Frederica Sagor, former newspaper writer, is now working on the adaptation and continuity.

Marie Prevost, Metropolitan star, will shortly launch her new vehicle for which no title has as yet been chosen and for which no featured players have been mentioned. Zelda Sears is writing the story.

For the fifth of the Aviation Series which Al Wilson is making at Universal City, Carl Laemmle himself has decided to have him make an airplane version of "Won in the Clouds." This picture was made by Universal in 1913, with balloons instead of airplanes. Roy Knabenshue, the celebrated balloonist, was the star and Frank Lloyd played the heavy. Otis Turner directed it. Bruce Mitchell will direct the modern version.

F. Harmon Wright has been chosen to direct the Broadway play, "We Americans" for Universal. Al Cohn has been working for months on the continuity of "We Americans" and has it in such complete form that it is possible to put it in production within the next three weeks.

The signing of Gretchen Young to a long term contract has just been announced by John McCormick, West Coast production chief for First National Pictures. Miss Young appeared in Colleen Moore's "Naughty But Nice."

The latest addition to the Metro-Goldwyn-Mayer staff of title writers is Thomas N. Miranda, who was last week placed under contract to write exclusively for M-G-M.

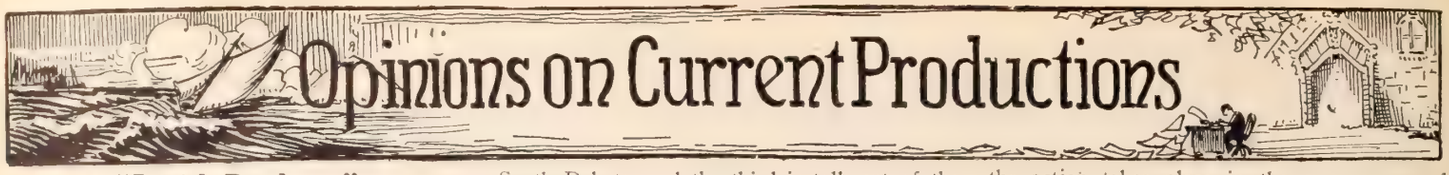
Actual work on the new series of two-reel comedies which Octavus Roy Cohen wrote for Universal was this week started by Universal with Charles Puffy, the featured player, working under the direction of Harry Sweet. Frances Hyland has been engaged to do the adaptations and continuities on the Cohen stories.

Part of the production company assisting Clarence Brown in the making of "The Trail of '98" for Metro-Goldwyn-Mayer will travel to Alaska soon to spend several weeks on the shores and waters of Lake Linderman and Lake Bennet, two of the locales in the Robert W. Service story from which Brown is making the picture. The group of technicians and photographers will go to Skagway, Alaska, within a few days under the leadership of Harry Schenck.

Olive Borden, after a trip to New York is back again at the Fox Films West Coast studio and has just started work on "The Secret Studio" under the direction of Victor Schertzinger. Clifford Holland, who had a bit in "Summer Bachelors," has the leading role opposite Miss Borden. In the cast will be Margaret Livingston, Joseph Cawthorn, Walter McGrail, Ben Bard, Nereen Phillips, Doris Lloyd and Ned Sparks.

"Twelve Miles Out," John Gilbert's new starring picture, was placed into production last week at the Metro-Goldwyn-Mayer studio under the direction of Jack Conway and with Joan Crawford in the leading feminine role and one of the chief supporting roles in the hands of Betty Compson. Ernest Torrence, Bert Roach, Edward Earle and Mike Donlin in the cast.

Marian Nixon, Universal feminine player, will play opposite Reginald Denny in that star's "Out All Night." The picture will be one of Denny's new Universal productions. It is being adapted from "Completely at Sea," an original story by Gladys Lehman. William A. Seiger will direct the production. Denny has just completed "Fast and Furious," an auto story which he wrote himself.



"Jewish Prudence"
(Roach-Pathe Two Reels)
(Reviewed by Harold Flavin)

THE latest Roach comedy is built on the old gag of the business-like Hebrew's attempt to collect damages for an alleged injury received in an accident to which he was merely a spectator; trite but good for a laugh owing to the good work of the cast. And then there is an ironically humorous touch. The Hebrew, defeated in his fraudulent attempt at trial in court, starts home in his flivver and is smashed up by a big truck. Visions of damage collections are dispersed when he discovers his son is the chauffeur of the vehicle:

Max Davidson is featured, and the supporting cast includes Martha Sleeper, Johnny Fox and Gaston Glass. Leo McCarey directed.

Pathe Review No. 19
(Pathe—One Reel)

EDUCATION, beauty and adventure are contained in this number, which first shows the breeding of silkworms in Russian Turkestan, next Pathecolor views of the Bad Lands of South Dakota, and the third installment of the authorized motion picture record of the Smithsonian-Chrysler expedition to Tanganyika, which last furnishes a mild thrill when the African natives and American hunters capture a giraffe.—HAROLD FLAVIN.

"Bubbling Over"
(Fables-Pathe—One Reel)

THE ingenuity of these Æsop's Fables! Here's another one that keeps you chuckling at the absurdities of the action. "Bubbling Over," in action, is the tale of what happens, or what can happen, when several mice get together with soapy water and clay pipes. Very amusing and highly ingenious.—HAROLD FLAVIN.

"Not The Type"
(Fox Van Bibber—Two Reels)
(Reviewed by E. G. Johnston)

BESIDES being a good slapstick comedy there's some interesting shots in this Van Bibber two reeler of how a tabloid newspaper acts when it goes to press. In fact, most of the action takes place in the press room of "The Fearless Blade," edited by Earle Fox, the Reginald Van Bibber of Richard Harding Davis' story. Running a fearless newspaper is no easy job and the Mayor's wrath is incurred. Matters are further complicated by the editor falling in love with the Mayor's daughter. A couple of gangsters are hired to wreck the plant but succeed only in mixing up the type for the lead story, which has already been changed for the better. Daughter hands her father the first copy and things look dark for the editor. However, he hastily remakes the page and gains his prospective father-in-law's good graces.

"Around Old Heidelberg"

STUDENT life is "so different" in Old Heidelberg University as compared with the colleges in our own country that most everyone will want to see the way they do it over in Germany. Follow "Hans" through play and study and you will see him initiated into a fraternity, fight a duel and be finally placed in the student jail to sleep off the effects of a too wet and boisterous party.—E. G. JOHNSTON.

Resume of Current News Weeklies

FOX NEWS, VOL. 8, NO. 58: New York—Scaffolding on unfinished 38-story hotel burns for hours 500 feet in air; France—Legion leaders and Gen. Pershing meet in Paris to discuss veterans' visit; Over New York — New world's record set for duration flight; New York City—City's newest bluecoats, 1,040 rookies, parade; Washington, D.C.—Baseball season opens with record crowds; Washington, D.C.—Mrs. Coolidge receives tribute of flowers from children of Salvation Army home in California; Panama—Vice-President Dawes and Secretary of War Davis inspect our big ditch; On the Thames—Light Blues triumph over Dark Blue rivals in 79th annual varsity race; Shanghai—Capture of city.

FOX NEWS, VOL. 8, NO. 59: Fifth Avenue, N.Y.C.—Thousands in famous thoroughfare see society folk in pageant of fashion; In Day's News—J. Ramsay MacDonald, ex-premier of England, pays visit to U.S.; Texas—1,500 people homeless as funnel-shaped twister destroys Rock Springs; Porto Rico—American good-will aviators, returning from South American flight, greeted in San Juan; New York City—Nation's best specimens of French and English bulldogs vie for title of "ugliest of ugly!"; Washington—Ten thousand children entertained by President; Sydney, Australia—Sailing craft of strange design race for title; Redlands, Cal.—Bathing girls celebrate opening of trout season with record catch; Havre de Grace—Harford Handicap, Maryland track opener, won by Triton (8) in game and thrilling finish.

FOX NEWS, VOL. 8, NO. 60: On Shanghai Battle Front—U.S. troops help keep order in city of chaos; New York City—Manhattanites rub their eyes as they see elephant riding bicycle; Paris—Foch's Armistice Car taken from museum to be returned to spot where peace was signed; Chili—President Larrain, who has since been deposed, reviews army on plains near Casablance; Death Valley—Religious service held to honor desert pioneering; Arkansas—Throng of 20,000 sees prettiest of Southwest's beauties crowned in fete; Buffalo, N.Y.—Mayor Schwab and father of Peace Bridge, Frank Baird, inspect new U.S.-Canada span; Boston, Mass.—Clarence De Mar wins National Marathon from field of 195; Monmouth, Ore.—Bumper crop of goats; United Hunts Meet—Notable gathering sees running of foremost Y.S. Steeplechase at Belmont.

PATHE NEWS, NO. 35: Belmont Park, N.Y.—Thousands of racing fans turn out for opening of United Hunt's spring meet; Alameda, Cal—First windjammer of Alaska fishing fleet answers spring summons to Far North; New York City—Chauncey M. Depew celebrates birthday for 93rd time; Death Valley, Cal.—Impressive service honors memory of brave pioneers who died in early gold rush days; New York City—Electricians rush repairs on vast underground network of telephone and power cables; Boston, Mass.—Clarence De Mar defeats 168 of country's speediest long-distance runners to win marathon for fifth time; Pt. Barrow, Alaska—Capt. Wilkins and C. Eilson forced down in Arctic Ocean, 125 miles from land, return to coast after remarkable 21-day trek; Arras, France—New type of front wheels invented to enable automobiles to turn; North Chinese Retreat—Peking's defeated army makes hasty withdrawal.

PATHE NEWS NO. 36: Miami, Fla.—Army Good Will fliers reach native soil again; Messick, Va.—Comdr. Noel Davis and Lt. S. H. Wooster killed when plane crashes in test flight; New York City—President Coolidge guest of metropolis for day; Mineola, N. Y.—Big Bellanca plane christened Columbia; Rome, Italy—Pathe New cameraman visits Vatican's great observatory; Buffalo, N. Y.—They're not bluebloods—just common folks of dogdom; Mississippi's Rampage—Destitute exceed 80,000 and destruction estimated at $1,000,000,000; Seville, Spain—Picturesque Seville holds ancient religious festival; Detroit, Mich.—Nine lose lives and twenty-three injured as terrific blast wrecks large 5-story automobile body factory; Paris, France—Balloon pilots start race for Le Blanc prize.

INTERNATIONAL NEWSREEL, NO. 35: Garden City, N. Y.—Warning from the sky saves crippled plane; Washington, D. C.—President Coolidge extends welcome to President Machado of Cuba; New York City—Mr. Coolidge visits New York to address nation's editors; Paris, France—First try-outs for world balloon championship; Detroit, Mich.—Spectacular blaze destroys big auto plant; Columbia, Ohio—Crack schoolboy athletes compete for track honors; Seville, Spain—Army of penitents in amazing church pageant; Greenville, Miss. and Environs—Disastrous break in main levee at Stops Landing—scores of villages inundated as mighty river bursts bonds.

INTERNATIONAL NEWSREEL, NO. 34: New Orleans, La.—Mississippi at record height menaces vast area; Boston, Mass.—Introducing Rex, world's only canine auto driver; Atlantic City, N.J.—Seeing seaside on high newest shore thriller; Bronx Park, N.Y.—Pelican quits jail; Shanghai, China—With U.S. Marines in Shanghai war zone; Belmont Park, N.Y.—Expert jumpers open U.S. Steeplechase season; In North Atlantic—Coast Guard charts first icebergs in ship lanes.

KINOGRAMS, NO. 5285: Hopkinton, Mass.—Clarence DeMar, at 39, wins Marathon race for fifth time against field of 200; New York—Golf course built on roof of skyscraper latest novelty for tired business men; Cambridge, Mass.—Boston Tech students hold annual book rush; Pelham, N. Y.—Slow motion photography records expert marksmanship of New York Athletic Club's sharpshooters; Glendale, Cal.—Thousands of worshippers climb Mount Rubidoux to witness Easter sunrise; Los Angeles—Ostriches have orange eating contest; Hanover, Germany—Girl students of famous Loges Schule stage bewilderingly beautiful Spring dances; Belmont Park Terminal Track, N. Y.—"Nicholas," $60,000 hunter owned by Mrs. W. K. Vanderbilt, wins thrilling Biltmore steeplechase race.

KINOGRAMS, NO. 5286: Venice, Cal.—Two hundred couples try to dance to Los Angeles 20 miles away in Marathon whirl, but only ten couples finish; Boston—Firemen try out new high pressure system to fight skyscraper fires; New York—Chauncey M. Depew poses for pictures on his ninety-third birthday and say's he'll be playing golf when he's 100; Washington—President Berado Machado, of Cuba, calls on President Coolidge at temporary White House; Bristol, England—Princess Mary greeted by thousands of children as she opens new settlement in dockyard district; San Francisco—Australian whip expert strikes off girl's coat with deadly lash without harming her; Honolulu—Late King Kamehamoha and Captain Cook are represented in gorgeous island pageant.

Special Delivery

Not Up To Cantor's First One

(Reviewed by Laurence Reid)

THEY haven't done so well by Eddie Cantor in his access to "Kid Boots," though there's no denying the piece has its share of laughs. But instead of developing spontaneously they come along intermittently—which is doubtless due to the poor arrangement of scenes, there being practically no continuity at all. Again the agile Eddie has not employed many original gags, nor has he gotten into any real characterization. The caddy of "Kid Boots" was colorful compared to his study of a postman. The comedian has some sort of a tie-up with the secret service, but he spends most of his time in covering the ground as a letter carrier and doing some comedy flops. He also goes in for the pastime of losing the mail and then telling the recipients what the postcards contained.

It is all pretty mild, but peps up here and there—what with the exploits of a villain who is eventually captured by the postman—and the inevitable chase. For relief the mailmen's ball is reproduced—and this affords the busy Cantor all kinds of opportunity to release his gags, most of which have to do with contortions on the floor.

"Special Delivery" is well titled with bright quips and it never becomes serious.

The Cast: Eddie Cantor, Jobyna Ralston, William Powell, Donald Keith, Jack Daugherty, Victor Potel, Paul Kelly, Mary Carr. Directed by William Goodrich.

THEME: Comedy of postman who must make good and get rich before father will recognize him.

PRODUCTION HIGHLIGHTS: Cantor's comedy. The ballroom scene. The elevator episode. The delivery of the letters. The subtitles.

EXPLOITATION ANGLES: Tie-up with mail carriers. Put on special showings for them. Play up Cantor and what he is doing on the screen. Feature Jobyna Ralston, who was formerly Harold Lloyd's leading woman.

DRAWING POWER: Title and personality of comedian should draw the crowds. O.K. for any type of house.

Produced and distributed by Paramount.
Length, six reels. Released April, 1927.



Action stills of "The Fighting Three," a Universal release



Comedy interludes from "Rookies," Metro-Goldwyn-Mayer's comedy of civilian training camps

Don Desperado

Not "Great" But Worth While

(Reviewed by Raymond Ganly)

ANOTHER "Don" title. Perhaps that is about the only fault that can be found with this latest Western production to come from Leo Maloney's picture ranch in the San Bernardino Mountain range not far from Los Angeles. The number of films bearing the Spanish title of courtesy have been many, but then again, are not our picture makers only playing safe when they use the term in view of its monetary value? Disregarding such trifles, however, "Don Desperado" can be said to be a good Western as it has many favorable points—an entertaining and "different" story, a natural and human central figure and sufficient vitality throughout its length. The producers of this Pathe picture did a fairly good job that betokens co-operation.

Maloney is a deputy sheriff in a Western town and his office is a dangerous one because of that queer trait or tendency of the Western pioneers, who inclined towards hanging a man first and determining his guilt or innocence afterwards. He has to match his wits against this mob spirit to save a character named Frenchy, suspected as the Black Bandit, a robber and killer. The real sheriff could not face the crowd of belligerents, so Maloney was compelled to play a lone hand in spiriting Frenchy away and exposing the crooked lawyer who prompted Frenchy's movements. Interest is not centered heavily on the love element. The fireworks have their fling—they ought to please the ardent fan.

The Cast: Leo Maloney, Eugenia Gilbert, Frederick Dana, Charles Bartlett, Bud Osborne, Morgan Davis, Allen Watt, Harry W. Ramsey, Whitehorse.

THEME: Western melodrama. Difficulties besetting deputy in his endeavors to keep the law in primitive Western town.

PRODUCTION HIGHLIGHTS: How Maloney and his captive escape the "lynching party." Fight at the mine.

EXPLOITATION ANGLES: Play up Western star, who has a following. Arouse interest in early West and its pioneers.

DRAWING POWER: Holds appeal for fans frequenting houses which offer Western.

Produced by Leo Maloney. Distributed by Pathe.
Length, 5,804 feet. Released May, 1927.

Rookies

First Rate Comedy Seasoned With War Sauce

(Reviewed by Laurence Reid)

AND still they come—these pictures flavored with men in khaki. Some of them are created semi-humorously, and among those which cater to the chuckle more than the sigh none have proved more provokingly amusing than "Rookies." It is a yarn of the doings at a citizens' military training camp—that annual excursion which takes the peace-time pistoleers and places them on a war footing. Naturally, to get it over it frolics around a pair of young rookies—one a diamond in the rough, the other a playful go-getter. There's your plot. Make the most of it.

Let it be said that it never sags in its array of gags and incident. The raw-boned chap, prior to the camp days, has attempted to steal a dancing man's girl away from him. But in the camp Mr. Raw-Bone, as the sergeant, finds himself in one tight jam after another—and it's the more polished youth who comes out ahead, even though he is a buck private.

The piece is crammed with a deal of practical jokes—such as the hazing of the rookies by the regulars. And a stray thrill slips in here and there, such as the episode with the balloon. It is all pleasant slapstick and sure to please. George K. Arthur, Tom O'Brien, Karl Dane and Marceline Day keep it spiced with humor—especially Dane.

The Cast: Karl Dane, George K. Arthur, Marceline Day, Louise Lorraine, Frank Currier, E. H. Calvert, Tom O'Brien, Charles Sullivan, Lincoln Steadman, Gene Stone.

THEME: Romantic comedy of rookies who go to training camp and encounter all kinds of playful adventures, etc.

PRODUCTION HIGHLIGHTS: The feud between the central characters. The effort of sergeant to embarrass the private. The hazing sequence. The balloon episode. The good acting by Arthur, Dane, Currier and O'Brien. The atmosphere.

EXPLOITATION ANGLES: Title is a winner. Play it up and tie up with citizens' training camps, etc. Bill as a comedy of peace-time soldiers.

DRAWING POWER: Suitable for any type of house, anywhere.

Produced and distributed by Metro-Goldwyn-Mayer
Length, six reels. Released April, 1927.



Some of the highlights in the Pathe Western, "Don Desperado"



A quintet of stills from the Paramount release, "Special Delivery"

The Fighting Three

Mediocre Western; Change in Plot Formula

(Reviewed by Harold Flavin)

THE absence in this latest Blue Streak Western of cattle, villainous ranch foremen, mortgaged farms, etc., saves it from classification among the average of its type, though the usual amount of fist fighting, hard riding and shooting is in evidence. The author deserves credit for getting away from the cut and dried formula, as a certain amount of manifest interest will be aroused in the spectator as to how the villain is to be trapped. The story provides a little back-stage comedy in a honky-tonk show in addition to the usual thrills, so if you don't promise too much the audience will leave the theatre satisfied. It is quite a novelty to see a cowpuncher star posing as a mind reader in a vaudeville act, and this is one of the unexpected twists introduced in the latest Jack Hoxie effort.

Jack becomes enamored of a prima donna in a group of strolling players and follows her to the town in which they are billed to play. On the way to the theatre he comes in contact with the villain, who is trying to rid himself of an uncle, but Jack intervenes. An outcry is made, shorts are fired, and the villain temporarily fastens the crime on Jack but, as per the usual saccharine finale, everything turns out all right.

Hoxie contributes the usual amount of athletic stunts. Olive Hasbrouck is a pleasing heroine and Marin Sais, through the alchemy of celluloid, is a chorus girl instead of the usual Indian squaw. Al Rogell turns them out inexpensively and entertaining. Camera work bad.

The Cast: Jack Hoxie, Olive Hasbrouck, Marin Sais, Wm. Malan, Fanny Warren, Buck Connors, Wm. Dyer, Henry Roquemore, Wm. Norton Bailey. Directed by Albert Rogell from story by William Lester.

THEME: Western. Cowboy's love for show girl leads him into trouble and near death because of crime committed but villain is exposed.

PRODUCTION HIGHLIGHTS: The honky-tonk show. Hoxie's riding and fighting.

EXPLOITATION ANGLES: These productions have an audience of their own.

DRAWING POWER: Good for neighborhood houses.

Produced and distributed by Universal.
Length, 4,108 feet. Released June 3, 1927.

Knockout Reilly

Fight Story Carries a Punch

(Reviewed by Laurence Reid)

TALK about the li'l ol' punch this picture has it straight from the shoulder. Keyed to a high pitch by Mal St. Clair, he doesn't allow it to take the count for a split second. The result is one never notices that the plot is an old-timer. That's how well it is done. Mister Mal can send home a haymaker here as well as he can with one of his well-dressed stories.

The piece is right up Richard Dix' alley, too. And what a fast hour he entertains in his role of a prize fighter who, after being down in his luck, comes back and sends the champ into a horizontal position. The heart interest helps it along. When the hero is framed by a bad bunch of boys he is sent to jail—which accounts for his mother taking up the job of scrubbing floors.

The climax is the fight and it's the humdingerest that's ever been staged for sheer give and take. Jack Renault gives Dix an awful beating and nearly has him out. But the young man's sweetheart bobs up in his corner and tips him about the frame-up. So it's curtains for the champ. It's well staged, the fight scene being especially picturesque and suspensive in its appeal. Dix, of course, is as realistic as usual and Renault is one fighter who shows evidence of getting somewhere as an actor. Mary Brian is pleasing as the girl. Jack Conway's titles add pep to the picture.

The Cast: Richard Dix, Jack Renault, Mary Brian, Harry Gribbon, Osgood Perkins, Larry McGrath, Myrtland La Varre. Director, Mal St. Clair.

THEME: Romantic melodrama of prize fighter who, after being down in his luck, knocks out the champ and wins the girl.

PRODUCTION HIGHLIGHTS: The frame-up. The human interest. The fight scenes. The atmosphere of the ring. The near knock-out of the hero. The subtitles.

EXPLOITATION ANGLES: Play up as one of Dix's best. Get out the fight fans and tease it with snappy catchlines, etc.

DRAWING POWER: Should go big on title and star's popularity.

Produced and distributed by Paramount. Length, six reels. Released April, 1927.



Featured events from "The Sea Tiger," a First National production



Scenes from "Somewhere in Sonora," a First National picture

Orchids and Ermine

Not So Weighty, But It Will Do

(Reviewed by Laurence Reid)

HERE'S one that's made to order for Colleen Moore—which has considerable in common with hokum. It's the type of story that has been done countless times before and will continue to grace the screen in some guise or other for countless times to come. This time the star, whose previous essays have led her to keep unduly animated, has quieted down to play a sensitive, introspective telephone girl. She it is who longs to put on the dog and be somebody.

The plot gets under way with Jack Mulhall as a millionaire who shuns publicity. So he masquerades as his valet. This, of course, lends the romantic twist. Such an arrangement makes it easy for both to fall in love. The story is not so single-track as this outline indicates. There's a sub-plot having to do with a flower-girl becoming interested in the real valet because she believes him to be the millionaire.

The characters are developed well enough and played with seasonable dash by the Moore and Mulhall combination. Each has enough individuality and a flair for human situations to capitalize their roles to full advantage. Sam Hardy as the valet lends a colorful sketch and no small amount of merriment. It's not so weighty, but it will do.

The Cast: Colleen Moore, Jack Mulhall, Sam Hardy, Gwen Lee, Alma Bennett, Kate Price, Hedda Hopper. Director, Al Santell.

THEME: Romantic comedy of phone girl who longs to belong to the upper strata. She succeeds after various adventures.

PRODUCTION HIGHLIGHTS: The flirtation incident. Miss Moore's acting. Sam Hardy's comedy relief. The masquerade episode. The atmosphere and settings.

EXPLOITATION ANGLES: Bill as typical of Colleen Moore's stories. Play up Jack Mulhall, who is a comer. Also feature Sam Hardy. Put over a tie up with telephone operators.

DRAWING POWER: Should go with the Moore fans. All right for a summer attraction.

Produced and distributed by First National. Length, six reels. Released, April, 1927.

Somewhere in Sonora

One of the Better Westerns

(Reviewed by Harold Flavin)

THOUGH following the usual formula, Ken Maynard's latest starring vehicle attains to the superior type of Western because of the fast action, production values and the better type of players in the cast. It should prove acceptable to the patrons of any but the Broadway class of theatres, as it is a more dressy production than the average Western containing, in addition to the stereotyped riding and shooting business, a number of pretty exterior scenes and better detail throughout the footage. The titles, too, aid in the general effect.

Maynard continues to exhibit the wonderful horsemanship, masterful fist-fighting, crack shooting, etc., seen in his previous pictures and, as usual, the handsome cowboy is eager to help the afflicted and succor those in distress. This time it is a pretty girl whom he saves from death by stopping a runaway horse and reclaiming from a life of evil the son of the rancher for whom Maynard rides herd. There is a fair amount of suspense built up, not that we don't know he will rescue the girl and retrieve the boy, for that is inevitable, but in the manner in which these feats are accomplished. The supporting cast gives a fair performance; Kathleen Collins is pretty, but gives a somewhat colorless portrayal and the comedy relief is just fair. Tarzan, Maynard's horse, does his bit of acting in addition to supplying the motive power. Direction and photography excellent.

The Cast: Ken Maynard, Kathleen Collins, Frank Leigh, Joe Bennett, Charles Hill Mailes, Carl Stockdale, Yvonne Howell, Richard Neill, Ben Corbert, Monte Montague, Tarzan. Directed by Albert Rogell.

THEME: Western cowpuncher, searching for son of ranch-owner, rescues girl from death. Falls in love. Resumes quest for boy and succeeds in finding him and taking him home.

LIGHTS: Maynard's riding and fighting. Good production.

EXPLOITATION ANGLES: Maynard has built up a following, so play him up in the billing.

DRAWING POWER: Good. Family picture.

PRODUCTION HIGH-

Produced by Charles R. Rogers. Distributed by First National. Length, 5,718 feet. Released April, 1927.



A deep display of feeling is found in these scenes from First National's "Orchids and Ermine"



Hard and tough are most of the people in these stills from "Knockout Reilly," a Paramount picture

The Sea Tiger

A Fight in Every Foot, or Almost

(Reviewed by Harold Flavin)

IF your patrons like action a view of the latest Milton Sills starring production will send them away happy, as there is some variety of fighting going on throughout the greater portion of the footage—there is a battle between Sills and his film brother, a verbal set-to with the heroine as Sills' opponent, another fistic affair with a professional wrestler and, to top it off, the star does a sparring act with the elements—there are several minor scraps but we can't recall them. It's good film food, both for the he-man and his weaker brother, who may get a vicarious thrill out of the display of muscular skill on exhibition in this drama of the clash between fraternal and passionate love. The locale of the story is in the Canary Islands, where it rains as much, or so it appears, as in "sunny" France.

It seems Justin Ramos had a younger brother possessed of immoral propensities toward women and, having designs on his big brother's girl, he put Justin in a quandary, for our hero had sworn to protect his brother. Then war waged between brotherly love and the variety that has its consummation in marriage with Justin steering a middle course which brought about a happy ending. Milton Sills gives a good performance as the great-hearted brother; Mary Astor has a new type of role, and Alice White, a new comer looking somewhat like Clara Bow and playing the same kind of part, deserves a big hand for her work. Direction and photography excellent plus good atmosphere.

The Cast: Milton Sills, Mary Astor, Larry Kent, Alice White, Kate Price, Arthur Stone, Emily Fitzroy, Joe Bonomo. Directed by John Francis Dillon.

THEME: Drama. Hero, sworn to protect brother, faces test when brother declares intention of seducing hero's sweetheart. Considerable fighting ensues with difficulty finally straightened out.

LIGHTS: The numerous combats, both verbal and pugilistic. The work of the cast.

EXPLOITATION ANGLES: Play up name of star in billing.

DRAWING POWER: Good for any house where they like action.

PRODUCTION HIGH-

Produced and distributed by First National. Length, 5,606 feet. Released February, 1927.

Grinning Guns

Picture for Daily Change Houses

(Reviewed by Harold Flavin)

THIS story could have been told in two reels and as such it would have furnished a fair amount of entertainment but, as a feature length production the plot is dragged out and forced to such an extent that it proves boresome and, for that reason, rates bookings only in the daily change and "opry" houses. The story started out well but, along about the third reel the horseplay commenced with a number of interminable chases, a very low order of comedy and a dragged out finish. The title is banal.

There is an unusual twist in that there are no cattle stolen nor other of the stereotyped themes in evidence as this tale concerns the efforts of a publisher of a weekly newspaper in a small and disorderly town to get out his sheet in the face of the town boss' wrath, engendered through the publishers' scathing denunciation of the boss' system of running the town. If they had continued along those lines without resorting to hokum, the picture would have made a neat addition to the program of houses of the better class.

Hoxie and the rest of the cast give a fair performance but, in the effort to pad out the footage, they are called on to go through many ridiculous actions. There is too much footage devoted to the fight at the finish of the story which starts on the top of a high embankment, the fighters roll down to a ledge above a waterfall, more fight and another drop into the water with the battle still raging until the villain is finally carried off.

The Cast: Jack Hoxie, Ena Gregory, Bob Milasch, Arthur Morrison, George B. French, Dudley Hendricks, Alphonse Martell. Directed by Albert Rogell.

THEME: Western. Hero aids publisher of weekly in small town to get out his paper despite opposition of town boss. There is romance between publisher's daughter and hero.

PRODUCTION HIGHLIGHTS: The fighting, riding and shooting.

EXPLOITATION ANGLES: Hoxie's popularity.

DRAWING POWER: For small theatres. Family picture.

Produced and distributed by Universal.
Length, 5,777 feet. Released, June 19, 1927.



Interesting episodes from "Beware of Widows," a Universal release



Production highlights from "Children of Divorce," a Paramount film of the novel by Owen Johnson

Ankles Preferred

Neat Little Comedy-Drama Should Please 'Em

(Reviewed by Laurence Reid)

DASHING along on its own momentum with a motive power generated more by incident than by plot, this picture succeeds in capturing the interest and holding it uncommonly well. Which is good evidence that the director is acquainted with "good business" when he sees it.

Madge Bellamy is the girl of the ankles. She's also the girl with the eyes. And she can't make the four of them behave in her role of a model in a specialty shop. Consequently the firm does a healthy business with the visiting buyers.

The story develops quite a plot before it finishes. While the partners scheme to interest moneyed interests through destroying the girl's charms, a particular bounder spoils it all at a subsequent party with an insincere gesture to do right by her. This upsets the partners as well as the rich man, and she's happy to trust her future in the care of a poor but deserving youth.

Miss Bellamy lends color and vivacity to the heroine—with Lawrence Gray and J. Farrell MacDonald rendering first-rate support. The film is neatly mounted.

The Cast: Madge Bellamy, Lawrence Gray, Barry Norton, Allen Forrest, Marjorie Beebe, J. Farrell MacDonald, Mary Foy, William Strauss, Lillian Elliot, Joyce Compton. Director, J. G. Blystone.

THEME: Romantic drama of model who is used as pawn by scheming employers to increase their business. She is rescued by deserving youth.

PRODUCTION HIGHLIGHTS: The incident. The star's personality. The party sequence. The captions. The mounting. The romantic appeal.

EXPLOITATION ANGLES: Tease the title. Tie up with modiste shops on sale of women's stockings, etc. Mention Barry Norton and Farrell MacDonald in cast.

DRAWING POWER: Title has drawing possibilities. With good exploitation should succeed. O. K. for average houses everywhere.

Produced and distributed by Fox Films.
Length, six reels. Released, April, 1927

Children of Divorce

Good Performances Aid In Putting It Over

(Reviewed by Laurence Reid)

NOT so much can be said for the story of this picture, which, as its title indicates, concerns the result of domestic unhappiness. It details the growth to maturity of two youngsters who have been left in a convent by their divorced mothers. That the days of childhood are exceedingly plastic is proved in the adaptability of the young charges to their surroundings. They soon develop drab spirits, governed as they are by their colorless background.

After maturity is reached by the girls the plot picks up and solves a way out for them through the channels of romance. It's a picture which is easy to guess the denouement. And for purposes of contrast the heroines must needs be represented as serious and spirited. Naturally, the latter has more opportunity to provide color and adventure. And Clara Bow sees to that in a very capable manner. Esther Ralston as the unspoiled girl makes a capable foil.

Frank Lloyd, the director, has overcome much of the plot shortcomings with his lighting and other technical effects. He has provided some charming settings and gotten every ounce of dramatic flavoring from the story. The supporting players, consisting of Einar Hanson, Gary Cooper and Edward Martindel, catch the spirit of the picture and render good assistance.

The Cast: Clara Bow, Esther Ralston, Einar Hanson, Gary Cooper, Norman Trevor, Edward Martindel, Julia Swayne Gordon, Tom Ricketts. Director, Frank Lloyd.

THEME: Romantic drama of two convent-bred girls—one unspoiled, the other flighty, who work out their romantic destinies and happiness.

PRODUCTION HIGHLIGHTS: The charming sets. The appeal of the romance. The contrast. The pathos. The lighting. The acting by principals.

EXPLOITATION ANGLES: Bill as adaptation of Owen Johnson novel. Play up cast featuring Bow, Ralston, Hanson and Cooper. Feature the director.

DRAWING POWER: Cast should invite attention. O.K. for average houses everywhere.

Produced and distributed by Paramount. Length, seven reels. Released April, 1927.



Four of the principal moments in the Fox Films production, "Ankles Preferred"



Highlights from "Grinning Guns," a Universal Western

Beware of Widows

Farce Comedy Makes Good Entertainment

(Reviewed by Harold Flavin)

THE best thing about this production is the unexpected twist encountered every time you believe the climax has arrived; not that the ultimate denouement causes any conjecture, for it's a thousand to one shot that the hero will marry the heroine, but, despite the pre-nuptial wrenches thrown into the marital machinery by the heroine on several occasions, it seems she will be defeated in her aspiration towards marriage with the hero. It is a compact little farce with good direction and an excellent performance by the star and supporting cast which numbers some well-known troupers—Bryant Washburn, Walter Hiers, Tully Marshall and Paulette Duval, who handled the second lead in a very capable manner. A new set of subtitles would help, as those adorning the production at present are devoid of any real humor, being of the type employed in slapstick comedies.

Though there are widows, grass widows, bachelors and jealous husbands in the story, there is nothing risque in any of the scenes, making it a safe bet for any member of the family to view. The plot revolves around the efforts of the heroine to win back the hero after jilting him on their wedding day. Being a young, handsome doctor, she has her troubles in regaining his affection as many of his female patients seek to marry him. Of course, being a moving picture, the heroine wins out.

The Cast: Laura La Plante, Bryant Washburn, Paulette Duval, Walter Hiers, Tully Marshall, Catherine Carver, Heinie Conklin, Otto Hoffman. Story by Owen Davis.

THEME: Farce-comedy of girl who jilts fiance and her trouble in regaining him as he is sought by other women.

PRODUCTION HIGHLIGHTS: The acting of the cast, particularly the star. The scenes at the doctor's office, the hotel and on the houseboat.

EXPLOITATION ANGLES: Play up names of cast. Use marriage angle in advertising.

DRAWING POWER: Good bet for second-run houses.

Produced and distributed by Universal. Length, 4,689 feet. Released, May 22, 1927.

Bitter Apples

The Stuff of Which Audience Pictures Are Made

(Reviewed by Harold Flavin)

IF, after reading the title of this production, patrons can be drawn in to see the picture, they will not be disappointed in its contents, but it is rather doubtful whether the allegorical title will be appreciated. The probable reason for its retention on the picture version of Harold MacGrath's novel is the popularity of the author, but whether this particular story was a best seller or not we don't know. The story has some unusual twists, is well directed and the cast is uniformly good, though Myrna Loy appears to better advantage in native girl roles; she is not the type for the part called for in this production.

It is a human, if somewhat exaggerated, story of a girl who marries a man she hates in order to secure revenge on him for a wrong to her family of which he is innocent, a fact she discovers before "Finis" is flashed, needless to say. The two are marooned on a wrecked ship and it is there the drama is played out, the girl discovering it is not in her to hate the man. Though pirate ships have not been in evidence for nearly a hundred years and though this is a supposedly modern story, one of the "skull and cross-bones" vessels is dragged into the action. Why not call it rum runner? Outside of this there is little fault to be found with the current Monte Blue starring vehicle.

The Cast: Monte Blue, Myrna Loy, Paul Ellis, Chas. Hill Mailes, Sydney de Grey, Ruby Blaine, Patricia Grey. Scenario and direction by Harry Hoyt. Cameraman, Hal Mohr.

THEME: Melodrama. Girl marries banker's son for revenge because failure of bank caused her father to commit suicide. Love interferes with her plan.

PRODUCTION HIGHLIGHTS: The wreck of the ship. Monte's fight with the pirates. The good work of the cast.

EXPLOITATION ANGLES: Title suggests grocery tie-up Play up cast.

DRAWING POWER: Good attraction for any house.

Produced and distributed by Warner Bros. Length, 5,463 feet. Released April 23, 1927.



Four incidents in "Outlaws of Red River," a Fox Films Western picture



Romance and ardor seep into these scenes from the First National feature attraction, "Camille"

Cyclone of the Range

Comedy and the Usual Ingredients of a Western

(Reviewed by Harold Flavin)

IT has been pretty well established by this time that pictures in which appear children and animals are bound to find favor with the vast majority of movie-goers; likewise that action and a touch of romance are more essential for the success of productions of this type than departure from the orthodox in story detail. A little boy and a dog furnish the comedy for this picture. Tom Tyler provides the riding and fighting elements, Elsie Tarron portrays the beauteous heroine, and Harry Woods, as the mysterious Black Rider, lends the necessary touch of evil without which we would have nothing to gnash our teeth over; therefore it is a fairly confident prediction that this picture will get over with your patrons.

The interest of the spectator is captured right in the first hundred feet when a murder is committed and the culprit escapes; the murdered man is the brother of our hero who swears vengeance and gets it after many set-backs and just as he is about to be lynched for the crime. That's the story, but it's the incidents that count. Tyler has a nice personality in addition to his athletic ability, Frankie Darro supplies the amusing kid stuff and Harry Woods makes a good, if somewhat theatrical villain. The footage is just long enough, direction okay and photography somewhat better than that of the average Western.

The Cast: Tom Tyler, Elsie Tarron, Harry O'Connor, Dick Howard, Frankie Darro, Harry Woods. Directed by Bob De Lacy and photographed by Nick Musuraca.

THEME: Western. Cowpuncher's brother is murdered and culprit gets away. Cowpuncher sets out to get him and does so after many trials and tribulations.

PRODUCTION HIGHLIGHTS: Tyler's riding and shooting. The comedy of Frankie Darro. The fist fight at the end of the story.

EXPLOITATION ANGLES: Tyler has following. Play up kid angle.

DRAWING POWER: Neighborhood houses. Family picture.

Produced and distributed by F. B. O. Length, 4,800 feet. Released April 24, 1927.

Outlaws of Red River

Well Up to Tom Mix Standard

(Reviewed by E. G. Johnston)

SO much has been written in the past of the exploits of Tom Mix and his wonder horse "Tony" that there isn't much more to write about unless it is to let you know that Tom rides and fights as well as ever; that Tony is not in immediate danger of being uncrowned as the king of all motion picture horses, or that Tom has uncovered a brand new gag for use in this particular picture. Now, you know what to expect—plenty of action and an entirely new method of exterminating a crew of desperadoes.

As Fighting Ace of the Texas Rangers, Tom is engaged in the interestting task of breaking up a band of outlaws whose weekly diversion is the robbing of the stage coach. As a special incentive for this work, he nurses the pet grievance of having lost his parents at the hands of the bandit leader. The latest robbery is foiled by Tom holding up the stage himself, during which he meets one of the occupants—a girl who later is identified as the bandit's daughter. Of course, this serves to complicate matters. But anyway, Tom gains access to the bandit's lair where their chief lies dying and eventually finds that the girl is an orphan by the same circumstances which deprived him of his parents. A successful raid by Tom, in conjunction with other Rangers, is made. It is here that the new gag is used. See it yourself, it's a good one.

The Cast: Tom Mix, Marjorie Daw, Arthur Clayton, William Conklin, Duke Lee and Francis McDonald. Prologue: Lee Shumway, Ellen Woonston, Jimmy Downs and Virginia Marshall. Directed by Lew Weiler.

THEME: Western melodrama dealing with Ranger's expedition against bandits.

PRODUCTION HIGHLIGHTS: Mix's riding, true Western atmosphere and capable cast, not forgetting Tony.

EXPLOITATION ANGLES: The usual Tom Mix ballyhoo.

DRAWING POWER: For all theatres catering to Mix pictures.

Produced and distributed by Fox Films. Length, 5,327 feet. Released May 8, 1927.



Production highlights from "Cyclone of the Range," an F. B. O. film



Camera shots from "Bitter Apples," a Warner Bros. production

Camille

Neatly Produced, Acted, But Story Is Not in Character

(Reviewed by Laurence Reid)

EVERYTHING possible has been done toward making this an outstanding achievement. It has been lavishly produced with settings rich in tone and quality; it has been intrusted to a star and cast that get every ounce of dramatic feeling from the characters. And yet it cannot be called an exceptional film because too many liberties have been taken with the text. Those who are not in the know concerning the Lady of the Camellias will accept it as a fine celluloid treat. But to the old-timers it could just as well be called some other name.

It fails to serve up any real characterization of the tragic Camille, probably because the sponsors feared the censors' scissors. Consequently it doesn't provide much plot material. The result is the director gives his attention to the production—seeing to it that the heroine is presented with artistic poses—and what not. No fault can be found with the picture in its mounting. But the story has been modernized so much that it is hardly recognizable.

Yet it has big moments—moments in which it sweeps forward with fine dramatic power. The picture has been done in good tempo—with restraint marking Niblo's work throughout. The star's company is excellent—with Gilbert Roland and Alec Francis standing out conspicuously.

The Cast: Norma Talmadge, Gilbert Roland, Alec Francis, Lilyan Tashman, Maurice Costello, Rose Dione, Harvey Clark, Helen Jerome Eddy, Albert Conti, Evelyn Selbie, Etta Lee. Director, Fred Niblo.

THEME: Drama of tragic love with youth being saved by his father from throwing himself away.

PRODUCTION HIGHLIGHTS: The settings. The fine mounting. The lighting. The subdued direction. The poise and bearing of star and her fine performance. The meeting of Camille and Armand. The opera sequence. The climax.

EXPLOITATION ANGLES: Play up as one of star's best. Feature the cast. Enlist patronage of best clientile, etc.

DRAWING POWER: Star's name and title should draw them. For first-run houses.

Produced and distributed by United Artists. Length, ten reels. Released.

Regional News from Correspondents

Salt Lake City

WITH the arrival here of Fred Dahnkin, owner of the American Theatre, the largest theatre in Salt Lake City, a new policy has been put into operation. The program and prices have been cut, and each purchaser of a ticket is also now handed another ticket good for the following week's show, provided still another is purchased to accompany it. Two feature pictures are also being offered under this new arrangement.

C. F. Montgomery, former manager of the American, left a few days ago to take up his new duties as manager of the new Egyptian Theatre, at Boise, Idaho. Dave Schayer, publicity man at the American, will return this week after having supervised the opening of the Egyptian at Boise.

Dave Farquhar, manager of the local exchange for Warner Bros., is leaving with Sales Representatives Ed. C. Mix and George Cloward, for the State of Montana. Farquhar is expected to return after about one week in that territory.

Louis Marcus, District Manager for Paramount, is spending a few days in the Denver territory. Branch Manager L. J. McGinley is making a trip throughout the Northern territory at present.

Hal Elias, exploitation manager for M.-G.-M., returned from a trip to Rock Springs, Wyoming, where he spent about a week. He leaves this city next week for Butte and Great Falls, Montana.

George Wassell, traveling auditor for M.-G.-M., is spending some time checking over the accounts of the local exchange.

New salesmen are being put on in the short subject department of the local M.-G.-M. Exchange, according to Manager L. C. Wingham. They will be announced shortly. There also have been several cameramen appointed in this territory for the Metro-Goldwyn-Mayer News, within the past few days, and their names also will be given out right away. Manager Wingham is going into Montana this week, after having just returned from Idaho, where he spent the past two weeks with Salesman A. A. Bruce. Bruce is now in Southern Utah and the other salesmen out of this office are out in their respective territories.

Paul De Mordaunt, exhibitor, of Blackfoot and Rexburg, Idaho, has been lining up new business along the Row here within the past few days.

J. A. Epperson, Pathe branch manager here, returned from Idaho a few days ago and is leaving to work the Cache Valley section of Utah. Epperson states that the results on the April and May sales and billings drive have proven very successful.

J. T. Sheffield, owner of the Columbia Exchanges, is visiting the local office here, and has been supervising the moving of the exchange into the new building, which move took place a few days ago.

The Columbia Exchange, United Artists Corporation, and Film Booking Offices, Inc., have taken up their new quarters this week and Warner Brothers will be installed by May 1st. This new building, which is directly east of the new exchange building built last year, on East First South Street, is strictly modern and up-to-date, with all of the necessary fire prevention equipment and safeguards installed, as well as all other modern devices.

Local Manager Fidler, of the Columbia office here, is out in the territory for about ten days or two weeks.

The new Gem Theatre, of Provo, Utah, operated by L. N. Strike, opened on April 15th. Sheffield and Fidler were in attendance, the opening program consisting of Columbia releases. Sheffield expects to return to Denver about April 25th.

John Rugar, exhibitor visitor from Park City, Utah, is spending several days in this city in the interest of his houses there.

A. J. O'Keefe is now managing the Iris Theatre, at Murray, Utah, in the place of Paul Shelmerdine who has taken up other interests. This house is owned by George Homrig.

Hugh Brennan of the Rex Theatre at Rexburg, Idaho, is also among exhibitor visitors here.

D. J. McNerney, manager of the local United Artists Exchange, left here with Kenneth Hodkinson, division manager, for Montana, where they visited the principal cities there. Hodkinson went on to Denver and McNerney will return to this city within a few days.

Milton Cohn, United Artists salesman, left for the Nevada section a few days ago.

Fred Lind, F. B. O. Exchange manager here, is expecting to make a week's trip into Idaho right away, since having become settled in the new building this week is still in Southern Utah.

H. Bradley Fish, former Fox [illegible] for his new branch in Kansas City. The position of booker here has been filled by Carl Hallstrom, former shipper, since Clyde H. Walker has been advanced to manager of the local exchange. Robert T. Danquin is the new shipper.

Clyde H. Messinger is leaving his managerial desk at the Educational Exchange for a brief visit to Twin Falls, the latter part of this week.

Manager W. F. Gordon is expected to return to his managerial duties at the Associated First National office in this city, the latter part of the week, after having been in Idaho for several days. Gordon has also been in attendance at the opening of the new Egyptian Theatre at Boise, Idaho. Sales Mgr. Vete Stewart is still in Montana and Claude Hawkes is in Boise, Idaho.

Jim Merian, P. D. C. traveling auditor, is still in this city. Lon E. Hoss, former publisher of *The Exhibitor's News*, a local publication, is now occupied in the capacity of booker for Producers here, in the place of Dave Barnholtz, who has left for Denver.

W. J. Heineman, local Universal Exchange manager, conferred with Division Manager Don T. Mitchell in Ogden, Utah, a few days ago, as Mitchell was en route to San Francisco from Denver. Salesman James R. Keitz is now in the Wyoming country, and Tony Hartford is in the coal camps of Southern Utah.

E. D. Smith, Manager of the Utah branch of the National Theatre Supply Company, and O. J. Hazen, representative, just returned from the Idaho territory, where [illegible]

Atlanta

C. D. HAUG, for many years in charge of exploitation for Metro-Goldwyn-Mayer in the Southeast, has left that connection to join the staff of Charles G. Branham, head of Universal's theatre interests in the Kansas City-Omaha division. During Mr. Haug's years in the Southeast he has made many friends who will wish him success in his new connection—an association, by the way, which puts him on the staff of Charles G. Branham, formerly of Atlanta, but more recently of Sarasota, Florida, and now division manager of Universal's Kansas City-Omaha Theatre Circuit.

William G. Minder, head of Tiffany's Exchange in Atlanta, returned last week from a trip in Florida and South Georgia.

G. R. Beacham, manager of First National's Atlanta office, visited Birmingham last week.

Walter Brackin, who operates the Callahan Theatre, at Bainbridge, Ga., was a visitor on Film Row last week.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, with headquarters in Atlanta, has been on a visit to Charlotte, New Orleans, and other cities in the South, this week.

Miss Francis Colley, in the cashier's department of the M.-G.-M. Atlanta Exchange, was called to Washington, Ga., this week by the death of her uncle, Mr. John Colley.

John W. Mangham, Jr., manager of the Atlanta branch of Arthur C. Bromberg Attractions, has returned to the city after a visit to the Charlotte office.

Miss Velma Wynn last week joined the local force of M.-G.-M., being assistant to Floyd Evans, cashier.

Willard C. Patterson left last Tuesday night for a swing around Universal's theatre circuit in Florida.

Earle E. Griggs, director of exploitation for Universal in this territory, is now in Birmingham, putting over an exploitation campaign. He will next go from Birmingham to Huntsville.

Dixie Graham, of the Atlanta branch of F.B.O. visited Birmingham on business last week.

George Allison, head of the Fox Atlanta branch, was in New York last week.

J. H. Butner, manager of Educational's Atlanta branch, returned to his desk Monday last, after a trip through South Georgia.

Miss Fannie Groodzinsky, secretary to Ben Y. Cammack, manager of Universal's Atlanta exchange, is reported seriously ill at her home here. During her absence, Miss Lillian Wade is acting as Mr. Cammack's secretary.

Paul A. Strachan, well-known salesman for First National, working out of the Atlanta office, was operated upon last Thursday for appendicitis at the Georgia Baptist Hospital, in Atlanta. Mr. Strachan has been ill for several weeks at his home here, and for a time it was thought an operation would not be necessary.

However, his condition became such in the last few days that it was deemed best to operate and he went to the hospital Wednesday for that purpose. Mr. Strachan has been in the film business for years and has many friends all over the Southeast.

Kings and princes of the motion picture industry who felt their thrones trembling Wednesday may be relieved to know that there is no immediate danger of collapse. True, a most promising young heir to a major executive office has arrived on the scene, but we have it from reliable information that he will concentrate his energies upon other and more important considerations for some years to come.

The newly-arrived heir is Edwin Michalove, son of Mr. and Mrs. Dan Michalove, who arrived last Wednesday morning.

Milwaukee

L. H. SLINN, assistant to the General Council of the Film Board of Trade of New York, addressed a special meeting of members of the Arbitration Board in Milwaukee on Thursday. Mr. Slinn left shortly after the meeting to go to Chicago.

The chief topic of conversation along Film Row these days is the impending baseball game. The Saxe managers have challenged the exchange managers and bookers to a game to be held in the near future, exact date as yet undecided. In the corner of the Saxe office lean several bats, never been used to all appearances, but the Saxe managers expect to get in some good, stiff practice before the big game. The exchange league is planning to get out on Saturday for a little practice and to pick out the outstanding stars for the official team. Both teams seem to be evenly matched, so far as material is concerned.

Charles Guelson, manager of the Badger Theatre, at Stoughton, was visiting around the exchanges for a day or two this last week.

C. C. Brown opens his new theatre, the Opera House, at Chatham, Mich., on May 1st. The old Opera House was burned last winter, and Mr. Brown has since been engaged in building a new theatre.

The scarcity of visiting exhibitors in the city last week may be attributed to the fact that they are all busy at home getting fishing gear in readiness for May 1st. Otto Bell, of the Bell Theatre at Sparta, we have heard, has a new fly rod and has been boasting that he can whip the fly over fifty feet.

Roy Stewart, of the Unique Theatre, at Tomah, is planning to build a new theatre in that city if he is unable to regain the lease on his present house, which was given to Charles Seeger, of La Crosse.

J. Cuddihy, of the Calumet Theatre, Calumet, has returned from a vacation in Florida.

"Doc" Golly, of the Delft Theatre chain of Marquette, Mich., came to Milwaukee this week to meet his wife, who has been spending the winter in the South.

Sol Levitan, genial state treasurer, visited one of the local exchanges this week, accompanied by A. O. Pawnack, a Madison banker.

George Levine, assistant sales director for Universal, has returned from his first trip through the territory in his new capacity.

Carl Beglinger, of the Majestic Theatre, at Appleton, was a recent visitor along Film Row.

Sam Miller, of the Fischer Theatre circuit, was in the city last week.

Art Roberts is leaving his position as assistant manager of F. B. O., to travel the Southern territory for that exchange. Art Schmitz, who was formerly in the Southern territory, will be city salesman. Walter A. Blaney is now booker in the F. B. O. Exchange. He was until recently with the Mid-West Film Exchange, where he was salesman and office manager.

R. B. Riggs, of the Purtell Theatre, at Rio, visited Film Row this week, his first visit in a good many months.

George Herzog, of the Strand and Rialto theatres, at Manitowoc, made brief visits to several of the exchanges.

Mrs. Harry Hart, wife of the office manager of Celebrated Exchange, is recuperating from a recent illness.

The Lincoln Theatre, which has undergone extensive remodelling, was opened on the 16th. B. K. Fisher is manager. He also manages the Mozart and Park theatres. Negotiations are under consideration at the present time by the Universal Circuit to take over Mr. Fisher's new Lincoln and the Mozart. Nothing definite has been settled upon, however.

Baltimore

THE Brodie Theatre, 1118 Light Street, recently badly damaged by fire, has been rebuilt and has been reopened under the management of Ruben Soltz, of Pittsburgh, Pa., who leased the playhouse from Joseph Brodie, the owner.

Frank Hamerman, President of the American Theatres Corporation, operating the Embassy Theatre, Baltimore, Md., visited Baltimore Monday and Tuesday, April 25 and 26.

William M. Whitehurst has been confined to his home off and on during the past several weeks, due to illness and it is feared that an operation may have to be performed in the near future. He is assistant to Dr. J. Herbert Whitehurst, President of the Whitehurst Theatrical Interests, operating the New and Garden theatres.

Charles Forrester, manager of the Boulevard Theatre, Baltimore, Md., has been suffering from stomach trouble recently and fears are entertained that it may become serious.

Arthur B. Price, President of the Avalon Theatres Corporation and manager of that, the Aurora, the New Preston and other Baltimore theatres, is recovering from an operation on his right hand, but the other day he had his left hand cut accidentally when helping one of his children to cut something.

Keith's Hippodrome, Baltimore and Eutaw streets, managed by E. A. Lake, has had its front entirely cleaned by the sand method and now presents a brand new appearance. Mr. Lake is back of the project to build the Tuxedo Theatre, in Towson.

Harry Van Hoven, publicity representative of the Whitehurst Theatrical Interests, left Baltimore for an unknown destination Friday, April 22. He was expected back the following Tuesday.

Laurence Shead, formerly manager of Loew's Century here and then manager of the Tivoli, Brooklyn, N.Y., has gone to Chicago to manage a playhouse there.

John R. Stewart has been promoted from chief usher at Loew's Century to assistant manager of Loew's Valencia.

Everett Watson, formerly treasurer at Loew's Century, Baltimore, has been appointed assistant manager of that playhouse.

Extensive improvements and alterations have been made on the Capitol Theatre, Cumberland, Md., which is managed by Mrs. Frank Fischer, who also manages the Belvedere. The Capitol is now showing first-run pictures.

William Garst, of Roanoke, Va., has bought the Century Theatre Building, Petersburg, Va., for $56,000. It was sold at a trustee's sale.

The Philipi Theatre, Elkins, W. Va., which was destroyed by fire last spring, is to be rebuilt by Mrs. Charles Teter. The seating capacity will be about 800. It will measure 57 by 145 feet and the cost will be about $20,000.

The annual convention of the American Federation of Musicians will be held in Baltimore at the Hotel Southern during the week beginning Monday, May 9, under the auspices of Baltimore Local No. 40, Henry Mayers, president.

Arrangements are being made by a committee of 25 persons of which the chairman is Shepherd S. Pearson. It is expected that over 500 delegates will attend from this country and Canada and that 700 locals will be represented.

The convention will be in session for five days.

Minneapolis

THE Heywood-Wakefield Seating Company has transferred L. H. Francis from Minneapolis to New York. Francis was formerly manager of the Minneapolis branch and is now to be stationed at the New York warehouses in complete charge of selling to the theatre circuits throughout the country. Louis Kopman, who has been connected with the film industry in this territory for several years, will succeed Francis in Minneapolis.

Last week's visitors to the Minneapolis exchanges included Irene Cahill, owner of the Princess Theatre, at Janesville, Minn.; Al Peterson, owner of the Grand Theatre, at International Falls, Minn., and Al Picker who is building the new theatre at Ironwood, Mich.

Sam Goldlam, formerly in the film industry in Nebraska, has been added to the sales force of the Minneapolis branch of F. B. O.

S. M. Harris and Wilbur White have purchased the Loeb Arcade in Minneapolis, where several film exchanges and the offices of F. & R. are located.

J. S. Cohan, formerly with the Northwest M. P. T. O. Film Exchange, has joined the sales force of the Minneapolis Pathe branch.

The State Theatre, which is being constructed in Fairmont, Minn., by Harry Gilbert is expected to be ready for opening early in May.

Mrs. Katherine Sobota has purchased the Nickey Building, in Browerville, Minn., and is remodeling it into a theatre.

The Lyric Theatre, at Cavalier, N.D., has been sold by J. B. McCormick to Mr. and Mrs. A. B. O'Toole, of Crystal. This makes the fourth theatre which the O'Tooles operate in the state, the others being at Walhalla, Lakota and Crystal.

The New Community Theatre, at Towner, N.D., was opened about the middle of April with capacity houses.



Des Moines



GRACE VEENSTRA, for seven or eight years office secretary of Paramount Exchange, of Des Moines, won a well deserved promotion last week when she became secretary for A. W. Nichols, district manager. Succeeding Miss Veenstra as secretary for R. M. Copeland, manager of the Des Moines office, is Daisy Tibbets, who has served for the past year as booker's stenographer. Miss Tibbetts' successor in the booking department is Ella Garness, an addition to the staff of Paramount.

Mr. and Mrs. A. C. Shuneman have rebuilt their Isis Theatre, at Webster City, which about Christmastime was completely burned out as well as their home over the theatre. In building the new Isis they have built bigger and better, having purchased the lot adjoining the old site and erected a 750-seat house. The theatre will be opened on June 1.

The theatre at Carlyle, which was owned by Donald West, shipper, of the Metro-Goldwyn-Mayer office, has been sold to Harry Yarowsky, better known as Ted, who is the head of the poster department at Tiffany Productions. Mr. Yarowsky's partner is Herman Garnow. They will drive to Carlyle on Wednesday and Saturday to operate the theatre.

Mrs. Rasley, who has been known as showing the best and highest priced pictures in Northeastern Iowa, is operating the Royal Theatre at O'Neill. The theatre was reopened last week, after having been remodeled and redecorated.

Towns in which free shows are reported to be planned are at the Orpheum Theatre, at Alden, Iowa; the Empress, at Malvern; the Community Theatre, at Glenville, and the theatre at Elkhorn, Iowa.

Edward Awe, an exhibitor in the Kansas City territory, has taken the management of the Palace Theatre, at Sioux City, which was previously owned by L. E. Carnes. Mr. Awe sold the Princess Theatre, at Dexter, to C. G. Ragan. Mrs. Wentland sold her Strand Theatre, at Victor, Iowa, to Louis N. Sosua.

Another woman in the theatre business is Leona Conner, who has bought the Columbia Theatre, at Milton, Iowa. The theatre was owned by J. I. Sell.

J. J. Eastman purchased the theatre at Lyon, Iowa, the Parkside, from J. J. Eastman. Mr. Mattock, who has bought the Opera House, at Garwin, purchased the house from E. H. Dickson.

Change of ownership, at Clutier, Iowa, noted the transfer of the Grand Theatre from J. J. Kopecky to William Kopecky.

The Opera House, at Batavia, has just been bought from Mr. Swenson by Mr. Copeland.

J. Yacocks, coming from the New York office, has been auditing the books of Universal.

There has been a change of ownership at Dows, Iowa. The Dows Theatre, which is known as the Amuzu, has been taken over by A. L. Drury. The previous owners were Brooks and Son.

Margaret Broad is succeeding Helen Sorenson as stenographer at the office of Tiffany Productions. She is succeeded by Ethel Aronowich, who is just new to the film business.

Changes of ownership recorded are the Rialto Theatre, at Cedar Rapids, bought by Mr. Weaver from Mr. Dasterly; the Owl Theatre, at Hornick, bought by Clyde Barber from William Barrett; the Family Theatre, at Keswick, bought by Thomas Taylor from R. Irwin; the Gem Theatre, at Webb, bought by J. W. Wilson from Glen H. Campbell, and the Princess Theatre, at Dexter, bought by C. G. Ragan from Edward Awe. Mr. Awe has just opened up the Palace Theatre, at Sioux City, which he bought from L. E. Carnes.

A new theatre is under construction at Newman Grove, Iowa, where the Strand Theatre, owned by W. L. Douglas, was completely destroyed by fire. The new theatre is a modern, fireproof construction and will be completed by June 1.

Universal salesmen who are attending the national convention at the Drake Hotel in Chicago, are J. Jacobson, J. C. Osserman, Herbert C. Cass, Cral Reese, and D. L. Longtin. Mr. Nalor, exchange manager, also.

M. Lee, short subjects booker for Universal, came out in Easter array at the office last week. Visitors in Film Row were F. R. Bandy, of Britt, Mr. Puffer, of Webster City, Mr. Morris, of Eagle Grove, and Mr. Wolcott, of Eldora.

C. J. Latta became internationally known and heralded when he advertised a poor show at his theatre as such and advised the patrons to stay away, has just bought a half interest in the Grand Theatre Building, at Perry, his partner being William Youngclass. They also bought the other theatre at Perry, the Rex.

We have prepared and now have ready for distribution two interesting pamphlets, one containing a general survey of

The Motion Picture Industry

the other, a brief analysis showing the position in the industry of

Stanley Company of America

Either or both of these will be mailed upon request

EDWARD B. SMITH & CO.

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New England

THE Magnet Theatre, Roslindale, has been purchased by M. Rosenburg from K. Faulke. Harry Martin, formerly of the Yolo Theatre, Boston, will do the booking.

James Grecco, owner of the Rialto Theatre, Worcester, Mass., is able to be about again after his recent experience with yeggs, which landed him in the hospital for a week.

Kenneth G. Robinson, former city salesman for the Paramount at Boston, has been advanced to sales manager, succeeding J. Frank Shea, who resigned to go with Film Booking Office as sales manager. Edward Ruff, who has been covering the Providence and Cape Cod territory for Paramount, succeeds Mr. Robinson as city salesman and Jack Gubbins, who has recently recovered from an auto accident which took place in Hartford some weeks ago, is transferred from the New Haven office to the Boston exchange and succeeds Mr. Ruff in the Providence and Cape territory.

Frank Ross, city salesman for Pathe at Boston, leads in the sales drive of that exchange, which is now in full swing.

The Metropolitan Theatre, Boston, has added a new feature to its program, consisting of a musical presentation in addition to the customary stage presentation. The first of these, given last week, is a jazz band of fourteen members, under the leadership of Gene Rodemich, formerly of St. Louis. These musical acts are added as a permanent addition to the former program.

Benjamin Green's Melrose Theatre, at Melrose, Mass., last week observed its third anniversary with a special bill.

It is understood in Boston that the E. M. Loew interests are negotiating for the purchase of Shea's Theatre in Fitchburg, Mass., which has just closed. It is also understood that if acquired, it will be made a first-run house.

Walter Foster has joined the United Artists Exchange at Boston. He was formerly associated with distributors in Boston and left the Metro-Goldwyn-Mayer Exchange to enter the field in Washington, from which city he now returns to Boston.

The new Paramount News laboratory has been established at 36 Melrose Street, Boston, the quarters formerly occupied by Pathe before removal to larger quarters on Stanhope Street.

Louis Weir, organist at the new Warren Theatre, Roxbury, which opened last week, is well known to radio fans, having broadcast the Boston Chamber of Commerce organ recitals twice weekly from Station WEEI, the Edison Company, Boston.

A. C. Chadwick, who operates the Conniston Theatre at Newport, N.H., was a visitor to Boston during the week, making many bookings for the summer season.

The safe in the Central Theatre, Somerville, Mass., was broken open recently by robbers, who secured about $200 in cash. Most of the receipts of the day were in another safe, which was not discovered by the intruders. The safe in an adjoining store was also opened the same night and another $100 stolen.

The safe in the Dudley Theatre in Roxbury, Mass., was forced and a considerable amount stolen. The exact amount is uncertain, awaiting an inventory. In connection with this break, Boston police arrested two men. One of these men was wearing a coat from which the price tags had not been removed. Examination showed the fellow had on three coats, all with price tags. The store adjoining the Dudley Theatre had been broken open the same night and the coats were found to be from that store. This is the third time the Dudley Theatre has been robbed within a year. The burglars had an electric drill, which they attached to a light socket and with which the safe was drilled.

Robbers who broke into the Milford Opera House Wednesday, failed in their attempt to open the office safe, which contained over $1,100 in cash, part of the receipts from the preceding holiday. Patrolman James J. Birmingham found the rear door of the theatre open and probably, in entering the theatre, frightened the safe breakers, who fled. The combination and handle of the safe had been broken off, but the door had not been opened.

The Scenic Theatre at Keene, N.H., was badly damaged by two fires, one which broke out Monday, followed by a second serious fire the following morning, caused by the rekindling of the first fire. Damage from the first fire is placed at $15,000, and from the second at about $25,000. Repairs to the theatre are being rushed.

The State Theatre, at Hartford, changed its policy last week. Two features and a stage presentation will be used hereafter.

Robert E. Hall, New York theatre architect, was the speaker before the Engineers Club, at Hartford, Monday, on the subject, "Twenty-Five Years with the Motion Picture Theatre." Mr. Hall is a graduate of Worcester Polytechnic Institute and during his course there was stage manager of the Worcester Theatre.

William D. Ascough has been appointed manager of the new Allyn Theatre, in Hartford.

Sam Messing is manager of the Strand Theatre, South Boston, which has just been opened.

The Wollaston Theatre, an Abe Spitz house, in Quincy, Mass., will inaugurate a summer policy of stock presentations, starting May 2.

R. E. Morris, former manager of the Capitol Theatre, at Somerville, Mass., has been appointed manager of the Strand Theatre at Malden, one of the Publix-Gray Circuit houses. The theatre is presenting a double feature program the first half and a feature and vaudeville program the last half of the week.

Frank Scully, former salesman with United Artists, has resigned to become salesman for First National and will cover the Maine territory.

The Scenic Theatre, at Rochester, N.H., has reopened after undergoing extensive remodelling.

John J. Scully, manager of the Boston Exchange for Educational, and H. F. Noble, manager of the New Haven Exchange for the same distributors, left Boston, April 28, for the West Coast, to attend the convention of Educational, at Hotel Ambassador, Hollywood.

W. T. Weed, of the Town Hall, Freedom, N.H., was a visitor to Boston's Film Row during the week.

Sam Berg, booker at the Fox Exchange, Boston, has returned after being confined to his home for ten days with a septic sore throat.

Officials and members of Producers' Exchange, Boston, tendered a dinner to Harry Kirschgessner, former manager of the Boston exchange, on the eve of his departure to become manager of the New Haven exchange of the same company. The dinner was held at the Moulin Rouge, Boston.

Seattle

LOUIS AMACHER, branch manager of the M.-G.-M. organization in Portland, spent a few days here last week, conferring with Manager Ben Fish, of the Seattle office.

Another visitor on Film Row was Ned Edris, manager of the Pacific Northwest Theatres Company houses in Centralia and Chehalis, who came up to arrange bookings for the coming few weeks, and talk business with the P. N. W. heads in this territory.

The Vogue Theatre, in Kelso, Washington, last week fell victim to thugs, and the Vogue safe was rifled of almost $500. Velvet curtains, torn from the foyer, were used to deaden the sound of the explosion when the safe was blown.

Carl Wallen, cameraman for Paramount News, arrived in Seattle last week and has been working with Manager George P. Endert, of the Paramount Exchange, in establishing local quarters. He will cover the Northwest territory for Paramount.

Ed Hallberg, of the Mack Theatre, in Port Angeles, spent a few days here last week buying new furnishings and equipment for the house, which he plans to remodel and rename the Olympian Theatre. The renovations include a new front, new interior decorating, new drapes and all new projection and stage equipment.

Charles E. Feldman, recently appointed manager of the National Theatre Supply Company's office in Denver, spent several days here last week with Ben F. Shearer, head of the National Company's Interior Decorating Division in the twelve Northwestern States. Western Nebraska has recently been added to Mr. Shearer's territory.

Howard Sheehan, Western district manager for the Fox organization, arrived in Seattle this week and spent a few days with Manager M. Ballantine.

H. E. Ulsh, former owner of the Mission Theatre in Georgetown, who disposed of his interests in that house a few weeks ago, last week announced that he has acquired the control of the Ellensberg Theatre, at Ellensberg, Washington. He was scheduled to take possession of the house before the latter part of April.

Harry C. Arthur, Jr., president and general manager of the Pacific Northwest Theatres, Inc., was expected to return to his office in this city about the first of May, according to advice received here this week. His return was being looked forward to with interest by local exhibitors, as his Eastern trip has been for the purpose of discussing the proposed West Coast - North American - Pacific Northwest combine.

Word received on Film Row last week indicated that T. C. McElroy, of the Rex Theatre, in Vale, Oregon, well known by many of the local sales representatives, has been confined to his bed recently, following a serious operation, performed a few weeks ago.



Albany



OSCAR PERRIN, manager of the Capitol Theatre, in Albany, N.Y., and one of the old-time showmen of the state, had twelve men, constituting the jury in a murder trial, as his guests at the theatre one night last week. A section of the theatre was set apart for the jury and no one else was allowed to sit within two rows of the men, who were accompanied by deputies.

Mrs. H. C. Bissell, wife of a former manager of the Universal Exchange in Albany, has her pet canary as the result of heroism on the part of one of Albany's firemen. A fire originated at 4:30 o'clock one morning last week in the building in which the Bissell apartment is located. Mrs. Bissell reached the street in safety and then remembered that her canary had been left behind. A fireman made his way to the apartment and brought out the bird.

James S. Burnham has leased the Hippodrome Theatre, in Ogdensburg, from Eli Rosenbaum. Mr. Burnham held the lease on the Ogdensburg Opera House at the time it was burned, in 1926. Charles S. Hubbard will manage the house.

C. H. Buckley, of the Leland in Albany, is back with his family from Atlantic City, where he found the weather so cold that he spent most of the time in front of the fireplace or indulging in horseback rides.

T. L. Fuller will reopen his theatre in Otego on June 4. Rutherford Hall, in Franklin, has reopened. The theatres in Peru and Mohawk have closed for the summer. Gilmore's theatre, in Saranac Lake, scheduled to reopen two weeks ago, is still in the hands of workmen.

Fred Perry, former promotion man for the Schine theatres in Watertown, has gone with the Binghamton Theatre Company, succeeding H. M. Addison, who has gone with one of the Buffalo houses.

Uly S. Hill, managing-director of the Stanley houses in Albany and Troy, has been boasting of late that he has enjoyed several meals of brook trout. Investigation reveals that the trout were caught by his young son.

Pete Dana, who booked for the Schine Circuit of houses for several years, and resided in Gloversville, has gone to Buffalo to become manager of the Granada Theatre there, a house that is one of the Schine Circuit.

The Albany Film Board of Trade has moved to the third floor of the Mark Strand Building. A local business concern will occupy the former offices of the Board.

During the past week, Phil Myers, a feature man for Pathe, was in town, while the week also brought to town Eddie Lindeman, of the extended run department of Warner Brothers; J. F. O'Donnell, a First National auditor and Arthur Abeles, also of the Warner Brothers forces. Sidney Sampson, of Buffalo, and Morris Fitzer, of Syracuse, heads of the Bond Company, were also in town.

Joe Wallace, for several years manager of Proctor's Grand in Albany, is to forsake the ranks of bachelorhood in the near future, the bride being Miss Edith Barnum, who has been connected with [illegible] Miss Barnum is now wearing a $1,500 ring and with Joe, is taking many an afternoon off buying furniture for the new home.

Arnold Pincus, of the local Pathe forces, was in Springfield and Boston, last week, making the trip by car. Harry Dixon, of the F. B. O. forces, in Buffalo, was in town last week accompanying Sidney Katz on a trip to Gloversville, where they met the Schine Brothers.

Vincent Fisher, former booker at Pathe, Fox and F. B. O. branches here, is now the father of a ten-pound boy.

J. C. Ellis will handle Convention Hall at Alexandria Bay this year, succeeding Sangster and Fitzgerald. Tom Spry, Boston manager for First National, and Andy Smith, of New York, were in town during the week.

Sam Burger, Jay Wolf and Henry Rosefield, special representatives for Metro-Goldwyn, were in Albany last week, and with Local Manager H. O. Worden, spent several days in the field on a sales drive.

Mrs. Walter Roberts, wife of the manager of the Troy Theatre, left this week for New York City, to spend a month with her parents.

Tom Norris, manager of the Palace, in Troy, is using double features during the spring months and reports business as holding up, despite a let-down in the neighboring collar factories.

Morris Silverman, of Schenectady, established a precedent one day last week that may cause him trouble along Film Row. Feeling in a generous mood, Mr. Silman [illegible] girls in the Pathe Exchange and now the news has spread along the line.

Isaiah Perkins, of Speculator, made one of his periodical visits to Film Row last week, reporting that the ice was just leaving the lake, and also that his friend, Gene Tunney, would become his guest in the near future. Tunney did his training for the fight last summer at Speculator and became a great friend of Perkins.

Howard Morgan left on Thursday for the West Coast, to attend Educational's convention.

Bill Smalley was in town last week and said that his new house in Stamford would probably be in shape to open on June 1st. The house will contain about a thousand seats, all on one floor. Mr. Smalley reported business as having been exceptionally good this spring throughout his circuit.

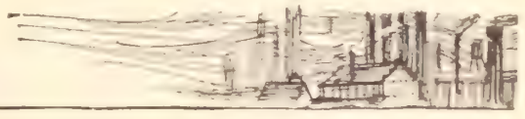
Harry Seed will leave the latter part of the month for New York City to attend Warner Brothers' Convention.

Jake Golden had a record-breaking week at the Griswold, in Troy, with many added attractions, including an old-time fiddlers contest one night and an amateur night with ten participants later in the week.

Harry Hellman, who is erecting a new theatre in Albany, is so well pleased with the architect's plans that he is showing them at every exchange he visits. John Augello, of Utica, was in town during the week, as well as Henry Grossman, of Hudson.



Central Penn



C. FLOYD HOPKINS, regional director of the dozen theatres in Reading and Harrisburg, operated by the Wilmer & Vincent Company, was chairman of the committee in charge of the Dauphin County campaign, starting April 25, to raise part of the $290,000 annual welfare fund to support thirty charitable and benevolent institutions in the Harrisburg territory.

Edward J. Melniker, managing director of Loew's Regent Theatre, Harrisburg, announces that a celebration in honor of the completion of the second year of the operation of the Regent under Loew ownership will be held during the week of May 9, in the theatre. The Regent was acquired by Marcus Loew, Inc., in May, 1925, from Peter Magaro, of Harrisburg, who had operated it successfully for a number of years.

Announcement is made by Cloyd M. Gibble, manager of the million-dollar State Theatre, of Harrisburg, that $55,000 will be spent this Spring on improvements designed to make the theatre cooler in hot weather. A three-story brick and concrete building, on a plot, 30 by 60, adjoining the rear of the theatre, will be used to house a refrigeration plant to connect with the existing ventilating system in the theatre. A Wittenmeir system of refrigeration will be installed.

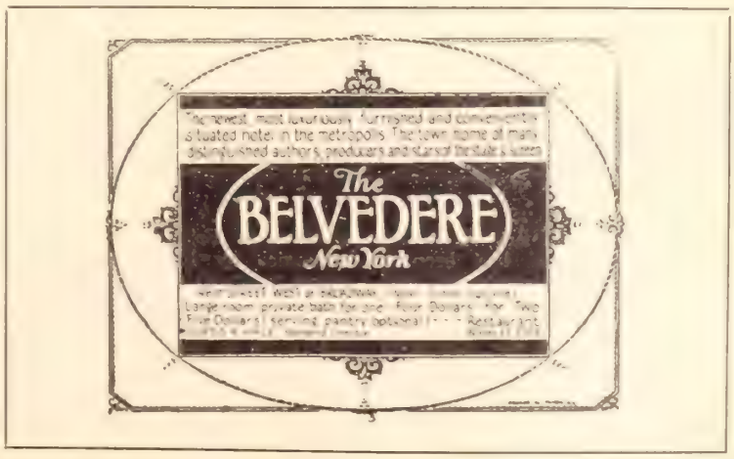
George H. Spang, manager of the Academy of Music, a Lebanon picture house, has installed a new Marr & Colton organ in the theatre.

Miss Agnes Bingham has accepted a position in the booking offices of the Comerford Amusement Company, of Scranton.

Will Rogers, former film comedian, appeared in person in the Majestic Theatre, Harrisburg, on the evening of April 22, in a show for the benefit of the local posts of the American Legion. The following night he appeared in a Williamsport theatre.

David Levy, architect, of Allentown, has received the contract to draw plans for a large new theatre which H. B. Friedman will erect in that city. It will occupy a plot, 230 by 35 feet, in the business district.

Fred W. Hermann, manager of the Capitol, of Wilkes-Barre, a link in the big Comerford Amusement Company chain of theatres, gave free use of the building for an entertainment to boost the cause of the Citizens Military Training Camps, conducted by the United States War Department, on Sunday, April 24. On the same night the use of Strand Theatre, Scranton, was tendered for a similar show for the same purpose. The Strand also is a Comerford house.



South East

E. H. EUBANKS, formerly with Liberty Specialty, and Enterprise, Inc., as salesman, has been appointed manager of the Lyric Theatre, Sumter, S.C., by E. D. Turner.

J. H. Shear, of the National Theatre Supply Company, spent Saturday in Charlotte.

T. O. Mitchell, former owner of the Globe Theatre, announces that he has sold this house to J. L. Jenkins.

Ken Findley, of the Opera House, Goldsboro, N.C., was in Charlotte, Tuesday last.

E. D. Turner, President, Carolina Theatre Inc., left last Sunday for Pittsburgh, Pa.

E. L. Hearn, who owns the Alameda Theatre, Albemarle, N.C., was a visitor on Film Row during the past week.

R. D. Craver is spending the week in New York City attending to business.

R. H. Kennedy, formerly with Eltabran Film Co. as salesman, is now connected with Liberty-Specialty in the same capacity.

Ed. Stewart, owner, Pastime Theatre, Concord, N.C., was in Charlotte Tuesday.

Rufus A. Davis, salesman for the National Theatre Supply Company, spent Sunday and Monday in the Atlanta office.

E. Propst, owner of the Dunbar Theatre, Lenoir, N.C., was in Charlotte recently, and stated that he had sold this theatre to N. L. Dickson.

Ritchie Keller, formerly with Educational Pictures, is now connected with Enterprise Film Corporation as salesman.

Miss Blanche Yeaton opened her new Bethel Theatre, at Bethel, N.C., last week.

M. E. Winman, manager of the Charlotte office of Liberty-Specialty, left Tuesday for a trip through the Piedmont section of North Carolina.

The Lyric, at Jacksonville Beach, opened last Thursday, with Herbert Fertic as manager and owner.

C. B. Ellis, local F. B. O. manager; R. Brenner, and H. M. Lyons, salesmen, and Mrs. Ellis left this week for Atlantic City to attend the F. B. O. Convention.

"Bill" Minder, manager for Tiffany, blew into Jacksonville on Thursday of last week, headed toward Atlanta after a whirlwind trip down the Florida East Coast. He was planning to make Waycross and Tifton before going back to Atlanta.

Roy Campbell, manager of the Jefferson and Orpheum theatres, St. Augustine, was a visitor in Universal offices last week.

Charlie Morrison, manager of the Arcade Theatre, Jacksonville, Fla., is planning several innovations in an attempt to make the house attractive to movie-goers of Jacksonville. Charlie took over the Arcade the week of April 4.

Guy Kenimer, manager of the Florida, was able to be out Wednesday, but Walter Lloyd of the Olympia, Miami is still in charge of the house. Mr. Kenimer has just gone through a serious siege of illness and his friends are advising him to take a good rest.

Otto Brown, of the Manring Theatre, Middlesboro, Ky., met with a serious accident last week when returning from Virginia. His new Hupmobile was completely demolished and Mrs. Brown suffered minor injuries, but is recovering.

Oscar Kuschner has been made manager of the new Big Feature Rights Exchange in Indianapolis, purchased from the Capital Film Exchange. Jos. W. Bohn was promoted from the Louisville office to assistant manager of the Indianapolis exchange.

W. G. Carter has taken over the Lyric Theatre at Jonesboro, Tenn.

Grover Scott, Liberty Theatre, Pikeville, Ky., has had a new stage built in his theatre and is now equipped to take care of the biggest shows on the road. Mr. Scott is one of the live-wire exhibitors in the Kentucky territory.

Colonel Fred Levy, of Louisville, returned from a long trip in California last week, but left Sunday to attend a First National meeting in Atlantic City.

Louis Merenbloom, of Corbin, Ky., just opened up the largest department store in Eastern Kentucky. Mr. Merrinbloom has been very successful in the motion picture business. He is a First National franchise holder.

The new Columbia Theatre, in Paducah, Ky., opened on Monday, April 18. A big delegation of prominent film men of St. Louis, New York, Chicago, Indianapolis and Louisville were on hand.

The theatre was erected at a cost of $300,000 and constructed under the personal supervision of Leo F. Keiler and Harry F. Switow. After the opening ceremonies Mr. and Mrs. Keiler entertained their guests and friends in their home. Mrs. Rodney Davis and Mr. R. R. Kirkland are closely associated with Mr. Keiler in the operation of four theatres in Paducah.

The Carolina Theatres, Inc., of which Mr. E. D. Turner is president, and whose home office was formerly in Asheville, N.C., has moved to Charlotte. Mr. Bob Masterman has been made general manager of this chain of theatres.

J. E. Simpson, owner of the Ideal and Lyric, Gastonia, is in the Charlotte Sanatorium, where he is undergoing treatment.

C. L. Massey, of the Opera House, Selma, N.C., was a Charlotte visitor the past week. Mr. Massey has taken over the Opera House, at Dunn, N.C., and was in Charlotte, arranging bookings and contracts for this theatre.

Nat Royster, who is general manager of the Southern Amusement Company, Winston-Salem, N. C., and also secretary of the M. P. T. O. of North Carolina, is confined to his home in Winston-Salem by illness.

George Parr of the Imperial, Lancaster, was a Charlotte visitor the past week.

This is a busy time along Film Row, as all managers and salesmen are making their preparations to attend the sales conventions. Universal sales force, headed by E. F. Dardine, manager, will leave Friday, April 29th, for Chicago. William Conn, with his sales force, will leave Friday, the 29th for Atlantic City to attend F. B. O.'s sales convention. Several other companies will leave around the first of May.

Fuller Sams, Jr., General Manager of the Piedmont Amusement Company, Winston-Salem, N.C., spent several days along Film Row the past week.

E. D. Turner, President of the Carolina Theatres, Inc., announces he will open his new theatre, in Elizabeth City, in the early part of June.

Barney Aronson, of the Aro Amusement Company, announces his new theatre, in Wake Forest, will be opened the early part of May.

E. F. Dardine, manager of Universal office, Charlotte, is leading his district in the Laemmle contest for the trip to Europe.

The Charlotte Film Board of Trade is financing a baseball team, known as the Film Club. This team has a franchise in the twilight league in which there are twelve clubs. The opening game will be Friday, when they will meet the Observer team, which represents the *Charlotte Observer*, morning newspaper. Film Row intends taking a holiday for the opening game and there will be plenty of rooters from the film fraternity.

The Dixie Theatre, at 1220 Broad Street, Columbus, Ga., opened Saturday, April 23, with a combination policy of pictures and vaudeville. E. W. Tolbert, who was formerly connected with R. E. Martin in several Columbus theatre enterprises for some thirteen years, will manage the Dixie, a remodeled house. It was formerly the American, and under that name operated nearly eighteen years, and until it was closed, six months ago, and subsequently acquired by Mr. Tolbert and L. W. Hargut, who completely renovated and improved the building.

Glowing accounts of the beauty of the Imperial Theatre, at Griffin, Georgia, are brought back to Atlanta by George Lee Hamrick, organist at Keith's Georgia, who took advantage of the beautiful weather and good roads to motor to Griffin on Easter Sunday. The Imperial is said to have cost $100,000. Jim Freeman, brother of Frank Freeman, of Atlanta, is owner of the Imperial. Finishing touches are now being given the new house and the opening is set for an early date.

Portland, Ore.

L. J. SCHLAEFER, Universal representative, has been a Portland visitor during the past week. While in this vicinity he motored down to Corvallis and Eugene to inspect the Universal houses there.

R. G. Wood has resigned his position as manager of the Columbia Theatre in Portland, to take effect next Friday. He will be succeeded by Eddie Smith, who comes to Portland from the Granada, San Francisco. Smith is a veteran theatre man with a splendid record to his credit.

The Liberty Theatre has dismissed their 12 piece orchestra under the direction of Liborius Hauptmann. The orchestra was installed in this theatre early in January, but poor business conditions in this territory have made the continuance of this heavy addition to the overhead inadvisable.

C. S. Jensen, senior partner of Jensen and von Herberg, is wearing a broad smile these days. Joann Amaryllis Maybelle Jensen, aged 8 days, is the reason for his satisfaction. Both Mrs. Jensen and the young daughter are reported as doing nicely.

The Bagdad Theatre (suburban) has added two nights each week of vaudeville to their list of attractions. Four acts are offered in conjunction with their regular picture showing. The experiment seems to be working out well.

Detroit

A. W. BOWMAN, branch manager for Columbia Pictures Corporation, has returned from Toronto where he had spent a few days visiting old friends and relatives. Bowman drove to Toronto with his brand new master six Buick which he had purchased a few weeks ago.

The Broadway Strand Theatre, has changed its policy to musical comedy and pictures.

Frank Stewart, P.D.C. manager in Indianapolis, has completely recovered from an operation on his tonsils, and has left St. Mary's Hospital feeling like a new man.

E. C. Hoadley, who operates the Temple Theatre in Blissfield, and the Strand in Petersburg, was a visitor in the film building this week.

Tom Ealand, former manager of the Regent Theatre in Grand Rapids, is now connected with the local branch of Warner Bros. as salesman, covering the Grand Rapids territory.

Henry S. Koppin, president of the Woodward Theatre Company, has purchased the Durant Theatre in Flint. Koppin now has three houses in that town and he expects soon to have a fourth one there.

Max Shenker, manager of the Family Theatre in Cleveland, and Sam Deusch, owner of the Sun Theatre, were visitors in Detroit last week for one day. The gents from Cleveland stopped over just long enough to visit the New Film Exchange building while on their way to Chicago.

Wally Baker, at one time booking vaudeville in Detroit, is now managing the Fredro Theatre.

The recent burglarizing of the Iris Theatre in Detroit of $225 proved to be an inside job, when two boys were arrested last week, one of them being a former usher in the theatre.

The Regent Theatre is scheduled to reopen on Saturday night, April 30th. London Bros., who have recently acquired the house from Charles H. Miles, have spent in the neighborhood of $140,000 for remodelling and all new furnishings. In the Regent Paul Specht, himself, and his international recording orchestra, will be an attraction, besides first-run pictures.

Harry Angell and Bob Codd, operators of the Lincoln and Strand theatres in Owosso, Mich., have sold their houses to Fred Zemer, who formerly ran the Victory Theatre in Jackson. Angell and Codd still retain their theatre in Niles.

Charles H. Miles invites the theatre-going public to share with him in the profits of his new Oriental Theatre now in the course of construction on Adams Street. Mr. Miles is selling stock to the public in his new theatre as well as the hotel which is being constructed with the theatre.

F. O. Peters, who has been connected with a number of exchanges in Detroit as salesman, is contemplating opening an independent exchange under the name of Greater Features Exchange.

Maurice J. Caplan, President of the Metropolitan Motion Picture Company, is sailing from Europe on May 20th, to attend the International Rotary Convention, which will be held in Ostend, Belgium.

George Trendle, general manager of the Kunsky Theatre Enterprises, has left the city to attend the First National meeting of the franchise holders which is being held in Atlantic City.

Irving Luriea is taking over the Clawson Theatre, in Clawson, Michigan, formerly operated by Bill Sweeney.

Thomas E. Sherman, of Bernstein & Bernstein, L. E. Demming, and Paul Chemel, exhibitors in Cleveland, have been local visitors in Detroit all last week.

The Granada Theatre, the newest theatre on the East Side, is nearing completion and will be opened in a few months.

[illegible] one of Michigan's largest theatre circuits, has purchased the Dayton Hotel, in Flint, Michigan. The hotel is centrally located, and will be closed for a few weeks for remodeling and decorating.

W. C. Denny, district manager for the National Theatre Supply Company, was a local visitor in Detroit last week.

The new Sun Theatre, in Plainwell, is scheduled to open its doors for the first time on April 26th. Harold Kortes and G. Macfarland are the owners.

Fire of unknown origin threatened buildings in the business district of Lansing last week, when the roof of the Orpheum Theatre was discovered in flames. Several cases of moving picture film which were in the operator's room were completely burned. The loss was estimated at $10,000, which was partially covered by insurance.

William Schulte, who now operates the Oakland and the Clay theatres in Detroit, is putting up a 1,000-seat house at Eight Mile Road and Oakland Avenue.

The Wetsman Construction Co. has broken ground for the construction of their new theatre, to be built at Linwood and Davidson avenues. This new house will seat 2,200 people.

Chicago

J. L. McCURDY, who for the past year has been managing Lubliner & Trinz Harding Theatre has been appointed managing director of the Publix houses in Kansas City, and has left to assume his new duties. Mr. McCurdy will have supervision over the Royal and Newman theatres, which are already in operation, and another large house which is under construction.

Jack Chatkin has been assigned to cover northern Illinois territory for Universal, in place of Syd Schuster, resigned.

Mr. and Mrs. Henry Goldson, of the Flora Theatre, have just returned from a ten weeks' trip to California.

Carroll Trowbridge, of Producers Distributing Corporation, was in Chicago this week for a conference with District Manager Maberry and Exchange Manager Harry Lorsch.

A. R. Langston has opened his attractive new three hundred seat house at Arcola.

Joe Wojanek has purchased the Hippodrome Theatre at North Judson, from Mrs. Bertha Dula. Mr. Wojanek is a newcomer to the motion picture business.

William La Baron, newly appointed production manager for F.B.O., is scheduled to reach Chicago on Friday, en route from New York to the West Coast.

James Drake, owner of the Gem Theatre, St. Louis, and the new Drake Theatre in E. St. Louis, has been reported as purchaser of the Rialto Theatre in Granite City, Illinois.

The Crescent Theatre at St. Francisville, Illinois, has been taken over by Mr. Anson Clark.

Roy Alexander, of Universal, returned Monday from New York City, where he had spent the last ten days on company business.

M. A. Sterrit has sold his Park Theatre at Oneida, Illinois, to C. E. White.

It is reported that the remodelling of the Apollo Theatre, which will be United Artists' Chicago loop house, into a modern moving picture theatre, will start within the next few weeks, and will be ready for opening not later than October 1st. The remodelling of the Apollo will involve everything but tearing down the four walls.

Oklahoma

THE Cozy Theatre at Shawnee is changing its name to The Ritz, it was learned this week from the Griffith Amusement Company. An electric sign bearing the new name is on the way now. The Ritz is also going to receive a little more dressing up, its stage removed and a hundred seats added. It will show the "pick of the pictures" according to R. E. Griffith, and the new theatre under construction there by this amusement company will be operated at popular prices. The new house will seat 1,500, and will be completed before the above improvements are undertaken on the Ritz.

Dunn and Moose are opening up a new theatre at Phillips, Texas, in the next week or so. Phillips is in the new oil district of the Panhandle. E. D. Moose was formerly an exhibitor at Avant, Okla.

Mrs. Smith, widow of the late William Smith, of Tulsa, and owner of the Rialto, Orpheum, and Mainstreet theatres there, will leave June 1st for a tour of Europe.

The Empire Theatre at Eldorado, Okla., was purchased by Odell Kingery and Archie Kennedy last week from W. E. Walker. Walker had this theatre only a short time, having purchased the Empire from M. C. Upchurch in January.

The State Theatre at White Deer, Texas, has been sold by J. R. Sanders to William Lewis.

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Cleveland

A. J. ANN, who formerly handled the chain of Paramount houses in the South, has come to Cleveland as assistant to Dr. B. I. Brody, general manager of the Universal-Brody circuit.

Tom Kasella has purchased the Happy Hour Theatre, Cleveland, from John Chipka.

Harry Lande, of the Lande Film Company, was in Columbus last week.

Sam Gerson, formerly manager of the Columbia Exchange in Pittsburgh, is now with Universal in Indianapolis.

Al Freedman of the Loew's Ohio Theatres, Inc., and Mrs. Freedman are taking a post-Easter vacation in Atlantic City.

Jesse Fishman, vice-president of the standard Film Service Company, is back in harness again after a two-weeks trip to Atlantic City.

The East Ninth Street Theatre, the new downtown house belonging to the U-B circuit has instituted a new policy. Starting last Sunday tabloid musical comedies were included in the program. Feature pictures and the usual short reels are included. The musical tabloids are of forty minutes' duration. Admission prices have been boosted to 40c. top for Saturday and Sunday.

The Home Theatre, at Seville, Ohio, is to be offered for sale at auction.

A. G. Constant, who heads the Tri-State Amusement Company, operating a chain of picture houses in Ohio, West Virginia and Kentucky, has just taken over the Family Theatre at Bridgeport. C. E. Velas formerly owned it. Constant recently took over the Capitol Theatre, Bellaire, from Velas.

Mark Goldman, manager of the Cleveland Tiffany Exchange, was missing last week. For the benefit of those who want to know his whereabouts, let it be known that he was in New York attending the Tiffany convention.

Meyer Fischer, president of the Fischer Film Exchanges, operating in Cleveland and Cincinnati, was in Columbus last week.

Carroll Trowbridge, Christy representative, spent Friday in town with the local P.D.C. executives. His next point of debarkation was Detroit, from where he continued Westward.

Milton Simon, of Rayart, has been spending a few days in Cleveland arranging for the sale of the Ohio distribution rights of Rayart pictures to Security Pictures. Security Pictures, headed by Fred Schramm and Lee Chapman, has bought the entire 1927-8 Rayart product.

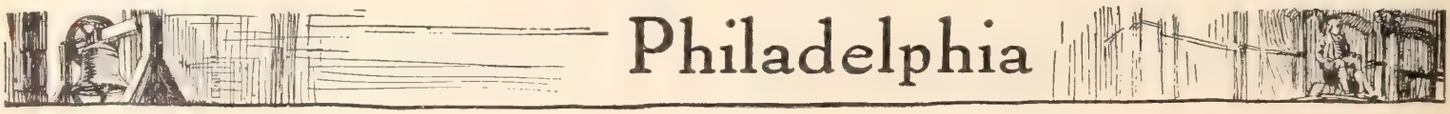
The local Universal force is getting all spruced up preparatory to attending the Universal convention in Chicago May 1-5. They're all going—that is, all the executives and the salesmen.

Phil Dunas, Universal assistant sales director for the Eastern division with headquarters in Cleveland, was laid up all last week with the beginnings of grippe.

It is reported that Meyer Fine and Abe Kramer, who have announced the biggest building program for the coming year of any local circuit owners, will build a house in Lorain to have 1,500 seats and to play combination picture and vaudeville programs.

The D.-B. circuit will have still another theatre in Cleveland when the one just started at Buckeye Road and East 116th Street is completed. Only last week the circuit opened the new Hillard Square, one of the most beautiful houses in this section.

The Cleveland Motion Picture Exhibitors Association held its April meeting on Tuesday, April 22nd. This was the first meeting of the organization in its new quarters in the Film Exchange Building.



Philadelphia

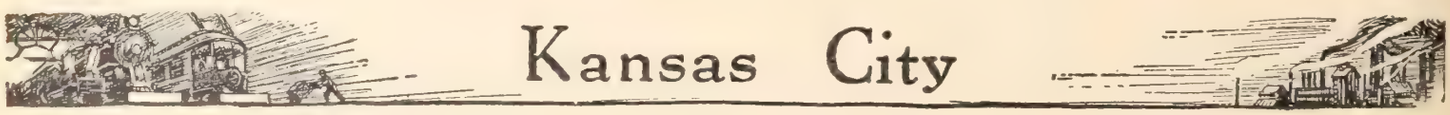
EAST COAST THEATRES, INC., has closed the Palace Theatre, Glassboro, and is now spending $10,000 in improvements and renovations. The theatre will reopen about June 1 and will be renamed. A contest is now being held in Glassboro for a new name and to the one submitting the name accepted, a cash prize of $25 will be given. The theatre, when reopened, will be under the management of John T. O'Rourke, who has been appointed district manager for New Jersey for East Coast. Dan Nagley, who formerly operated the Opera House at Columbia, is now in charge of East Coast's Oxford Theatre, Oxford, Pa., and will also serve as district manager for the company's theatres in Coatesville and Robesonia, Pa.

S. Goodman, until recently manager for Wilmer & Vincent's Bijou Theatre, in Richmond, Va., has succeeded James Flynn as manager of the Roxboro Theatre, Roxboro, Pa.

The Stanley Company of America has just opened the Garrick Theatre, at Wilmington, Del., which has been closed for several months. The reopening of the house was due to the fact that the Majestic Theatre is being torn down and remodeled into a store and office building. The Garrick will be devoted to a steady "grind" policy from ten until ten.

James Byrnes, who was for several years connected with F. B. O. in the capacity of booker and later as salesman, and who more recently has been associated with Fox in a sales capacity, has been appointed assistant manager of the Philadelphia exchange of Universal, succeeding Bill Quinlivan, who has resigned.

Fire in the booth of the Stanley Company's Grand Theatre, Chester, Pa., on Saturday night last fortunately came at a time when there were very few people in the house. Fewer than 150 people were seated in the large auditorium and at the request of the manager, they left the theatre in an orderly fashion. Besides the destruction of several reels and parts of the projecting machine, little damage was done.



Kansas City

THIS one actually occurred on Kansas City's Film Row the other day: A passerby was stopped by a farmer who inquired where the produce house was. Further questioning revealed that the farmer meant Producers Distributing Corporation, which he had looked up in the telephone directory with the honest intention of selling some vegetables.

Among the out-of-town exhibitors in the Kansas City market this week were: Laurence Bruenninger, Topeka, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; Ensley Barbour, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.

Milton Feld, home office representative for Publix and former manager of the Newman Theatre, was a Kansas City visitor, as was D. J. Chatkins, short subjects buyer for Publix, and Cecil B. De Mille, the latter being met at the train by C. A. Schultz, P. D. C. branch manager in Kansas City.

Harry Strickland, Warner Bros. branch manager, is nothing if not confident of winning the Sam Morris drive.

Fred Willoughby, representative for the Haywood-Wakefield Company, made a business trip to Oklahoma.

Tom Taylor, former Universal branch manager in Omaha, has joined the Warner Bros. sales force in Kansas City.

F. M. Baxter, formerly of Fox, and J. D. Stetson, formerly of the Atlanta, Ga., Enterprise branch, have joined the Enterprise personnel in Kansas City.

"Red" Jones, Educational branch manager, spent another busy week in the territory.

Prizes aplenty are to be awarded in the annual Kansas City movie golf tournament, which will be played over the Excelsior Springs, Mo., course, next week. The Consolidated Amusement Company, Warwick Theatre, Midwest Theatres, Inc., Finton Jones, Mainstreet Theatre, Exhibitors Delivery Service and others will offer prizes for competition. The entrance fee will be $5, which includes green fees, two meals, and other incidentals. Entry blanks should be mailed to Tom Byerle, manager of the Kansas City First National branch.

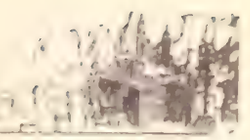
Florida

THE Victory, Tampa, will close for remodeling this week and Manager George B. Peck will be transferred to the Strand. James M. Weist, former manager of the Strand, has been transferred to Houston, Texas. Weist has made friends with the Tampa people during his stay here and his leaving is regretted.

The new $80.000 Municipal Auditorium in Wauchula has been completed. According to reports, it is a beautiful house and a credit to the city. A stage and complete equipment has been provided.



New York and New Jersey



LONG ISLAND realtors have another talking point with the opening Monday evening, April 18, of Glynn's Floral Park Theatre, at Floral Park, L.I. The theatre, seating more than 2,200, will certainly be perched [illegible] show places of the island and its opening was attended by many figures prominent in the theatrical and political life of New York. Glynn, one of the youngest of theatre owners, now operates a string of houses on Long Island and plans a further extension of his interests in that territory in the Fall. At the present time he operates at Patchogue, Bay Shore, Babylon and [illegible]. The new Floral Park Theatre will offer a policy of vaudeville and motion pictures combined.

Even though no one sheet with the inscription, "Make Abe Smile" has yet appeared to officially usher in Spring, we know that balmy weather is well on its way, for Jack Goldstein has reminded us that "Seymour Schussel Month" will soon be the word around the Commonwealth Exchange.

Morris Chetkin, former Brooklyn exhibitor, is at present located in Florida.

As soon as the local motion picture board of Seabright approves of the move, Elmer Hoag will open up his summer show in that community.

Dave Snapper has lately increased his circuit to seven theatres by the acquisition of the Palace, at Morristown, N.J.

After spending considerable time in Buffalo territory, Salesman Langtry is now covering the Jersey "sticks" for Universal.

The Liberty Theatre, Jersey City, recently suspended operations on account of "operator trouble."

A rather versatile exhibitor is Jack Van Epps, of the Fort Lee Theatre. Not only has he had experience in the directing end of this industry, but was also at one time a teacher of "bridge."

Good Friday was observed in most of the smaller communities last week.

Exhibitor Oberlander, a former partner of J. Pekelner, has purchased the New Third Avenue Theatre from Mrs. Yetta Cumiskey. The latter has recently returned from several weeks' vacation in Florida.

Frank Becker, owner of the Plaza Theatre, Englewood, N.J., is behind the new theatre project at Leonia. The house will probably open some time in August, and will seat about 1,200. The policy will be pictures and vaudeville.

It is rumored that Jack Steinman will close this week for a new theatre being built in the Bronx.

Arthur S. Friend's new 2,500-seat theatre, at Derby, Conn., will open Friday, April 29.

H. Green, recently connected with Brandt Brothers, of Brooklyn, will manage the Mt. Eden Theatre for the Consolidated Amusement Company.

Morris Sussman, general manager for Sidney S. Cohen's Empire Theatre, Bronx, recently purchased new supplies for that house from National Supply.

The Windsor Theatre, Fordham Road, will open with pictures about May 1.

Walter Green, one of the executives of National Supply, recently visited Boston to witness the opening of the new company branch in that city.

Irving Rothenberg, the little fellow with the Big U, is following up his sales with a Baby Grand Chevrolet. It's quite a combination.

Friends of Saul Trauner will wish him luck in his new connection with the Hollywood Pictures Corporation. Mr. Trauner was formerly with P. D. C.

J. Louis Geller, the Big Boy of 86th Street, is reported as neglecting his golf these days for the reason that the Stork has visited his home, bringing a young son.

Charles Friedman, formerly of the Belle Paree, 149th Street, now closed, has purchased the Milo Theatre, Atlantic Avenue, Brooklyn.

Morris Kutinsky is again back on duty after recuperating from several weeks' illness, due, it is said, to overwork.

The Belmore Theatre, 112th Street and Third Avenue, has been closed for an indefinite period.

Sympathy is extended to Will Francis, of the Pathe booking department. His mother died April 25.

Henry Siegel, manager of Federated Theatres, Inc., is reported as having taken over from Rosenzweig & Katz, the Culver, Beverly and Leader theatres, all three located in Brooklyn.

Herman Gordon, owner of the Hub Theatre, Bronx, has added the Echo Theatre, Bushwick Avenue, Brooklyn, to his holdings. Mr. Gordon recently disposed of his house at Roselle, N.J.

H. Black, former independent exchange owner in the days of '14 and '15, has recently acquired the Auditorium Theatre at Highland, N.J., according to report.

It is said that Westwood, N.J., will soon have a new 1,200-seat theatre, although at the present time those in back of the project are not named.

Ben Schwartz is now with the Merit Film Corporation.

The Clifton Theatre held its opening April 18.

It is reported that Messrs. Bratter & Pollack are contemplating construction of the theatres in Hillside, N.J., Nyack, N. Y., and Lyndhurst, N.J.

Lou Ganz, general manager of the Julius Joelson Circuit, has resigned that position and will in the future assist Lawrence Bolognino with the management of the Consolidated Amusement Company of New York.

It is rumored that Julius Joelson will take over the new theatre being built by Charles O'Reilly at University and Tremont avenues, New York City.

Lee Ochs will close his Costello Theatre on May 1 in order to allow for extensive alterations and improved equipment. New seats and a new organ are among the items of equipment.

Joe Hornstein, of National Supply, has recently returned from a Sunday visit to Atlantic City. Sales reported recently from National Supply include a new screen for Grove & Knoble's Valentine; twenty Simplex machines for the General Electric, Schenectady, and a Kilgen organ for Jack Steinman's new house, at 183rd Street and Webster Avenue.

Archie Adlman, a resident of Brooklyn, N.Y., was recently appointed Relief Manager for the Loew Circuit in Greater New York.

[illegible] Adlman has been connected with various theatrical productions for over twenty years.

During his managership in Brooklyn he became one of the outstanding men on the circuit.

Mr. Adlman was transferred as manager of Loew's Kameo to the managership of the Bedford Theatre. The theatre, run-down, had to be entirely reconditioned. Finally, after many months of untiring efforts, the theatre was finished and under the management of Archie Adlman, the house again became prosperous.

It is said that Adlman will be transferred to one of Loew's new million-dollar theatres in Greater New York or vicinity as soon as it is completed.

As the result of the recent "Get-Together" movement on the part of the salesmen and their sales executives, it has gone so far that their cordial relations have even extended to sharing quarters in the same garage—the Admiral, in 50th Street.

Following his usual custom at Easter time, Edward Carroll, well-known to all Jerseyites, has acquired his brown chapeau.

New theatre projects are said to be under way at Four Corners and West New Brighton, Staten Island.

Henry Huber, formerly with the Yoost Theatre Circuit, is now booking for the Steiner & Blinderman Circuit.

The new theatre building at 57th Street and First Avenue is owned by Max Kramer, according to report.

It is reported that the Seventy-second Street Playhouse is about to change ownership. The prospective buyer is unnamed at present.

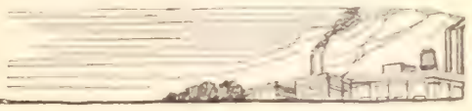
It is reported that the Fifty-fifth Street Art Cinema will open on May 1. The seating capacity will be about 300.

The Duncan Theatre, Montgomery Street, Jersey City, opened last week.

A new house, called the Mutual Benefit Theatre, located on Bloomfield Avenue, Newark, will open May 1.



Indianapolis



THE meeting of the Indiana Endorsers of Photoplays here last week was the outstanding event in Indianapolis movie circles. Miss Bertha Smith, Terre Haute, was elected president of the association, succeeding Mrs. Ferd Lucas, of Greencastle.

Mrs. David Ross, of Indianapolis, long active in the educational and civic field, was re-elected president of the National Endorsers. The national and state conventions were held jointly. Mrs. Ross is president of the Indianapolis body and founded the organization.

Other national officers are: Mrs. Charles A. Carlisle, of South Bend, Ind.; Mrs. Jennie Crabb, Salt Lake City, Utah; Mrs. Edna Hatfield Edmonson, Bloomington, Ind; vice-presidents; Miss Anna Reade, Indianapolis, recording; Mrs. Mabel M. Dietz, Indianapolis, corresponding secretary, and Mrs. J. H. Orndorff, Indianapolis, treasurer.

"The Truth about Hollywood" was the topic of Carl Milliken, secretary of Motion Picture Producers and Distributors of America. The question of pictures as an educational and religious factor in church and school was discussed by the convention.

Other State officers are: Mrs. H. T. Stephenson, Bloomington, and Mrs. Earl Peters, Fort Wayne, vice-presidents; Mrs. Leon Sterne, Terre Haute, recording secretary; Mrs. Bloomfield Moore, corresponding secretary and Mrs. O. C. Lukenbill, Indianapolis, treasurer.

Pat Heavy, of Terre Haute, manager of the Hippodrome and Liberty houses there, left this week for Saginaw, Michigan, to become manager of the Regent Theatre, one of the largest houses in that city.



Inquiries and Comments

Some Practical Considerations of the High Intensity Arc

Part I

IN looking back at the progress that has been made in the matter of screen illumination, the writer is often led to wonder what the final outcome will be if the race for still higher intensities of illumination goes on as it has in the past decade; assuming, indeed, that the outcome will even be final in any sense of the word.

The remarkable numerical growth of the so-called "super-house" with its proportionately long projection distance has provided still another incentive for the searchers of methods for obtaining higher levels of film illumination, since the comparatively high intensities so easily obtained in smaller houses employing the reflector arc system makes the "super-house" men scratch their heads to find ways and means for obtaining a comparable screen illumination on their greater throws.

The largest size of light source now used in motion picture projection is of 150 amperes capacity, a 16 mm. carbon being used for the positive. Now the crater of a 16 mm. high intensity electrode by no means represents the maximum size which can be employed—considered from the standpoint of maximum illumination with this type of source.

Some projectionists, in the absence of a larger positive, are attempting to obtain greater screen intensities by forcing the carbons at still greater current densities, thinking, thereby, to obtain an even greater "high intensity effect" and, consequently, more screen light. Where this practice of overleading the carbons is carried too far the result invariably is a "dark" screen, in spite of the ease with which this type of lamp reestablishes its arc.

In view of the wide difference in brightness between the old style of arc and the high intensity type, it is surprising to learn that quite a few projectionists are confusing the capabilities and limits of these two radically different sources of light.

The satisfactory operation of the mirror arc, under certain favorable conditions, on projection distances which ordinarily are considered to lie within the field covered by the high intensity lamp naturally leads to the belief that the two projectors are really on a competitive basis with each other.

Nothing could be farther from the truth.

Comparison of Brightness

The sources of light, now used for projection purposes, represent the survival of the fittest in a race for brightness, which has been run since the time when pine knots were first used as illuminants.

The entire history of illumination centers around this factor of *brightness* and in the case of projection where it is desired to illuminate objects at great distances from the source, scientists and inventors have constantly striven to devise sources of higher and yet higher brightness, for it was early recognized that upon this factor rested the ultimate success of their efforts to evolve powerful projectors.

The importance of raising the brightness of the light source is recognized when it is known that the intensity of illumination on a motion picture screen varies directly as the brightness of the source so that with any given system if one source is twice as bright as another, it will, other things being equal, provide *twice* the illumination.

It seems as though this simple fact was being overlooked by some people.

It is rather commonly known that the crater brightness of an ordinary low intensity arc is in the general neighborhood of 100,000 candlepower per square inch and it has been recently established that the brightness of the incandescent ball of gas which constitutes the source of light in the high intensity arc ranges from roughly, 193,000 candlepower per square inch for that portion of the gas ball near the crater rim to more than 580,000 candlepower per square inch for that portion of the gas ball at the centre of the crater.

A fair average for the brightness of the entire gas ball is accepted as being about 300,000 candlepower per square inch so that we find the high intensity are to be *three times* as bright as the old style low intensity arc.

Substituting One Source for Another

Now, if it were possible, with any given optic system, to make a simple substitution of the high intensity arc for the old type of arc, we would find—providing the crater size were the same in each case—that the screen illumination would be increased to approximately *three times* its former value, due to the difference in brightness between the two types of sources.

This one item of brightness alone should be enough to dispel any hope concerning the ability of the reflector arc to cope with the high intensity, since a handicap of three to one is not to be lightly considered in this matter of projection.

In case there is some doubt on this point, however, we would like to give comparative test figures on the total maximum lumen output for the reflector arc and the various sizes of high intensity lamp.

Source	Approx. total Lumens
25 ampere reflector arc	2500
75 ampere high intensity arc	2700
125 ampere high intensity arc	5000
150 ampere high intensity arc	6000

A casual inspection of the above table would lead one to think that the reflector are was practically as effective as the 75 ampere H. I. lamp for purposes of screen illumination as the difference between the two is only 200 lumens, a difference of less than 10 per cent. But it should be remembered that the light from the reflector arc appears yellow when compared with the light from a properly operated high intensity lamp and for this reason the *visual* difference between half sections of the same screen when illuminated by both sources is quite marked so that the last named source would have the double advantage of higher screen illumination and higher *apparent* brightness.

If this is true of the 75 ampere size of lamp, it is even more so in the case of the 125 ampere lamp where the output is *double* that of the reflector arc and the visual difference in color brightness would be proportionately greater.

Result of Improper Operation

In the light of this any claims for the reflector arc's equality with any of the commonly used sizes of high intensity lamp are *de trop* and are not to be seriously considered except under very special conditions where one lamp has a marked advantage over the other.

It is quite true that reflector arcs have been placed alongside a high intensity lamp and, no doubt, have provided as good, if not better, screen illumination, but wherever the outcomes of such tests favored the reflector arc, you can safely wager that the person in charge of operating the high intensity lamp had considerable to learn concerning its proper operation.

High Intensity Lamp Critical

The high intensity lamp is not exactly an easy thing to operate if maximum results are to be obtained, although many projectionists look upon it as being a relatively simple device to handle, since the lamp is made as fool-proof as is possible to do so.

Thus, the axis of the positive carbon is fixed so as to obtain favorable positioning of the crater toward the condenser, the negative carbon is locked in position as regards its angle with the axis of the positive carbon so as to depress the negative at an angle of 60 degrees from the positive axis. An automatic feed is an essential part of each lamp to insure proper feeding and rotation of the positive carbon.

(*Continued on page* 1696)

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Inquiries and Comments

(*Continued from page* 1694)

In spite of these precautions it is possible for a careless or ignorant projectionist to "gum up the works" by careless trimming of the carbons or by running them under the current required for that particular size.

It is essential to proper operation of the lamp that the intersection of the negative axis with the plane of the crater be carefully watched as a difference of four millimeters one way or the other, from the correct position, will mean a loss of approximately 30 per cent in screen illumination. Tests have shown the correct intersection point to be exactly six millimeters above the center of the crater.

As regards the operation of the positive carbon at the proper current density, we would like to point out that a 13.6 mm. positive, which normally will deliver 5,000 lumens to the screen when operated at 125 amperes, will only deliver 4,000 lumens if run at 110 amperes, 3,000 lumens if run at 75 amperes, and only 1,800 lumens if run at 50 amperes.

This shows the sensitiveness of the electrode to variations in current density.

(To be continued)

Equipment Field Active, Reports Typhoon Fan

Reports recently received from the Typhoon Fan Company state that an increased volume of business is enjoyed thus far in 1927. This company ascribes this better business condition to the employment of sound engineering and economical principles in the manufacture of their product. The reputation that their product has and the continued prosperous condition of the theatre equipment field.

Starting in business nearly twenty years ago, the Typhoon Company can be considered a pioneer in this field, keeping in close touch with cooling and ventilating problems and steadily improving their product year by year.

The Adams Theatre, Newark, N. Y., is a recent house to place an order for a Typhoon ventilating system in preparation for the coming summer business.

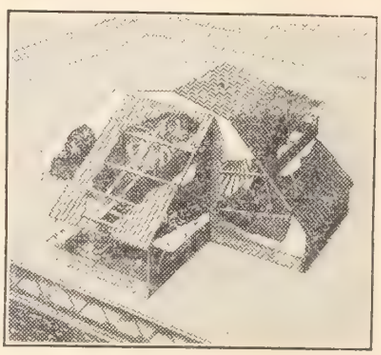
Can't Pass Phony Tickets With This Register

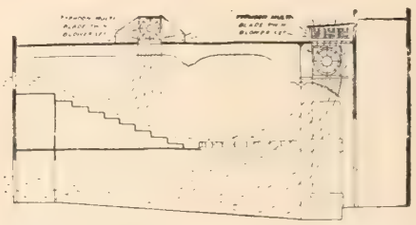
The Automatic Ticket Register Corp. has announced the adoption of a new invention for their Gold Seal ticket registers which is of interest to the entire industry.

This invention—the "Cancellograph"—perforates each ticket as it is issued with a ribbed line of raised dots. This mark is scarcely visible on the face, but is instantly "feelable" on the back. The doorman can tell instantly whether a ticket has been properly issued through the register; for the ribbed line appears only on valid tickets.

The "Cancellograph" was developed by the engineering department of the Automatic Ticket Register Corp. to supply this final safeguard. It has met with wide approval. The Capitol Theatre, New York City, is among the many large houses now using the new model.

The "Cancellograph" attachment is obtainable only with Model 28 Gold Seal registers. Full information concerning the "Cancellographed" tickets may be obtained from the Automatic Ticket Register Corp., 723 Seventh Ave., New York City.





At the left, a view of a Typhoon installation of ventilating equipment on roof of theatre. Above, Diagrammatic sketch of Typhoon Ventilating System

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Granada One of Buffalo's Most Attractive Suburban Houses

THE new Granada Theatre, the latest link in the Schine Theatrical Corporation chain, opened on Washington's birthday. This new house, with a seating capacity of 1,700, is in Spanish design and decidedly attractive to the eye from every angle. Elmer C. Winegar is the manager of the house. Mr. Winegar is a veteran Buffalo exhibitor who has had experience in both the exchange and exhibitor end of the business and who for several years was engaged in industrial film making. He recently opened the new Riverside for the Schine Corporation where business now is reported good.

Attractive Entrance

The Ganada is located at Main Street and West Northrup Place. The theatre was erected by the Hager-Askey Construction Company. There is a spacious porte cochere surmounted by a large upright sign, bearing the name Granada. Electric attraction signs are on the sides and front of the marquee. There is a lobby of spacious dimensions, with beautiful carved frames placed in the gold sidewalls. There is a beautiful, colored, inlaid flooring in the lobby, resembling an Oriental rug. The box office is at the right going in. Massive oak doors swing from the lobby into the promenade, which is decorated with Spanish hangings, rugs, furniture and lighting effects.

The seats of red leather are wide and comfortable and they are all on one floor. The sidewalls of gold and tan with small Spanish balconies built in, with bright colored hangings over the windows illuminated from behind. The walls are finished in the rough, giving a stucco-like appearance that is very artistic. There is a good sized stage and the orchestra pit accommodates 18 musicians. John Gunderman, Jr., will play the Wurlitzer organ. The booth, which is located at the rear of the house over the promenade, will have two of the latest type Simplex machines and other up-to-date equipment. Bacon & Lurkey, 997 Main Street, were the architects. Mitchell & Parker, 280 Delaware Avenue, did the remarkable plaster effects and the rest of the interior decoration.

Many Conveniences

There are men's and women's retiring rooms, smoking lounges and other conveniences for patrons. The Granada is one of Buffalo's most attractive community houses. Mr. Winegar announces that the Schine Company has acquired a new theatre now being erected in Lackawanna, N.Y., and that this corporation soon will open other theatres in Buffalo.

St. Paul Operator Brings Suit Against Union

Frank St. John, motion picture operator, is suing the St. Paul, Minn., motion picture theatre operators union for $5,175. He charges conspiracy to withold a union card from him. St. John has been working under a temporary permit at the Hamline Theatre in St. Paul, and was replaced by a union member with a regular card. The union claimed that it has refused a card to St. John because he has failed to pass the necessary examinations, and St. John contends that he has been consistently refused membership although fully qualified. As a result of the union's action in replacing him at the Hamline Theatre, he says that it will be hard for him to get a job in any other unionized town, and especially hard for him to make a living because he is handicapped by the loss of one leg. A good deal of interest is being shown in the case in the Twin Cities.

Minusa Issues Descriptive Folder of Factory

Believing that most exhibitors are keenly interested in the qualities of their screens and that a folder descriptive of the interior of a cine screen plant would do much to explain the workings of a modern factory devoted to the manufacture of such product, The Minusa Screen Company, of St. Louis, has produced a four-page booklet illustrating its various departments. Those who may wish to obtain a copy can do so by writing the Minusa Cine Screen Co., St. Louis, Mo.



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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures		
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Brides Will be Brides	Laura La Plante	Universal		
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures		
Broncho Twister, The	T. Mix-H. Costello	Fox	5435 feet	Apr. 1
Catch As Catch Can	Wm. Fairbanks	Lumas		
Enchanted Island	H. B. Walthall	Tiffany		
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Flaming Timber		Tiffany		
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M		
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian	First National	6161 feet	
Is That Nice?	G. O'Hara-D. Hill	F. B. O.		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe	5814 feet	Mar. 11
Metropolis (road show)	Special Cast	Paramount	10400 feet	Mar. 18
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6413 feet	Apr. 1
Mr. Wu	Chaney-Adoree-Forbes	M-G-M		
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-T. Edson	Prod. Dist. Corp.	5736 feet	April 15
No Control	P. Haver-H. Ford	Prod. Dist. Corp.		
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany		
Resurrection	La Rocque-Del Rio	United Artists	9120 feet	Apr. 1
Riders of the West	Ben Wilson	Rayart		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Saddle Jumpers	Dick Hatton	Rayart		
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid, The	Tom Tyler	F. B. O.	4565 feet	Mar. 11
Speed Boy, The	Dick Talmadge	Universal		
Steeplechase, The		Tiffany		
Tearin' Into Trouble	Wally Wales	Pathe	4483 feet	
Terror of the Bar X	Bob Custer	F. B. O.		
Thunderbolt's Tracks	Jack Perrin	Rayart		
Tip Toes	D. Gish	Paramount		
Too Many Women	Norman Kerry	Universal		
Trouble Shooter, The	Billy Sullivan	Rayart		
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp.		
Venus of Venice, The	C. Talmadge-Moreno	First National	6322 feet	
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O.		
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	Apr. 1
White Gold	J. Goudal-G. Bancroft	Prod. Dist. Corp.	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Ain't Love Funny?	Alberta Vaughn	F. B. O.		
Afraid to Love	F. Vidor-C. Brook-M. Carr	Paramount	6199 feet	April 22
Arizona Bound	Gary Cooper	Paramount		
Backstage		Tiffany		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Bitter Apples	M. Blue-M. Loy	Warner Bros		
Brute, The	M. Blue-L. Hyams	Warner Bros	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount		April 8
Camille	N. Talmadge-A. B. Francis	First National		
Casey at the Bat	W. Berry-S. Holloway	Paramount	6040 feet	April 15
Children of Divorce	Bow-Ralston-Cooper	Paramount		
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National		
Country Doctor, The	Faye-R. Schildkraut	Prod. Dist. Corp.		
Cyclone of the Range	Tom Tyler-E. Tarron	F. B. O.		
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	Buddy Roosevelt	Pathe	4415 feet	Apr. 1
French Dressing	D. Mackaill	First National		
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M-G-M	6900 feet	April 22
Grand Flapper, The		Fox		
Gun Gospel	Ken Maynard	First National		
Hard Fists	Art Acord	Universal	4387 feet	
Hey, Hey, Cowboy	Hoot Gibson	Universal	5378 feet	April 15
His Dog	Rod La Rocque	Prod. Dist. Corp		
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Is Zat So?	O'Brien-Perry-Lowe	Fox		
Knockout Reiley	R. Dix-M. Brian	Paramount		
Long Pants	Harry Langdon	First National		April 8
Lovers?	Novarro-Terry	M-G-M		
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Livingston-M. Moore	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mother	Belle Bennett	F. B. O.	6685 feet	Mar. 18
Mountains of Manhattan	D. Devore-C. Delaney	Lumas		
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O.		
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe	6903 feet	April 24
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
Pleasure Before Business	P. O'Malley-V. B. Faire	Columbia Pict.		
Poor Nut, The	J. Mulhall-G. Olmstead-C. Murray	First National		
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	Wm. Desmond	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Rookies	K. Dana-M. Day-G. K. Arthur-T. O'Brien	M-G-M		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount		
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Smoking Guns	Al Hoxie	Wild West Pictures	4500 feet	
Somewhere in Sonora	Ken Maynard	First National	5711 feet	
Special Delivery	E. Cantor-G. Bancroft-J. Ralston	Paramount		
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Too Many Crooks	M. Davies-G. Brancroft-G. Whitman	Paramount		
Vanity	L. Joy-A. Hale-C. Ray	Prod. Dist. Corp.		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp.		April 15
Winning Oar, The	George Walsh	Excellent Pictures		
Women Love Diamonds	Starke-O. Moore-L. Barrymore		6373 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	Apr. 1
Avenging Fangs, The	Sandow (Dog)	Pathe	5 reels	
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian	M-G-M		
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M		
Certain Young Man, A	Novarro-Adoree-W. Louis-C. Myers	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Climbers, The	Irene Rich	Warner Bros.		
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox		
Don Desperado	Leo Maloney	Pathe	6 reels	
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi	Pathe	7 reels	
Fighting Hombre, The	Bob Custer	F. B. O.		
Follow Your Hunch	Viola Dana	F. B. O.		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Grinning Guns	Jack Hoxie	Universal	4689 feet	
Heart of the Yukon	A. Cornwall-J. Bowers	Pathe	7 reels	
Heart Thief, The	J. Schildkraut-L. de Putti	Prod. Dist. Corp		
Hints to Lovers	Bebe Daniels	Paramount		
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	
Holy Terror, A	B. Jones-G. Hale	Fox		
Irish Hearts	May McAvoy	Warner Bros.		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp.		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.		
Love Thrill, The	La Plante-T. Moore	Universal	6 reels	
Meddlin' Stranger, The	Wally Wales	Pathe	5 reels	
Million Bid, A	D. Costello-C. E. Mack	Warner Bros.		

Feature	Star	Distributed by	Length	Reviewed
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4721 feet	April 8
Prairie King, The	Hoot Gibson	Universal		
Rich But Honest	N. Nash-C. Holland	Fox		
Rubber Heels	Ed. Wynn-F. Todd-C. Conklin-L. Gray	Paramount	[illegible]	
Silver King Comes Thru	F. Thomson-E. Murphy	F. B. O.		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Slaves of Beauty	O. Tell-H. Herbert-M. Livingston	Fox		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.		
Tillie the Toiler	Davies-M. Moore	M-G-M		
Tired Business Man, The		Tiffany		
Tracked by the Police	Rin-Tin-Tin	Warner Bros.		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Yours to Command	G. O'Hara-S. Palmer	F. B. O.		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Back to Nature (tentative)	Richard Dix	Paramount		
Beware of Widows	La Plante-T. Moore	Universal	[illegible] feet	
Bulldog Pluck	Bob Custer	F. B. O.		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Claw, The	Kerry-Windsor	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Drums of the Desert (tentative)	W. Baxter	Paramount		
Ladies of Leisure		Tiffany		
Liberty Bonds	N. Shearer	M-G-M		
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6155 feet	Apr. 1
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Prod.		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Snowbound		Tiffany		
Squads Right		Tiffany		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Twelve Miles Out	J. Gilbert-E. Torrence-J. Crawford	M-G-M		
Whirlwind of Youth, The	L. Moran-J. Hall-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O.		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative)	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O.		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Air Raiders, The	Al Wilson	F. B. O.		
Alias the Deacon	Jean Hersholt	Universal		
American Beauty	B. Dove	First National		
American Eagle, The	R. Keane-B. Kent	Universal		
Anna Karenina	G. Garbo-R. Cortez	M-G-M		
Annie Laurie	Lillian Gish	M-G-M		
A. W. O. L.	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O.		
Babe Comes Home	Babe Ruth-A. Q. Nilsson	First National		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Gueste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount	10 reels	Sept. 11
Beau Sabreur	E. Ralston	Paramount		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Ben-Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Big Sneeze, The	Wallace Beery	Paramount		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Black Diamond Express, The	Monte Blue	Warner Bros.		
Black Ivory (road show)	M. Blue	Warner Bros.		
Blood Ship, The	H. Bosworth	Columbia		
Body and Soul	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Branded	Bob Custer	F. B. O.		
Broadway Nights	L. Wilson-S. Hardy	First National		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Cat and the Canary, The	Laura La Plante	Universal		
Clara	Special Cast	Paramount		
Cheating Cheaters	B. Compson-K. Harvey	Universal		
Chinese Parrot, The	C. Veidt-M. Nixon-H. Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease	F. B. O.		
Cohens and the Kellys in Paris, The		Universal		
Colleen	Bellamy-MacDonald-Cohen-McNamara	Fox		
Cossacks, The	John Gilbert	M-G-M		
Country Beyond Law, The (tentative)	K. Maynard-D. Dwan	First National		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	A. Q. Nillson-L. Stone	First National		
Dance Magic	A. Truex-B. Lyon	First National		
Darling of the Gods, The	Special Cast	United Artists		
Dearie	Irene Rich	Warner Bros.		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	Ken Maynard	First National		
Diamonds in the Rough	M. Sills-N. Barr	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros.	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks	Lumas		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fireman Save My Child	Wallace Beery	Paramount		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Four Flusher, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	Tim McCoy	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Good Service	Eddie Cantor	Paramount		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M. Livingston	Fox		
Grandma Beryl Learns Her Letters	R. Walling	Fox		
Hard Boiled Harrigan	M. Sills	First National		
Heart of Maryland, The	D. Costello-J. Robards	Warner Bros.		
Heart of Salome	A. Rubens	Fox		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Brother From Brazil	L. Cody-A. Pringle-G. Lee	M-G-M		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Destiny	D. O'Shea-P. O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros.		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton	Fox		
King of Kings, The	Special Cast	Prod. Dist. Corp.		
King of Soho, The (tentative)	Emil Jannings	Paramount		
Lady Be Good	Mackaill-Mulhall	First National		
Ladybird	Compson-McGregor	Chadwick		
Les Miserables (in 2 parts)	Special Cast	Universal		
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Lost Outlaw, The	Gary Cooper	Paramount		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Macushla (tentative)		Fox		
Madame Pompadour	Dorothy Gish	British National Pic.		
Man Who Laughs, The	Conrad Veidt	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Mike Donovan of Ireland		First National		
Missing Link, The (road show)	Syd Chaplin	Warner Bros.	6485 feet	
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Mother Machree	Belle Bennett	Fox		
Motor Maniac, The	"Red" Grange-J. Ralston-W. Heirs	F. B. O.		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K. McGuire	First National		
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Ordeal, The	Garbo-Chaney	M-G-M		
Outlaws of Red River	T. Mix-M. Daw	Fox		
Outlaw, The	Ranger (Dog)	F. B. O.		
Patent Leather Kid, The	R. Barthelmess	First National		
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pic.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative)	Syd Chaplin	Warner Bros.		

Feature	Star	Distributed by	Length	Reviewed
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Romance	Ramon Novarro	M-G-M		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rough Riders, The (road show)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	Apr. 1
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Sinews of Steel	A. Vaughn-G. Glass	Lumas		
Small Bachelor, The	Beranger-O. Harlan-B. Kent	Universal		
Span of Life, The	Lon Chaney	M-G-M		
Spring Fever	Wm. Haines	M-G-M		
Stark Love	Special Cast	Paramount	6000 feet	Mar.11
Stolen Bride, The	B. Dove-L. Hughes	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Telephone Girl, The	L. Gray-I. Harris-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tender Hour, The	Lyon-Dove	First National		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair, The	L. Barrymore	M-G-M		
Thunderhoofs	Rex (Horse)-J. Marlowe	Universal		
Tidy Toreador The	Hoot Gibson	Universal		
Topsy and Eva	Duncan Sisters	United Artists		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez-E. Brent	Paramount		
War Birds		M-G-M		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver	Paramount		
Wedding Bills	R. Griffith-A. Sheridan	Paramount		
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros.		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec.24
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros.	10049 feet	Feb.18
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hyams.	First National		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester, The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Woman on Trail, The	Negri-Cortez	Paramount		
World's Illusion, The		M-G-M		

Newspaper Opinions on New Pictures

"White Gold"—Producers Distributing Corporation, Roxy Theatre, New York City

American: "Undoubtedly will find itself on list of ten best pictures for 1927, so don't miss it. It is, in its gripping realism, a slice from life itself, a picture whose directing, acting and photography all contribute highly to its recommendation. Jetta Goudal gives the best performance of her career. Director Howard has invested tale with colorful, gripping romanticism which must be seen to be appreciated."

Times: "In simplicity there is strength, at least, so far as photo-dramas are concerned. This assertion gains weight in 'White Gold.' But for some repetitions, a few accentuated actions and instances of forced comedy, would be one of really great productions."

Mirror: "Is profound, pulsating drama animated from life through emotions and not through lavishness of background. Simplicity personified, humanly climaxing from emotional sympathy to emotional distrust and hatred. It is one of finest pictures ever turned out by American director. You will thoroughly enjoy 'White Gold.'"

Herald-Tribune: "Opens with honestly dramatic situation and moves austerely to conclusion with all sincerity, all logic of first-rate tragedy. Result is that it is moving, honest and completely absorbing photoplay. Director Howard has been resolutely honest in his theme. So admirable is this director's feeling for honesty that 'White Gold' becomes one of absorbing pictures of year."

Morning Telegraph: "Superfine. Well-nigh perfect short story. Sort of thing DeMaupassant would have done had he been familiar with possible locale. It is the sort of thing Eugene O'Neill has done. In short, tense sentences, one syllable words and deadly calm of everyday language, Howard tells tragic, gripping tale that builds bit by bit to inevitable and inexorable climax. Picture is masterly in originality of thought, treatment and interpretation."

Morning World: "Howard has done some good directing. An interesting use of shadows is noteworthy, reflecting some dramatic phase for an instant in the vague, grotesque exaggeration that shadows make for. Acting exceptionally fine; Jetta Goudal bringing restrained and intelligent rendering of misplaced dancer."

Journal: "Howard joins this column's list of outstanding megaphone manipulators. Has done some wonderful work in this picture. Understands characterization."

Eve. World: "Best picture Roxy has given since opening of his cathedral, and one of best that has come to New York at popular prices for many months. A good picture, with well-drawn plot, with exceptional acting.

Sun: "Moments of dramatic power are attained; realistic depiction of impossible triangular situation on lonely Arizona sheep ranch. Is worth attending. Heat, frayed nerves, monotony, and sheep, endless flocks of sheep, are motifs."

Eve. Post: "Mr. Howard, with aid of Miss Goudal, few sheep and sundry backdrops with clouds painted on them, has turned out a picture far more real, more intelligent, more interesting than most of those staggering outdoor epics filmed at great expense amid authentic scenery."

Evening American: "'White Gold,' a poignant bit of good drama. When the year is over and summary of pictures is made, this film will rank almost as high as 'Hell Bent fer Heaven.'"

"White Gold"—Producers Distributing Corporation, Hollywood

N. Y. Mirror: "A marvelous picture, splendidly acted by every principal and grippingly narrated by Director William Howard. Aside from the beautifully developed story, we were swept to admiration by Jetta Goudal's performance. She is superb. 'White Gold' overrides standardized box-office requirements to the very end, closing, as it does, logically but unhappily. Our advice is: Don't miss it."

Screenland: "To William K. Howard belongs the credit for this masterly piece of direction, worthy of the most superlative language. Jetta Goudal's performance ranks among the finest of the year. This is one of the best pictures of the month."

Photoplay: "So grippingly has William K. Howard directed his players that you feel they are concerned in a story with as much suspense as a serial and with the cumulative effect of a finely-wrought novel. The ending is grimly honest. It leaves you gasping, because it is truth, not hokum. Superb as the acting is, you feel that the director is the real star of 'White Gold.'"

"Slide, Kelly, Slide"—Metro-Goldwyn-Mayer, State Theatre, Chicago

Examiner: "Passed the censorial eye of five hundred of America's severest critics last night with flying colors. Sports writers, baseball experts, sitting side by side with the Chicago Cubs, responded to every big moment with sympathy and interested appreciation. These veterans of the pen and heroes of the baseball diamond are not the only ones who will throw their new spring bonnets in the ring for 'Slide, Kelly, Slide.' It is everybody's picture."

Record: "If you are fond of your baseball don't miss the State. A home-run with the bases full in the last inning. That is the way 'Slide, Kelly, Slide' will hit you. If you don't know Babe Ruth from Bill Tilden you can enjoy the picture every minute of the route. It is good, all-around movie entertainment. Director Edward Sedgwick knew his racket when they gave him a baseball picture to direct. He stepped out and got 'smart help.'"

Herald: "'Slide, Kelly, Slide' is made to play straight into the grandstand of the great American public's favor."

'Wolf's Clothing," Warner Bros., Roxy Theatre, New York City

Daily News: "As happy a choice in cinema fare as Roxy could have made for his magnificent new theatre's second screen presentation. Not only is this in itself a remarkable movie. Everybody who has a sense of humor should see it."

Times: "Rollicking comedy. Expertly filmed, the director having taken full advantage of the flexibility of the camera. Mr. Blue does some very clever work in this farcical affair."

Telegraph: "Enough action crammed into the whirling story to keep a couple of three ring circuses busy. Is all wool and a yard broad entertainment."

Graphic: "Crowded with gorgeous hokum, exciting incongruities and several long laughs. Best picture Monte Blue has ever made."

Telegram: "It is unusual. Whole thing is admirably contrived and well acted throughout."

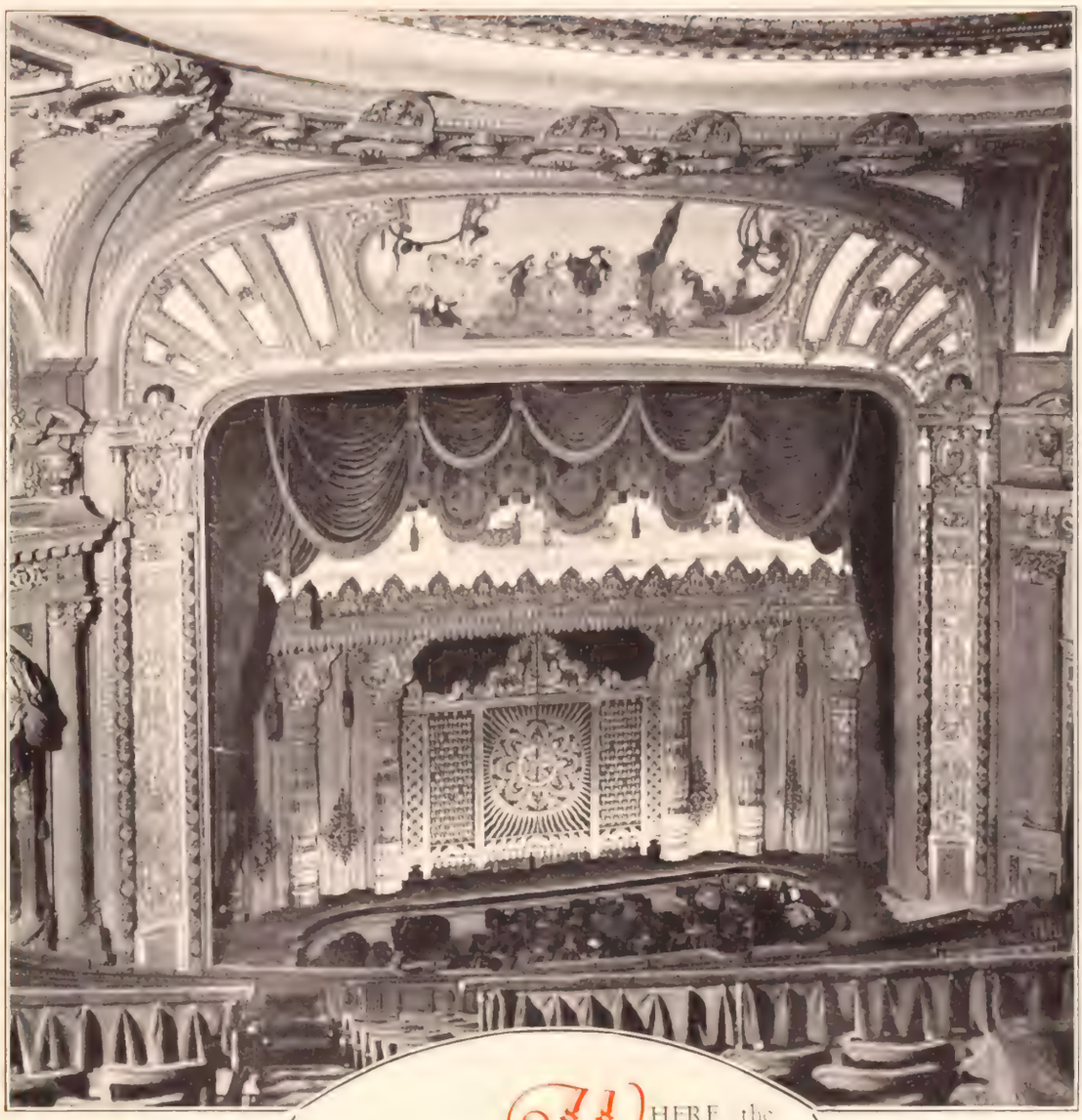
Sun: "An entertaining burlesque melodrama. There are gorgeous touches of satirical slapstick comedy."

Morning World: "This picture comes the closest to giving the actual mood of feverish mental chaos of any we have seen since 'The Last Laugh.' It was all a dream but whatever your prejudices against this particular form of solution may be, you'll probably admit that this dream was a pretty good one."

Mirror: "What could be more stimulating than a good old-fashioned thriller with plenty of suspense? Mr. Blue proves highly satisfactory. The rest of this numerous cast do all necessary to make success which it would appear 'Wolf's Clothing' is to enjoy."

Post: "Good old-fashioned thrills. Camera manipulations are well done throughout."

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Motion Picture News



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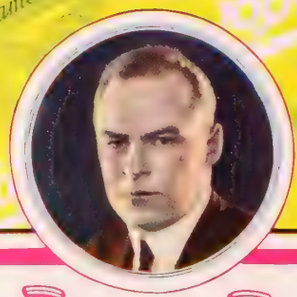
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NOW, embarking on the 1927-8 season, Paramount offers new proofs of leadership. Inexhaustible supply of the best pictures for the new year—78 of them! The pages following tell the story.

And more! Now Paramount offers The Whole Show! Not only features, but Paramount News, bound to be second to none in the news reel field; Christie Comedies and comedies from other producers that assure you the same quantity and quality in shorts that you get in Paramount features. 208 short feature releases!

The mammoth Paramount studios, comprising 50 buildings and 26 acres, are teeming with activity. 100 stars, featured and stock company artists, 40 production chiefs and directors, 50 writers enrolled under the Paramount banner.

This vast strength of resources and personnel will make new screen history.

In 1927-8, more than ever PARAMOUNT—THE BACKBONE OF THE BUSINESS!

That's the thing to keep in mind in buying new product.

This announcement, being made in part in advance of production of the photoplays announced, is necessarily based upon present plans and must not be considered part of any written contract licensing the exhibition of the photoplays.





WEST COAST STUDIOS



B.P. SCHULBERG







LOS ANGELES CAL.

AT THE HEAD OF HIS CLASS



MORE than a star—an institution. More than a mighty money-maker for exhibitors—an attraction that builds prestige for theatres for months and years. That's Harold Lloyd.

Elaborate plans are being made for his next picture, which will be up to the highest Lloyd standards. Await it with full confidence!

PRODUCED BY THE
HAROLD LLOYD
CORPORATION
A Paramount Release

HAROLD LLOYD


BEAU GESTE
THE WORLD'S GREATEST MELODRAMA
36 weeks in NEW YORK Still running
20 weeks in SYDNEY Still running
16 weeks in BERLIN
8 weeks in BOSTON
9 weeks in CHICAGO
15 weeks in PHILADELPHIA
10 weeks in LOS ANGELES
ADOLPH ZUKOR and JESSE L. LASKY PRESENT A
HERBERT BRENON PRODUCTION
FROM THE NOVEL BY PERCIVAL C. WREN
ADAPTATION BY JOHN RUSSELL AND HERBERT BRENON
SCREEN PLAY BY PAUL SCHOFIELD
A Paramount Picture
WITH
RONALD COLMAN
(BY ARRANGEMENT WITH SAMUEL GOLDWYN)
ALICE JOYCE, NEIL HAMILTON, NOAH BEERY, MARY BRIAN,
WILLIAM POWELL, NORMAN TREVOR, RALPH FORBES, VICTOR McLAGLAN

Elinor Glyn ~ *author of "IT"* ~ has written another box office dazzler for

CLARA BOW

THE MILLION CANDLE POWER "IT" GIRL

in

"Red Hair"

A Paramount Picture



Clarence Badger production

BOX office, get set for a stampede! Clara's on her way with another load of dimpled dynamite by the author and director of "It." Yes, Clara's hair is really red and she acts in this picture like only teasing, tantalizing, tempestuous, red headed gals can! You'd sooner miss a week of meals than this one.



MORE from THE star find of the year, *including*



"HULA"

Armine von Tempski's new novel of young hearts adrift in Hawaii. Followed by Arthur Somers Roche's tale of a reckless society girl in Palm Beach—

CLARA BOW *in* "Devil May Care"

and a lavish screen version of Jacques Deval's Broadway stage comedy hit—

"Her Cardboard Lover"



AFTER "The Quarterback" and "Knockout Reilly," Richard Dix stands at the very top as a drawing attraction. His is the handsome, aggressive he-man type of personality that all classes admire. For the 100% Group, Dix will make four pictures, including the release listed below. They will be up to the standard of the biggest Dix pictures of the past.

RICHARD DIX

in

"THE BIG TIMER"

TO all men the choice comes — to be a big timer or a small timer—to plunge their all on one big chance, or to play safe and stay with the mob. Dix chooses the former, with amazing results! The title is tentative.


METROPOLIS
FANTASTIC
FUTURISTIC
FATALISTIC
DIRECTED BY FRITZ LANG · ADAPTED BY CHANNING POLLOCK · AN U.F.A. PRODUCTION
a Paramount Picture
EROTIC
EXOTIC
ERRATIC
IMAGINARY
IMPRESSIVE
IMPOSSIBLE
FRESH from its amazing long run at the Rialto, New York, roars this giant of all melodramas. No wonder New York's critics and theatre goers resounded with a bedlam of praise for it! Its like has never been seen before. One showing of it—and your town will talk of nothing else for a month!
THE SENSATIONAL SUPER SPECTACLE OF THE AGES

FRED THOMSON

His first - a big special based upon the life of the world famous bandit



JESSE JAMES

THE greatest Western star of them all, together with his famous horse Silver King, is to release through Paramount.

Now Fred Thomson will make the big, lavish special he has always wanted to film—a mighty action melodrama based upon the life of the most romantic outlaw in history. The real Jesse James—a handsome, daring, attractive young man forced into banditry by wrongs and treachery, and astounding a nation by his deeds. Directed by Lloyd Ingraham. Story by Frank Emmett Clifton.

To be followed by Another Special

"DAVY CROCKETT"

BASED upon the inspiring career of the brave pioneer and soldier of fortune who, almost single handed, brought Texas her freedom. "Remember the Alamo!"

The splendid Fred Thomson organization that has made his name resound at box offices everywhere will be kept intact for these great specials.

And Two Smashing ACTION THRILLERS

Paramount Pictures

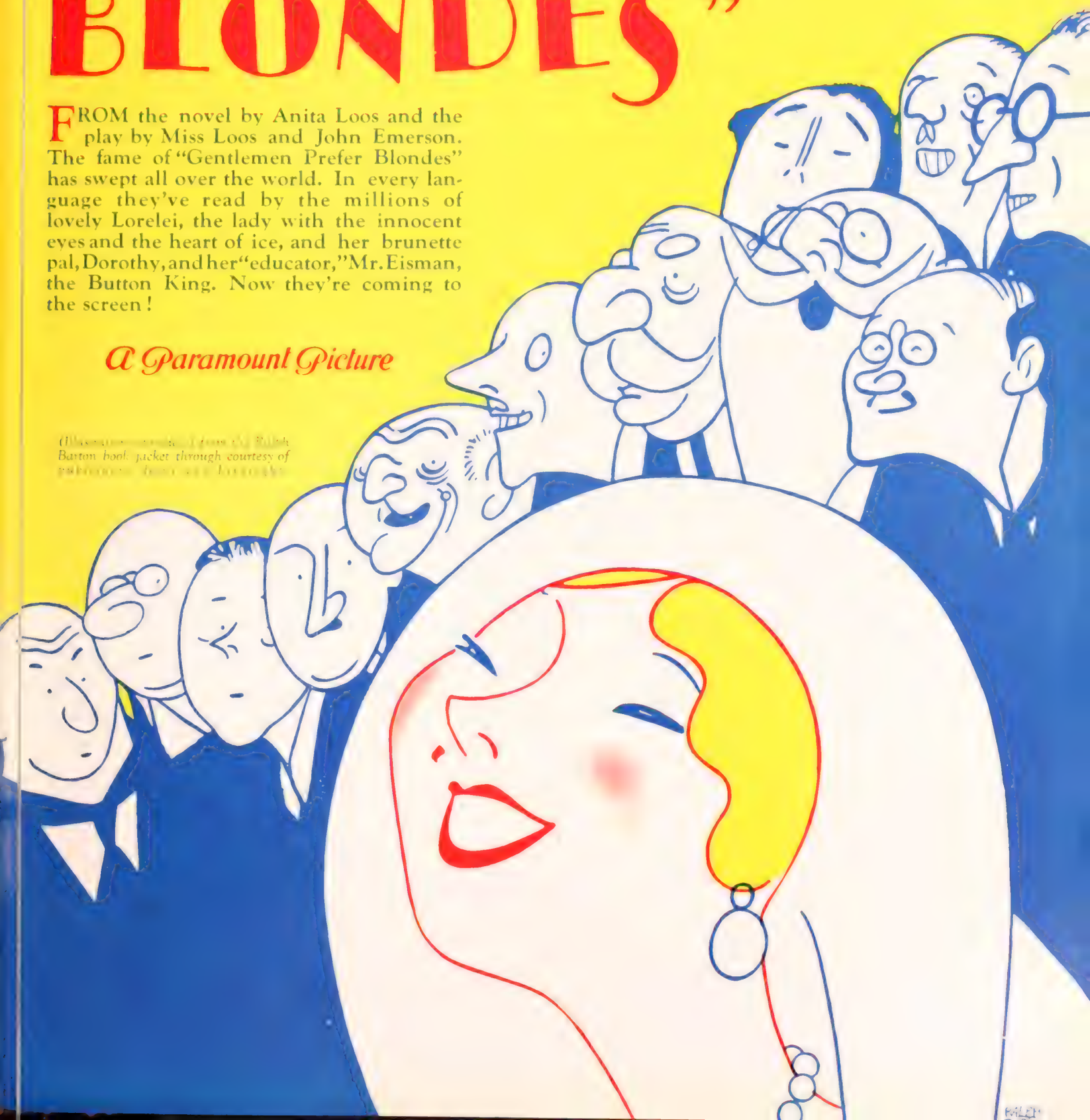
The Ace of Western Stars is with Paramount Now

WORLD'S BEST SELLING BOOK — A STAGE HIT — NOW A PICTURE!

"GENTLEMEN PREFER BLONDES"

FROM the novel by Anita Loos and the play by Miss Loos and John Emerson. The fame of "Gentlemen Prefer Blondes" has swept all over the world. In every language they've read by the millions of lovely Lorelei, the lady with the innocent eyes and the heart of ice, and her brunette pal, Dorothy, and her "educator," Mr. Eisman, the Button King. Now they're coming to the screen!

A Paramount Picture



(Illustration reproduced from the Ralph Barton book jacket through courtesy of publishers Boni and Liveright)

UNDERWORLD

with

Evelyn Brent
Clive Brook
Geo. Bancroft
Larry Semon

THE real story of the gangsters and their warfare on society told at last! By Ben Hecht, famous novelist. Hector Turnbull production. Directed by Josef von Sternberg. It's finished. B. P. Schulberg, Associate Producer.

WALLACE BEERY

"IN" "THE BIG SNEEZE"

WITH Ford Sterling and ZaSu Pitts. James Cruze Production. Based upon Florenz Ziegfeld's comedy smash, "Louis XIV." Adapted by Tom Geraghty and Frank Condon. As big and funny as "Behind the Front!" Beery as Army K. P. and Alpine Guide.



A SMASHING SPECIAL

Written by 500,000 Motion Picture Fans

THE Big Exploitation Picture for 1927-8. Backed by million dollar publicity and advertising. The winning idea in the Photoplay Magazine Idea Contest produced as a Paramount Special. Title soon.

THEY'LL LEARN ABOUT "IT" FROM HER!

Elinor Glyn's "MAKE THEM LOVE YOU"

THE author of "It" will tell women how to make themselves irresistible in this intimate exposé of the secrets of love and beauty. Hollywood's most captivating girls will glorify the cast. A famous director will be announced, along with a nation wide advertising stunt.



BEBE breezes *in* with another WINNER!



BEBE DANIELS

in "Miss Jockey"



YOU know Bebe. She's the one comedienne on the screen with "it." In "Miss Jockey" she's a madcap miss whose cradle was a saddle. How she takes the men and horses over the jumps! And wins the big race to save the lad she loves—and how! Gowns? Sure. From the famous play by Rene Fauchois.

A Paramount Picture



Coming:

"SWIM, GIRL, SWIM!"

(tentative title)



WHEN Bebe in her nifty one-piece swims the Channel, they'll all be there to see! This one is in the box before the camera starts to turn. It will be Bebe's first for the 1927-8 group. Destined to set new Daniels' highs, topping even "The Campus Flirt."

And 3 more to be announced




"CHANG"
PRODUCED BY
MERIAN COOPER
AND
ERNEST SCHOEDSACK
GIANT melodrama of the wild. The picture many famous critics have proclaimed the supreme achievement of the screen! Now starting long run at the Rivoli, Broadway, at advanced prices. A mighty drama of love, fun and thrills beyond imagination, with man's eternal battle against the wilderness as the central theme. "Chang" is cyclonic!
A Paramount Picture


"TILLIE'S PUNCTURED ROMANCE"
AN AL CHRISTIE
Feature Special
Edw. Sutherland Production
director of "Behind the Front"
with
CHESTER CONKLIN
LOUISE BROOKS
and all-star cast
COMEDY'S Big Bertha. The producer of "Charley's Aunt" knows how. Set this for a clean-up!
1267
Brul

WALLACE BEERY
RAYMOND HATTON





RE-UNITED!—the champion comedy combination of the world! All set to make all previous Beery-Hatton box-office records look silly. Need we refer to "Behind the Front" and "We're in the Navy Now" as samples of what these boys can do? The best are still to come.

Besides the two "naturals" described on this page, these two stars will make a screaming special called

"WE'RE IN SOCIETY NOW"

and one more

Paramount Pictures

They were soldiers and sailors—now they are goofy airmen!







Adolphe Menjou



in

"SERVICE FOR LADIES"

Waiter by day, wooer of heiresses by night—and a joy to watch at either! Story by Ernest Vajda. Screen play by Benjamin Glazer. Directed by H. D'Abbabie D'Arrast.

"WITH THEIR EYES OPEN"

From I.A.R. Wylie's poignant Saturday Evening Post serial. The drama of a bold gentleman-trickster who conquers everything but the daring woman who marries him.

"THE BEAUTY DOCTOR"

Menjou as society's favorite professor of pulchritude! See Dr. Menjou, girls!

and more!

BEAU SABREUR

THE SEQUEL TO "BEAU GESTE"

A William Wellman production

THE man who made the mighty "Wings" will produce the companion piece to "Beau Geste." A rousing, colorful melodrama of the French Foreign Legion—but flavored with a flaming love story between a beautiful American girl and a dashing Legion officer. Roaring comedy from a pair of American roughnecks masquerading as real Arab sheiks. Cast now includes George Bancroft, Gary Cooper, with important additions coming.

A Paramount Picture





AT LAST tempestuous Pola comes into her own! All previous Negri dramas pale beside "Barbed Wire", by the author of "The Woman Thou Gavest Me" and "The Christian". The piercing story of a woman who hated a man so fiercely that she gave up father, home and country to love him!

From Hall Caine's "The Woman of Knockaloe"

Screen play by Jules Furthman and Rowland V. Lee

B. P. Schulberg Associate Producer

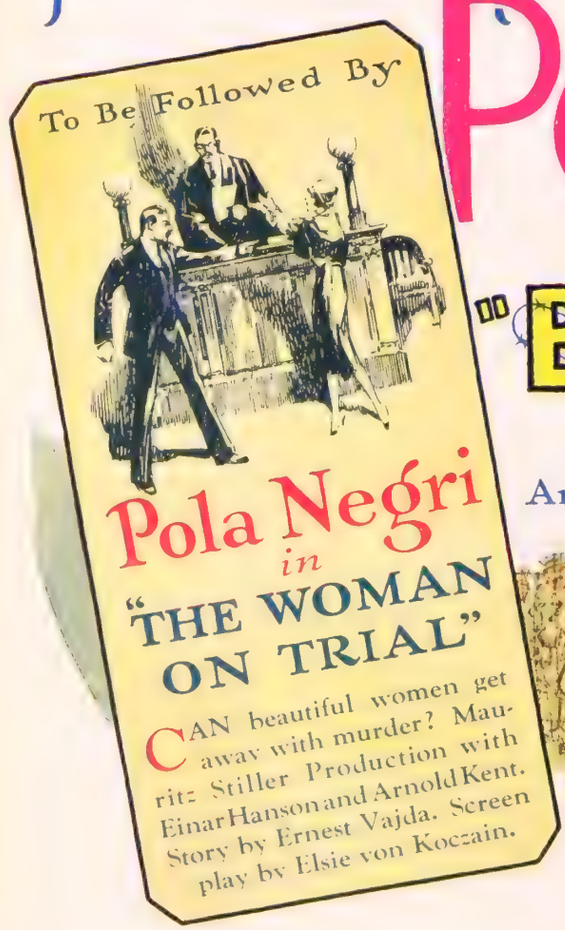
POLA NEGRI

in the Monarch of Melodramas

"BARBED WIRE"

with CLIVE BROOK *and* EINAR HANSON

An Erich Pommer—Rowland V. Lee Production







NOW this GREAT CLASSIC is available again!

"THE COVERED WAGON"

GREAT pictures are not made for a day or for a year; they live for all times. "The Covered Wagon" remains one of the two or three outstanding classics of the screen, if not THE outstanding classic. It is as strong a box-office attraction today as it was the week it was released.

For nearly two years the picture has been withdrawn from circulation. New audiences have been created for it. Thousands who never saw this mighty epic of America's making are eager to see it; thousands more will welcome the opportunity to see it again.

IN answer to a real demand from exhibitors and the public, Paramount will make "The Covered Wagon" available again in the 1927-8 season. Fresh prints and advertising material will be on hand.

The past year has shown what happens when truly great pictures are judiciously re-issued. Box-office records topple! There isn't a theatre anywhere, large or small, that can't make a handsome profit out of an engagement of "The Covered Wagon," whether they've played it before or not.

Smart showmen are getting ready for a clean-up!

From the novel by Emerson Hough. Screen play by Jack Cunningham.

A JAMES CRUZE PRODUCTION *A Paramount Picture*


1927-8's
most
important
news!
Paramount
Pictures

THE ACE OF WESTERN WRITERS CONTINUES WITH PARAMOUNT

4 De Luxe Western Specials

ZANE GREY thrillers

"NEVADA"

[illegible]

"THE OPEN RANGE"

[illegible]
Gentleman. Paramount-Zane Greys



and 2 more coming!

GARY COOPER





in

"DUDE RANCH"

When East meets West —whirlwind action!

"SHOOTIN' IRONS"

From the star of "Arizona Bound."

and more!

"THE CACTUS KID"

A rootin', tootin' son of a gun from Arizona.



The star who has leaped into instant popularity!



"The LAST WALTZ"

FROM Oscar Straus' lavish operetta which scored a smashing success produced by the Shuberts at the Century Theatre, New York. The romance of a gallant American naval officer who captured a lovely princess under the very guns of a firing squad. As brilliant and dazzling as "The Merry Widow." Directed by Arthur Robison.

"THE MYSTERIOUS CRY"

Striking mystery love-drama

"PEAKS OF DESTINY"

A race atop the icy heights of the Alps.

U. F. A.—PARAMOUNT PRODUCTIONS

"MADAME POMPADOUR"



Presented by
British National Pictures, Ltd.

starring

DOROTHY GISH

with Antonio Moreno

Directed by Herbert Wilcox

THE immortal love story of France's most ravishing beauty. Filmed amid the luxury and intrigue of the most reckless royal court in history. A spectacular production, with two American favorites in the leading roles.

"STARK LOVE"



Straight from its New York run!

THREE weeks on Broadway to packed, spell-bound audiences. Produced by Karl Brown in America's sole remaining wilderness—the great Smoky Mountains of Carolina. Where man, the master, holds woman a slave. Every foot of it TRUE. Stark, astounding realism.

Out of the Chinese Storm Center shrieks this Mighty Melodrama!

"Shanghai Bound"

TIMELY as tomorrow's screaming newspaper headlines. A story laid amid the turmoil and terrorism of the present titanic conflict in the Orient.

The hero is the uncrowned white king of the Chinese river pirates. Gambler, derelict, daring, ruthless, he leads his cutthroats into the fray. Only to have the past he strives to forget hurled back at him by the lovely American girl who falls his prey.

A tremendous super-production for which a well known director and cast of stars will be announced soon.

A Big Paramount Special


"WE'RE ALL GAMBLERS"
THE gripping, dramatic career of a man who smashed his way up from the Bowery to the Ritz. Threatening to destroy even the woman who loved him to satisfy his towering ambition. From Sidney Howard's amazing stage play "Lucky Sam McCarver." Meighan has never had such a mighty vehicle!
A Paramount Picture
and 3 more from the Big Good Will Star
THOMAS
Meighan

Eddie CANTOR



in

"THE GIRL FRIEND"

AIN'T she sweet, ain't she neat—she's "The Girl Friend"! And what a chase she leads our Eddie. Before he's through, he's riding in the six-day race at Madison Square Garden! The hit of the Broadway musical comedy stage is a wonderful story for screen comedy's fastest rising star. Book by Herbert Fields. Music by Richard Rodgers. Lyrics by Lorenz Hart. Directed by Gregory La Cava. Cast to be announced.

A Paramount Picture



To be followed by

"HELP!"

(tentative title)



Paramount's Gorgeous Blonde

ESTHER RALSTON

in

"GOOD MORNING, DEARIE"

From Anne Caldwell's big musical comedy successes that ran a year on Broadway. Flashing romance of the Gay White Way.

"THE BEAUTIFUL WOMAN"

and more



FLORENCE VIDOR

in

"A PARIS DIVORCE"



MARRY in haste, divorce in luxury. Our boys swarmed to France and fought in '17; our wives fight and then swarm to France in '27. This sparkling comedy tells why—and what happens! Also

"ONE WIFE TO ANOTHER"

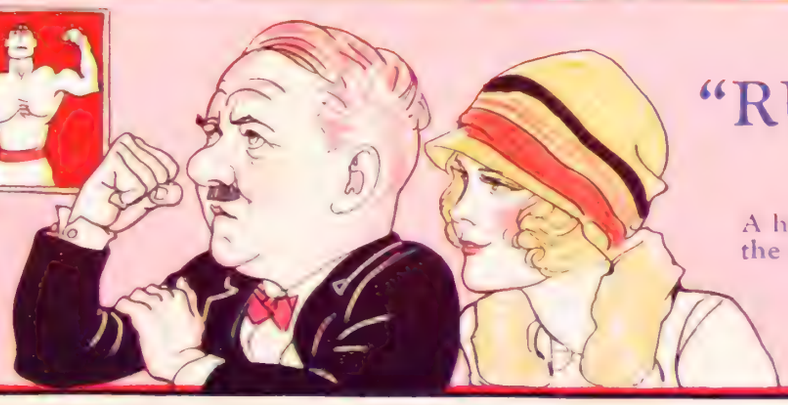
and others



W.C. FIELDS



With Mary Brian. Written and directed by Gregory La Cava.



in

"RUNNING WILD"

A henpecked husband on the loose! Field's funniest.

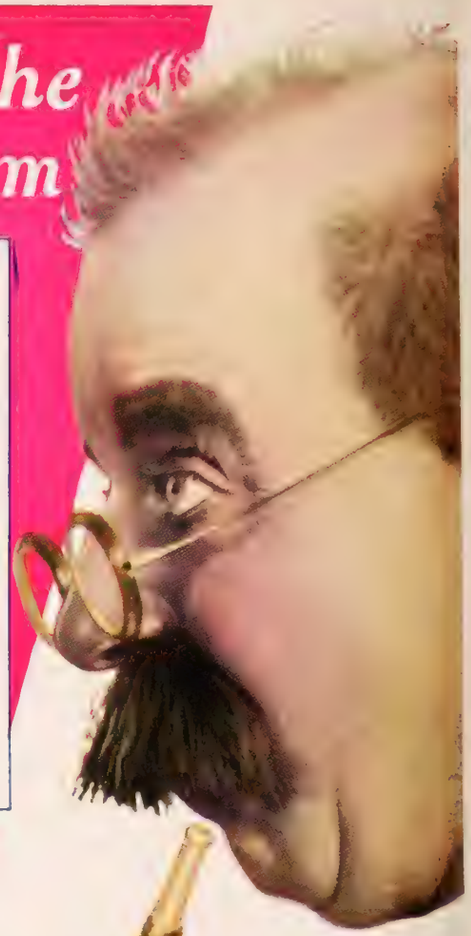
"A NATURAL"—the new comedy team

in

"Tell it to Sweeney"

CONKLIN, laughing hit of "McFadden's Flats" and scores of other pictures. Bancroft, the roaring, roistering roughneck of "Old Ironsides." Combined with a title like "Tell It to Sweeney" —what a sweet box-office set-up that is! Directed by Frank Strayer who made "Rough House Rosie."



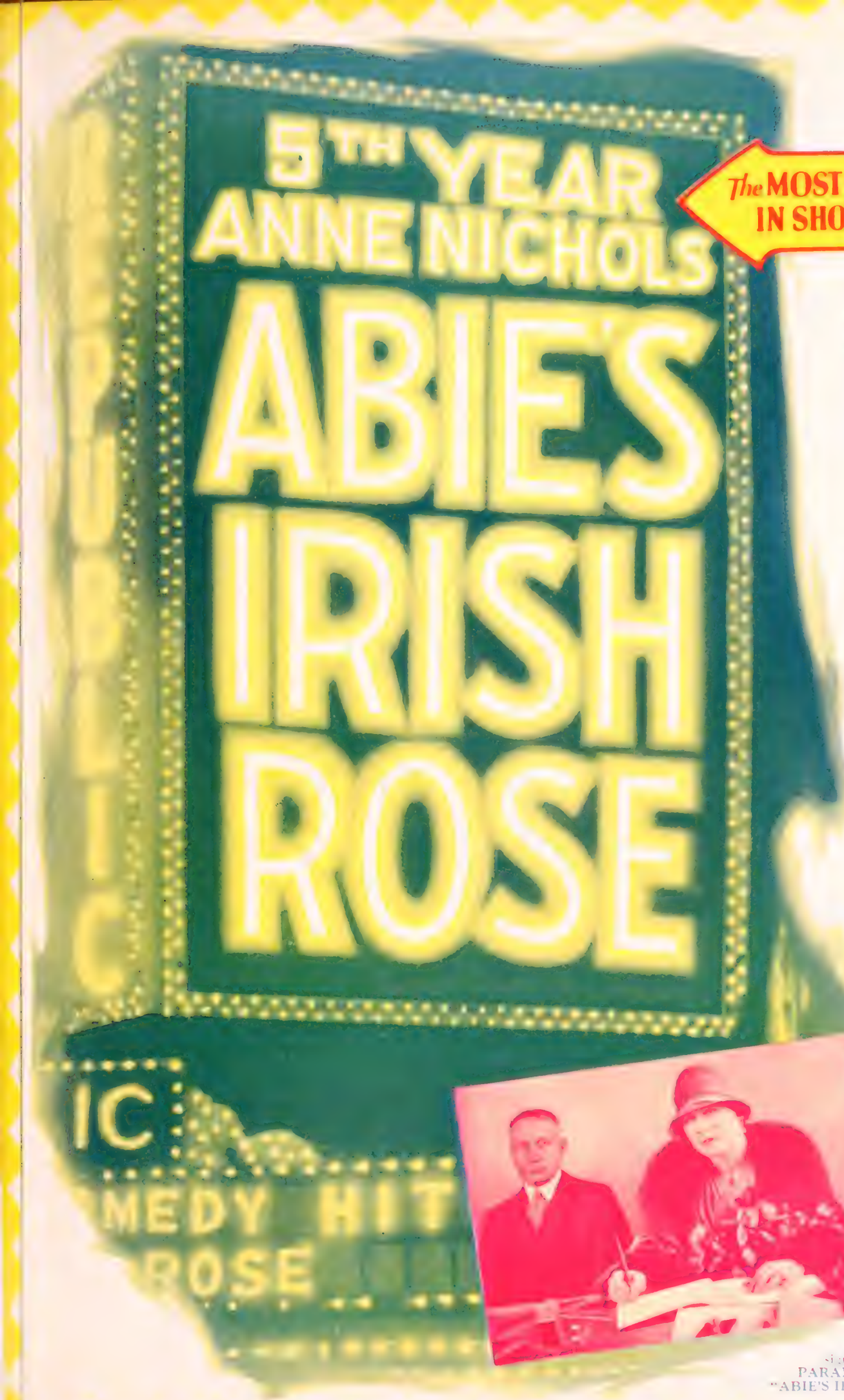






CHESTER CONKLIN
GEORGE BANCROFT

And 2 more to come!



The MOST AMAZING HIT IN SHOW HISTORY

MAY twenty-third marks the beginning of the sixth year on Broadway for "Abie's Irish Rose!" Not only in New York but in every sized town in America and throughout the world, this marvelous comedy has shattered all known records. A mighty hit because it is genuinely human, funny, wholesome and romantic. Now Paramount is to film the one and only "Abie's Irish Rose."

Not for sale to motion picture theatres at the present time.



Adolph Zukor, Anne Nichols and Jesse L. Lasky signing the contract which gives PARAMOUNT the screen rights to "ABIE'S IRISH ROSE."

EMIL JANNINGS



in

"The Way of All Flesh"

with

Belle Bennett *and*
Phyllis Haver, Donald Keith

VICTOR FLEMING Production. First American picture of the screen's mightiest dramatic star. More intense and soul-stirring than "Variety"! By Lajos Biro and Jules Furthman.

Also

"HITTING FOR HEAVEN"

JANNINGS as king of the underworld in a drama written for him by Josef von Sternberg, with Fay Wray. Jannings' Paramount Pictures will make new screen history!

and more!

"VARIETY'S" STAR IN AMERICA!

ANNOUNCEMENT EXTRAORDINARY



Ernst Lubitsch

DISTINGUISHED SHOWMAN PRODUCER OF MANY FAMOUS HITS!

Signs with Paramount

Coming:

Two Ernst Lubitsch Special Productions

PRODUCED by this de luxe wizard of the box office in the characteristic masterly Lubitsch manner. With all-star Paramount casts and backed by the limitless resources of this organization. A new epoch in Mr. Lubitsch's great career.

Paramount Pictures

"THE GAY DEFENDER"



with

RAYMOND GRIFFITH

and all-star cast

FIERY romance and fierce battle, breezy comedy and a throbbing tale of revenge, mingle in this big special. Based upon the career of gay Joaquin Muriatta, famous bandit-lover of the tempestuous days when the senors and senoritas of Spain held California. Story by Grover Jones. One of the strongest casts of the year and a special director to be announced soon.

A Paramount Picture

ROAD SHOW HITS of 1927-8



THE ROUGH RIDERS

The Story of a Boy, a Regiment and a Nation

THE most picturesque band of adventurers in American History—Theodore Roosevelt's rarin', tarin' Rough Riders—lives again in this epic of the screen. With Noah Beery, Mary Astor, Charles Farrell, Charles Emmett Mack and George Bancroft. A Victor Fleming Production. From the story by Hermann Hagedorn.

THE WEDDING MARCH

Directed by and Starring Erich von Stroheim



THE thrilling story of a fascinating Prince who loved lightly and not for long, and of a peasant girl who dared to love him, told against the glamorous background of Vienna before the war, as only the amazing genius of Erich von Stroheim can picture it. Fay Wray, Jean Hersholt, ZaSu Pitts and others in the supporting cast. Now being edited and cut. Coming to Broadway.



OLD IRONSIDES

A James Cruze Production

from the Story by Laurence Stallings

THE [illegible] career of "Old Ironsides" is the background of this intensely human, and romantic story of a country boy who ran away to sea. With Wallace Beery, Esther Ralston, George Bancroft and Charles Farrell.

WINGS

The Epic of the American Ace



THRILL follows thrill in this great epic of the air, the story of two American Aces devoted to each other [illegible] girl. A William Wellman Production. With Clara Bow, Arlette Marchal, Charles Rogers and Richard Arlen. This picture is finished and will open on Broadway at $2 admission within a few weeks. Hailed at pre-views [illegible]

Paramount's 100% Program

Paramount News, Comedies, Dramas, Cartoons, Novelties - - - - { Short Features }

NOW you get what you've always wanted—the same quality and service in short features and news reel that you've always had in Paramount feature pictures. The whole show from Paramount!

Paramount's own splendid short features department (under the production management of Emanuel Cohen) is in active operation.

ALREADY the vast army of PARAMOUNT NEWS cameramen are on the job. Strong affiliations have been made with outside short comedy producers, the leaders in the field.

Detailed description of what we firmly believe is the finest short features program in the business appear on the following pages. Below is a brief summary of the high spots:

PARAMOUNT NEWS — twice a week — 104 reels

PARAMOUNT-CHRISTIE Comedies — 2 reels each — 36 pictures

PARAMOUNT-EDWARD EVERETT HORTON Comedies — 2 reels each — 6 pictures

PARAMOUNT-MINTZ Dramatic Novelties — 2 reels each—10 pictures

PARAMOUNT-KRAZY KAT and OUT OF THE INKWELL Cartoons—½ reel each—52 pictures

2 News Reels, 1 Comedy Leader, 1 Cartoon — Each and Every Week in 1927-8!

Paramount--the Whole Show



The World's Greatest News Reel *because*

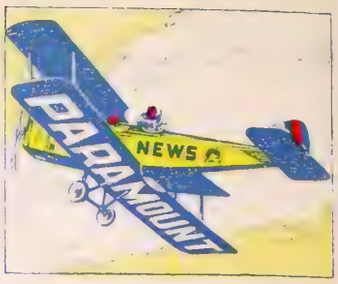
ORGANIZATION Already organized and in active operation in every quarter of the world, the great staff of PARAMOUNT NEWS is prepared to make news reel history. 150 headquarters in strategic spots everywhere. Producing EXCLUSIVELY for this one news reel.

PRESTIGE The same high quality and 100% service in news reel that Paramount Pictures stand for in the feature field—that's our solemn pledge for PARAMOUNT NEWS.

EXPERIENCE For 13 years editor of Pathe News, Emanuel Cohen brings this rich experience to his new assignment as editor and organizer of PARAMOUNT NEWS. Only seasoned assistants and cameramen compose his staff.

NATIONAL ADVERTISING Already in 37 national magazines, including Saturday Evening Post, Liberty, Ladies Home Journal and Country Gentleman (17,000,000 readers weekly), the public is learning to expect the best in PARAMOUNT NEWS.

GUARANTEE IT THE GREATEST!



In whatever far-flung corner of the globe news breaks, the PARAMOUNT NEWS cameraman will capture it first for your screen. He's there on the job already!



Responsible for more famous scoops than any other news reel editor in history—Emanuel Cohen, editor of PARAMOUNT NEWS. Now ready to excel his own records!



Non-partisan and 100% free of fear, favor or propaganda. Organized to top all records for entertainment, speed or service yet known in the news reel field.



THE WORLD'S GREATEST SHORT COMEDY COMPANY

beginning August 1st will release its entire output through

Paramount



AL CHRISTIE

THAT'S the Big News in the comedy field —PARAMOUNT and CHRISTIE!

All over the world Christie Comedies are known and acknowledged the big class product. Al and Charles Christie, premier large scale comedy showmen of this business, have built a mighty organization that is the envy and despair of competitors. Stars, showmanship, box office results—Christie leads them all! And a big campaign of national advertising has for years let the public know it!

Line your theatre up now for 36 PARAMOUNT—

Christie Comedies



BOBBY VERNON COMEDIES

8 flashes of frolicsome fun from slick, smart [illegible] Vernon—a favorite with folks everywhere. With cute Frances Lee.



JIMMIE ADAMS COMEDIES

8 [illegible] from jimmy Jimmie Adams, each different characterizations in each. Variety is the spice of fun. Ann Christy and a bevy of Christie beauties add more spice.



BILLY DOOLEY COMEDIES



8 from this droll, popular Christie headliner. Afloat or ashore, Billy's good for a roar! And his nifty leading lady Vera Steadman.

and 12 *big*

Christie Comedies

STARRING



ANNE CORNWALL



Made in the classy Christie style and drawing on the vast Christie horde of merry men, luscious ladies and champion comedy constructors. Your public will be glad to give this little girl a hand.





JACK DUFFY



Millions have roared at Funny Grandpa Jack Duffy and millions more will be tickled to make his comical acquaintance in Greater Paramount-Christie Comedies. Jack's the spryest and sauciest grandpa that ever winked at a pretty girl. And what cuties appear with him on the screen!





NEAL BURNS



Another Christie comedy champ now releasing through Paramount. And his girl friends—Edna Marion, Caryl Lincoln and Gale Lloyd.



36 SPARKLERS FROM COMEDY HEADQUARTERS!

Paramount Christie Comedies

THE BRIGHT SPOTS ON THE BILL

EDWARD EVERETT HORTON

Comedies



A REFRESHINGLY new and different type of comedy star. Recall his performances in "Poker Faces," "Taxi! Taxi!" and other features in which he has appeared, and you will see what we mean. Not since the days of Sidney Drew has such a clean cut, wholesome comedy star arrived.

Six two-reel comedies from Horton, including

"DAD'S CHOICE"
"FIND THE KING"
"BEHIND THE COUNTER"

Lavish de luxe productions, with well known favorites in the cast. They're finished. We've seen them. They're splendid entertainment for the whole family. You want them!

Produced by
HOLLYWOOD PRODUCTIONS
A Paramount Release





SPARKLING NOVELTIES - SLICES FROM REAL LIFE - TERSE, GRIPPING, FASCINATING,

2 REEL DRAMAS



YOU'VE been complaining that some feature pictures are too long. Here's laughs, tears, thrills, romance and bristling action caught in 2 reels! A series of novelty gems. Including "ELEGY", "A SHORT TAIL", "FRENZY" and "FANTASY", already completed and enthusiastically pre-viewed. Presented by Charles B. Mintz.

MAKING HIS BOW WITH PARAMOUNT



KRAZY KAT

KNOWN and greeted with cheers and laughter wherever short features are shown! No cartoon series is more popular than clever "Krazy Kat", his antics and his pals. A favorite in the newspapers and an even greater favorite on the screen.

Paramount announces the release of a new and improved "Krazy Kat" series—one every other week. Presented by Charles B. Mintz.

PARAMOUNT TAKES THE WAND AND



OUT OF THE INKWELL

fills a bright spot in Paramount's giant short features program. "Ko-Ko", the clown, and all the familiar characters the public loves so well—laughter-packed cartoon folks in real life settings—will prove even more delightful and profitable in their new surroundings.

Get the famous "Inkwell Imps" one every other week from Paramount now. Presented by Alfred Weiss. Produced by Max Fleischer.

EXTRA ADDED ATTRACTION

to

PARAMOUNT'S 100% GROUP

Now for General Release

THE ROUGH RIDERS

Victor Fleming's Smashing $2 Road Show with Noah Beery, Charles Farrell, George Bancroft, Charles Emmett Mack, Mary Astor and Frank Hopper. Based on the story by Hermann Hagedorn. Screen play by John Fish Goodrich.

A Paramount Picture

In Your Hat

Paste this:

YOUR business
CAN'T wait
'TILL September—
YOUR theatre
NEEDS good shows
RIGHT now.
YOUR public
DOESN'T know
ABOUT fiscal years—They want to see good
PICTURES
WHEN they get the
URGE to go

So take note of these facts:

1. METRO-GOLDWYN-MAYER product is clicking at the box-office today, right now—in May.

Have you seen "Rookies"
"Slide, Kelly, Slide"
Lon Chaney in "Mr. Wu"
"Captain Salvation"
Ramon Novarro in "Lovers"
Lon Chaney in "The Unknown"?

2. METRO-GOLDWYN-MAYER studio is geared for consistency—what with such stars as Lon Chaney, Norma Shearer, William Haines, Ramon Novarro, Marion Davies, John Gilbert, Greta Garbo, Jackie Coogan, Tim McCoy—and oodles of others.

3. METRO-GOLDWYN-MAYER has been working ahead and has prepared

THE GREATEST PRODUCT IN THE HISTORY OF OUR INDUSTRY



M-G-M NOW—AND IN 1927-1928!

The Author
The Producer
The Scenario Writer
The Cameraman
The Casting Director
The Artist
The Distributor
The Exploitation Man
The Exhibitor
The Photoplay Editor
The Fan Magazine

Are dependent upon and successful in proportion to their knowledge of

PICTURES
AND
PEOPLE

The folks who started the "Ask-Me-Another" craze took their "cue" from the Motion Picture Industry.

Who Made the picture?
Who Distributes It?
What Kind?
How is it going elsewhere?
Whozzinit?
What about them?
What sort of prologue should we use?
What sort of newspaper advertising?
How about a street ballyhoo?
How to dress the lobby?

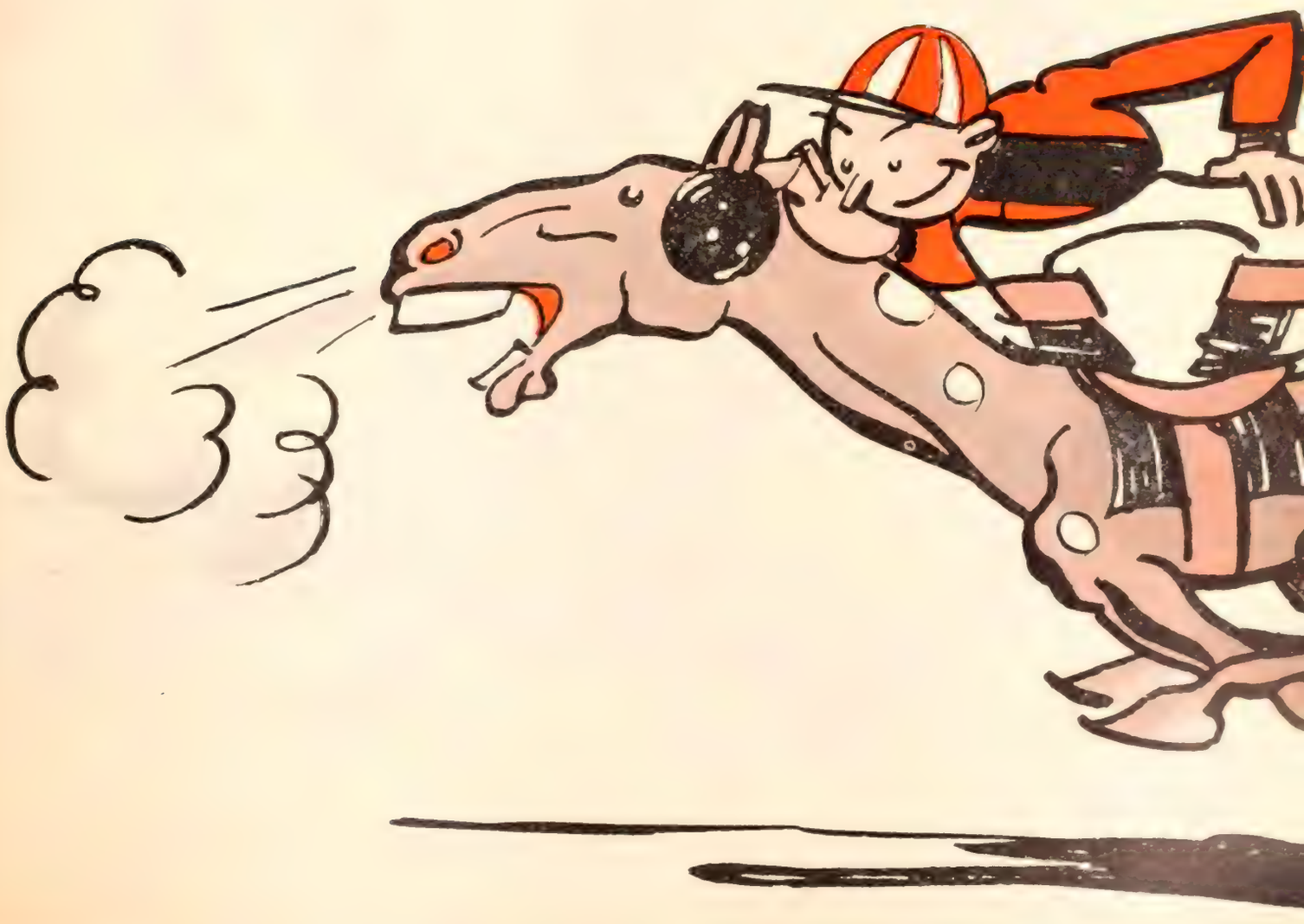
Important questions. Ready money—if you know the correct answer.

Motion Picture News

Is preparing an extended service, with the aid of the Industry's leading showmen, that will answer these and any other questions.

Whoa!

what makes the horse run?



See ~ the most original and screamingly funny comedy of its kind ever screened!

CON



Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

"NO TROL"

WITH
HARRISON FORD
& PHYLLIS HAVER
ADAPTED BY ZELDA SEARS
AND TAY GARNETT
FROM THE STORY BY FRANK CONDON
DIRECTED BY
SCOTT SIDNEY
PRODUCED BY METROPOLITAN
PICTURES CORP.

a marvelous melange of laughs and howls, it is a roar of mirth that will please them all from 8 *to* 80



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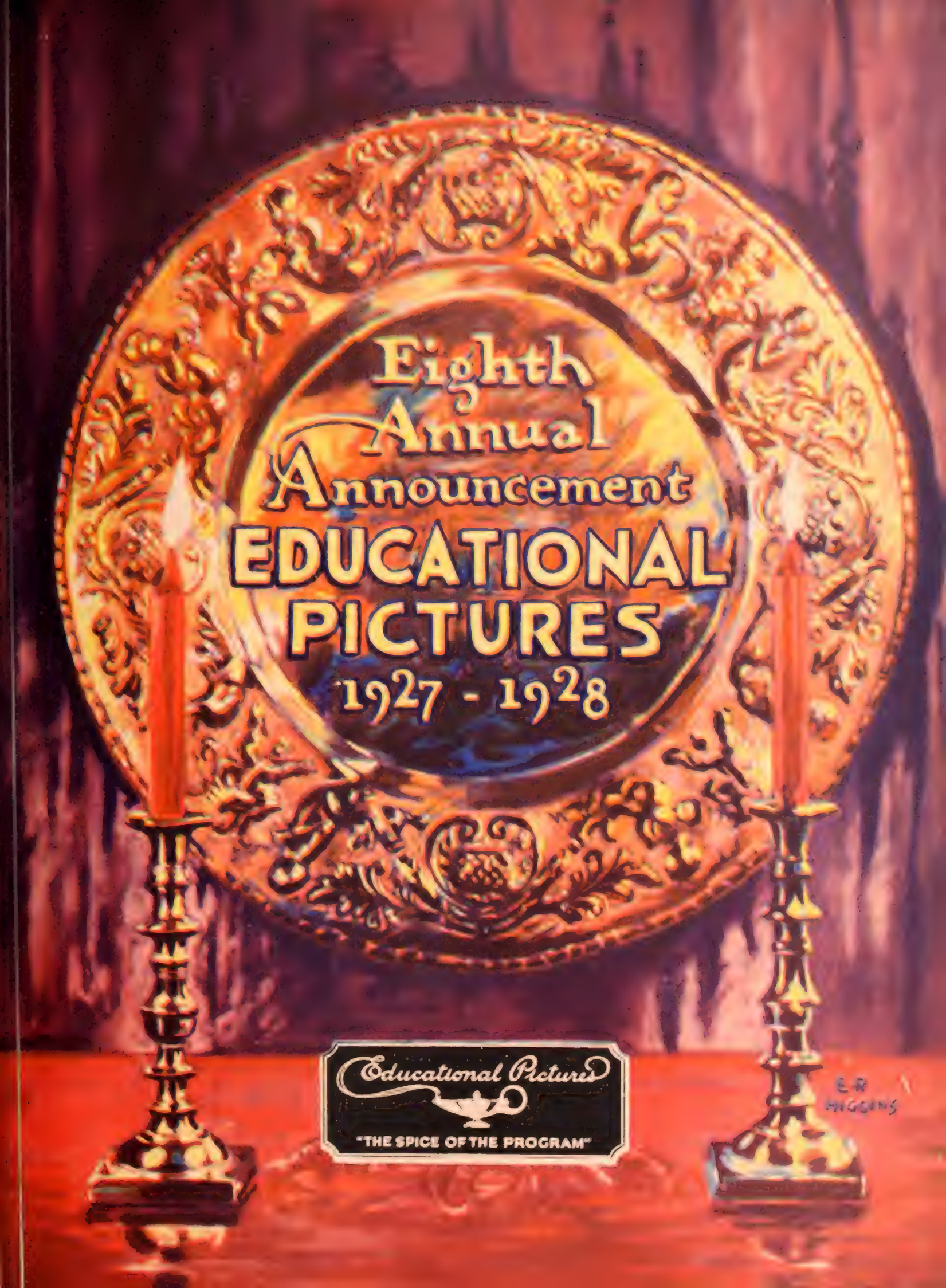
HOW THE WOMEN WILL FLOCK TO SEE THIS ONE



PRODUCERS DISTRIBUTING CORPORATION

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Foreign Distributors Producers International Corporation, 130 West 46th Street, N. Y., WILLIAM M. VOGEL, *General Manager*


Eighth
Annual
Announcement
EDUCATIONAL
PICTURES
1927 - 1928
Educational Pictures
"THE SPICE OF THE PROGRAM"
E.R.
HIGGINS



The program of Short Features herewith offered to showmen for the season 1927-1928 is a program from which all guess work has been eliminated. It is a group of pictures without an element of gamble — backed by seven years of specialized experience — a product of *proven value*.

Educational Pictures are not merely a promise. Their merit is already an established asset for the exhibitors who play them and exploit them. Through their consistent highest quality and the service that backs them up, they have always made money for these exhibitors. This alone could explain the unprecedented growth in the number of theatres playing them, which has steadily increased year by year until *Educational Pictures* are now being shown in 13,000 theatres.

Educational Pictures have been the only Short Features supported by consistent national advertising. They'll continue to have this advertising support. They'll continue to have every other possible backing to make them more valuable to *you*. They'll continue to make money for *you*. And they'll continue to dominate the Short Features field.

E. W. Hammons

Educational Pictures

"THE SPICE OF THE PROGRAM"

Lupino Lane Comedies 8 Two-Reel

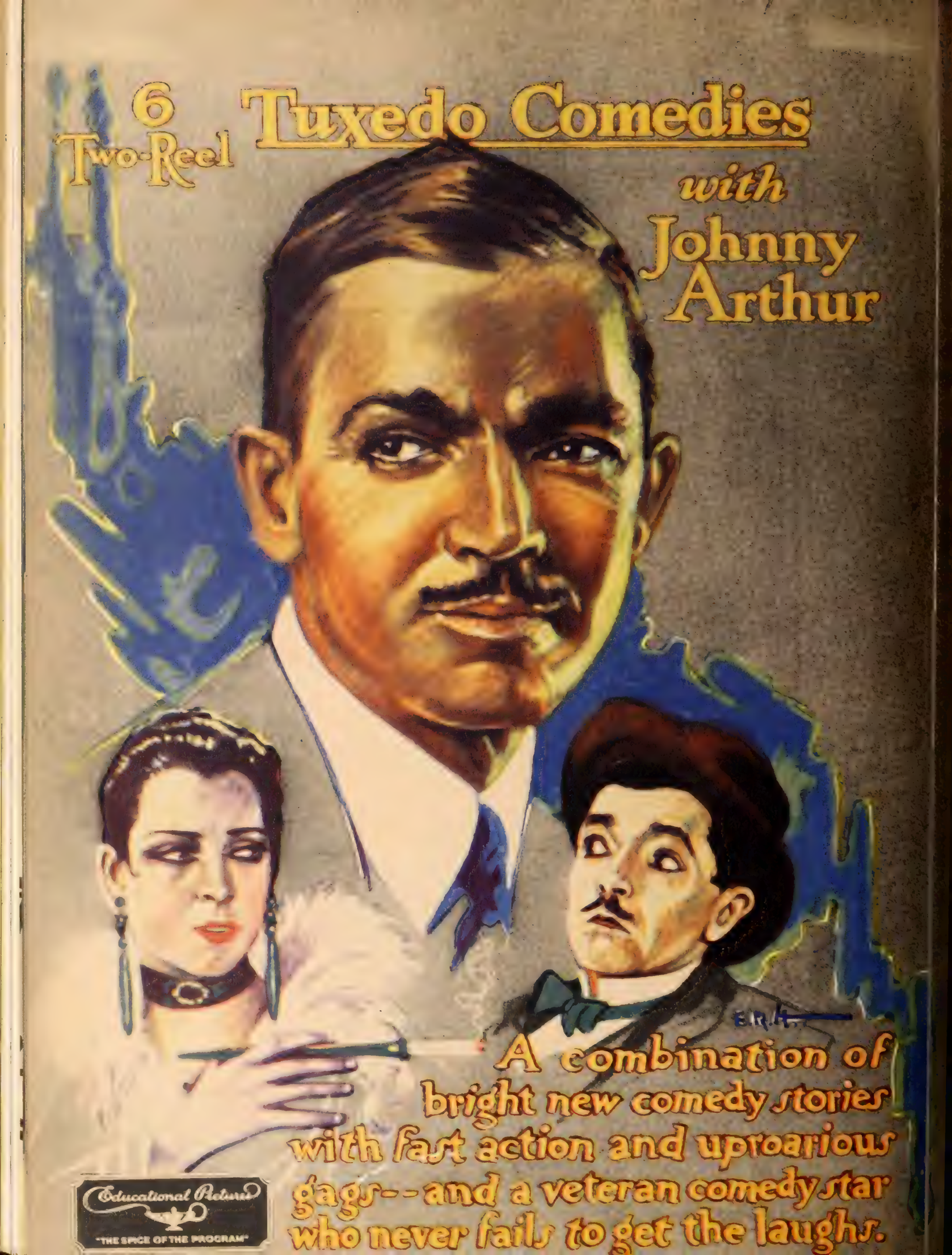


Lupino Lane Comedies have been one unbroken succession of hits. A BIG attraction growing bigger with every release

Educational Pictures
"THE SPICE OF THE PROGRAM"


8
Two-Reel
BIG BOY
Juvenile
COMEDIES
E.R.H.
Your patrons will love "Big Boy" while they laugh at him. He is making friends faster than any other comedy star of the day.
Educational Pictures
"THE SPICE OF THE PROGRAM"


8 Two-Reel HAMILTON COMEDIES
ERA
There is no stronger box-office power in the short feature field than Lloyd Hamilton. He is sure extra profit wherever his pictures are played.
Educational Pictures
THE SPICE OF THE PROGRAM


6
Two-Reel
Tuxedo Comedies
with
Johnny
Arthur
A combination of
bright new comedy stories
with fast action and uproarious
gags--and a veteran comedy star
who never fails to get the laughs.
Educational Pictures
"THE SPICE OF THE PROGRAM"


6
Two-Reel
DOROTHY
DEVORE
COMEDIES
A girl comedy star--a real star--is a rare asset. Here's one that's a sure bet for you. Her return to the Educational banner will be welcomed everywhere
Educational Pictures
"THE SPICE OF THE PROGRAM"


Larry Semon
COMEDIES
8
Two-Reel
The screen's foremost daredevil clown comedian. A name well known to every fan.
Comedies that rival your longer feature in drawing power.
E.R.H.
Educational Pictures
"THE SPICE OF THE PROGRAM"

16 Two-Reel MERMAID COMEDIES

JACK WHITE PRODUCTIONS

The high speed action, laughs and thrills that Jack White packs into Mermaid Comedies add a snap and zest to the program that are hard to get any where else



Educational Pictures

"THE SPICE OF THE PROGRAM"


26
One-Reel
Cameo
COMEDIES
Popular short rough-and-tumble comedies with a long and firmly established reputation as laugh getters. . . . .
Ideal with the longer features.
Supervised by Jack White
Educational Pictures
"THE SPICE OF THE PROGRAM"


12
One-Reel
Lyman H. Howe's
Hodge-Podge
A medley of clever ideas offering more variety to the foot than any other single reel on the market
Educational Pictures
"THE SPICE OF THE PROGRAM"

13 One-Reel
OUTDOOR SKETCHES
by Robert C. Bruce



Animal life novelties and scenic effects—the finest group of pictures in Mr. Bruce's fifteen years as the master of scenic photography

Educational Pictures
"THE SPICE OF THE PROGRAM"



SO GREAT IS THE POPULARITY OF FELIX THE CAT THAT HE HAS BECOME AN INTERNATIONAL HOUSE-HOLD BYWORD. SUCH POPULARITY MEANS PATRONAGE, AND PROFIT..

Educational Pictures
"THE SPICE OF THE PROGRAM"


12 One-Reel
Curiosities
The Movie Side-show
Produced by WALTER FUTTER
A SPICY DISH CONCOCTED FROM MANY ODDITIES
GATHERED FROM ALL CORNERS OF THE WORLD,
AND SERVED WITH A DASH OF WIT AND HUMOR.
Educational Pictures
"THE SPICE OF THE PROGRAM"

KINOGRAMS
NEWS REEL



Kinograms makes your screen the window to the world's events. In its tenth year, this veteran independent news reel brings the news to you swiftly, reliably and edited on a par with the world's finest newspapers

Educational Pictures
"THE SPICE OF THE PROGRAM"

TWICE-A-WEEK


The highest standard of excellence in Short Features
Educational Pictures
"THE SPICE OF THE PROGRAM"
for seasons past and for seasons to come.
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons.....President
Executive Offices
1501 Broadway
New York

To Independent Exchange Men and Theatre Owners

We suggest your withholding any commitments for your 1927-1928 product until you have read the formal announcement of our releases for the coming season.

We are preparing our advertising and exploitation campaign in connection with what we believe will prove the highest class productions of powerful box office value ever made in the history of the motion picture industry for the independent market.

There will be 24 first run productions and three super specials of road show dimensions.

Stars of international fame---stories from the best sellers and titles that will draw patronage.

The producers are men of national reputation ---the personnel of the distributing organization guarantee continuous exploitation of a dignified and high powered character.

Our complete announcement of titles---authors ---stars, and type of productions will be made in two weeks.

First Division Pictures, Inc.

Temporary Office: 729 Seventh Avenue, New York City
care of Chadwick Pictures Corp.

We have requested trade publications and newspapers to withhold all publicity until we detail our announcement.

Another BIG ONE *delivered!*



at the RIGHT TIME !!!

- - - and that's ALL the time with FOX!

MADGE BELLAMY the box office girl - - - first in "Sandy" followed by "Summer Bachelors" then "Ankles Preferred"!---*All Box Office!* Now comes "COLLEEN" - - - and MADGE BELLAMY at her best! To play it is to PROFIT!

WILLIAM FOX
presents



BEAUTIFUL WOMEN - RACING HORSES - LOVE and THRILLS

with

MADGE BELLAMY

CHARLES MORTON
J. FARRELL MACDONALD
MARJORIE BEEBE

Story & Scenario by
RANDALL H. FAYE

FRANK O'CONNOR
PRODUCTION

FOX PROFIT PICTURE

Coming! THE GREATEST DRAMA OF THE YEAR 7th HEAVEN

The quick-selling sen



FOX
PROFIT PICTURE





WILLIAM FOX
PRESENTS

JOHN GILBERT

with

RENEE ADOREE

and

ESTELLE TAYLOR *in*

MON

ALEXANDER DUMAS' IMMORTA

7 REELS OF GILBERT IN THE BEST ROLE OF HIS CAREER!

A complete new line of accessories has been prepared for your most pretentious campaign!

sation of the day !!!

The biggest showman in the country have been quick to realize the tremendous box-office value in "Monte Cristo" and have backed up their judgment by BUYING!

YOUR TIP IS---"Ask the man who played it"---

For instance:

KOURAS BROS.,
t. Louis, Mo.

IALTO THEATRE,
'ashington, D. C.

OE MARK
'orcester, Mass.

'M. P. GRAY CIRCUIT,
oston and New England

TANLEY CIRCUIT,
hila., Atlantic City, etc.

OLUMBIA THEATRE,
ortland, Ore.

MERICA THEATRE,
enver, Colo.

CAMEO THEATRE,
New York, N. Y. (3 weeks)

GREAT LAKES THEATRE,
Buffalo, N. Y.

ALHAMBRA THEATRE,
Milwaukee, Wis.

RANDOLPH THEATRE,
Chicago, Ill.
(2 week guaranteed eng.)

I. LIBSON,
Cincinnati, Ohio

WILMER & VINCENT,
Harrisburg, Pa.

ED FAY,
Providence, R. I.

FRED DOLLE
Alamo Theatre, Louisville, Ky.

M. COMMERFORD CIRCUIT,
Scranton—Wilkesbarre, Pa.

COLUMBIA THEATRE,
Seattle, Wash.

CLEMMER THEATRE,
Spokane, Wash.

CONSOLIDATED AMUSEMENT CORP.,
New York, N. Y. (16 theatres)

SMALL STRAUSSBERG ENT.,
Brooklyn, N. Y.

SMALL QUEENS ENTR.,
Long Island, N. Y.

TE CRISTO

DVENTURE ROMANCE - - - EMMETT FLYNN Production—(A Re-issue)

and lest you forget

AT THE FOX PHILADELPHIA THEATRE
"MONTE CRISTO" BROKE *EVERY* RECORD—
$36,200 GROSS FOR ONE WEEK!!!

Has the Day of Miracles Returned?

You are being given considerable advice on news reels.

You are promised that product yet to be made, and still to be tried, will be better than anything the world has yet seen.

You are told that you will "be stung" if you renew your contracts for the pioneer news reel, the one that is the best known motion picture in the world, that has the most box office value, that is the best liked, and that today represents the unremitting toil of sixteen

years, and the expenditure of vast sums of money.

Do you agree with this? If so, then the day of miracles has returned.

It is much easier to make rash claims than it is to make the world's best news reel.

Pathe assures exhibitors that its just pride in the record and prestige of the Pathe News is a guarantee that it will continue to be the best made, and even better than ever.

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.

HEADLINER of HEADLINERS

FIRST NATIONAL PICTURES, Inc. Presents

BABE RUTH

in

"BABE COMES HOME"

with

Anna Q. Nilsson and Louise Fazenda

Adapted from Gerald Beaumont's "Said With Soap"

Directed by Ted Wilde — Produced by Wid Gunning

By Arrangement With Christy Walsh

First National Pictures

Play ball with **FIRST N**

Member of Motion Pic


TIONAL and you'll never lose!
of America Inc.—Will H. Hays President

The 11 WONDERS of the WORLD!

First National Pictures

NORMA TALMADGE in **Camille**
Road-Show Special—$2.00 Broadway Hit

COLLEEN MOORE in **Orchids and Ermine**
Turnaway at The Buffalo and 50 Others

CONSTANCE TALMADGE in **Venus of Venice**
Led Town in Seattle—Wow at Capitol, N.Y.

CORINNE GRIFFITH in **Three Hours**
Dramatic Sensation Wherever it Plays

HARRY LANGDON in **Long Pants**
Led Town in Los Angeles—Line Every Night

MILTON SILLS in **The Sea Tiger** with Mary Astor
Great Reception at New York Hippodrome

Charlie Murray and Chester Conklin
in McFADDEN'S FLATS
Long-Run Laugh Sensation—Year's Biggest Hit!

BABE RUTH in **Babe Comes Home**
with Anna Q. Nilsson and Louise Fazenda
Greatest Name in America in Greatest Sport Film

THE TENDER HOUR with Billie Dove and Ben Lyon
George Fitzmaurice's Spectacular Romance

CONVOY with Dorothy Mackaill and Lowell Sherman
Thunderous Ovation at Record Hartford Preview

George Sidney and Charlie Murray
in LOST AT THE FRONT
A Military "McFadden's Flats"—War Comedy Wow

NO
WONDER
SHOWMEN
are counting on
FIRST NATIONAL'S
11
BIG
to lick the **WORLD**
this **SUMMER!**

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Motion Picture News

Volume XXXV NEW YORK CITY, MAY 13, 1927 No. 19

"Creatures of Celluloid"

Observations on High Hats and High Production Costs

By William A. Johnston

Hollywood, April 27

I certainly didn't come out here to add more bromides to the well worn subject of "what's wrong with the movies?"

Nevertheless here are a few thoughts that won't stay bottled up.

One fault is Hollywood itself. If a more provincial place than this exists anywhere in the wide world, it should be written about as a social curiosity. Of course, I refer to the Hollywood picture colony.

The sun rises and sets upon this small domain.

If a picture has a first run here each player in it goes peacefully to rest that night, supinely happy in the belief that all the world has gazed upon it. If the picture doesn't open here the producing company responsible for it is rated very low in the film catalogue. Actually, it is imperative that any company must, somehow or other, have Los Angeles first runs if the respect of the professional is to be had and held.

Just so with publicity. If the Los Angeles newspapers give it then this publicity covers the world. And that's that!

ONE recalls vaguely, after a while, the balance of the forty-eight states of the Union and such towns here and there as New York, Philadelphia, Chicago, even St. Louis, Minneapolis, Kansas City, New Orleans, Boston, Baltimore—why, to be sure, there are one hundred and twenty millions of people in the U. S. besides the lone million here, inclusive of the Iowans.

Oh, yes, and there's Europe, and Australia; Japan; Canada; South Africa—the American motion picture covers the world.

"Don't they know," I asked, "that the foreign sales make forty percent of the picture's gross income? Their salaries, of course, are paid out of this gross."

"Don't be ridiculous." was the answer.

For the benefit of the stray Easterner who goes to a Hollywood party I give this advice: when the picture folks calmly turn their backs to you or talk over your head for hours, don't put it down as ill-breeding.

They are simply acting for your benefit. You are the audience. Everybody is an audience. You are surely a picture fan, or a writer for the fans. Otherwise, why should you be there?

Don't feel small on these occasions. The President of the country would get quite the same treatment. Possibly the Prince of Wales would attract momentary attention—only momentary. All the world, high and low, is an audience only.

HOLLYWOOD'S attitude toward the small outside world is altogether too naive to worry about. In a way, it is good for pictures. If people are so immersed in their work and in themselves as to be mentally astigmatic—to an extraordinary degree—it augurs,—well, that they are deeply immersed in their work. As they should be.

When an intelligent person goes in for

creative work and keeps furiously at it there is developed a one lunged, high geared species of emotionalism which is leniently styled temperament and more harshly called egomania. I say this in all truth and kindness. The ability to make people laugh and cry has a reactionary influence; mostly it takes the form of crying.

The less intelligent creative workers observe how the more intelligent act and copy their didoes.

Summary of Next Week's Article

THE concluding article in William A. Johnston's production survey, written from Hollywood, will appear in next week's issue, and will discuss these topics:

¶ At the Warner Studios an important innovation in production is under way.

¶ "The Jazz Singer" to be made throughout with Vitaphone accompaniment, instrumental melodies, vocal and other sound effects.

¶ The possibilities are very great; and the whole industry will watch with intense interest.

¶ Paramount, too, is experimenting with sound effects. The droning of the airplanes in "Wings" will be heard.

¶ The motion picture is in its great inventive age. Showing again, that it won't stay in a fixed groove or under the brain control of a few.

¶ Joseph P. Kennedy going right ahead with expansion plans for F.B.O., corraling very fine talent. The whole slate of seventy pictures is being made by F. B. O. itself.

¶ Pictures founded upon exploitable ideas is the F.B.O. Slogan—and they must have action.

¶ Columbia Pictures Corp., under the wise guidance of Joe Brandt and the Brothers Cohn, has reached the full estate of a national organization.

¶ Tiffany has also arrived at national proportions; and Gotham and Excellent are coming along as important contenders in the independent group.

Then there's the adulation of that very large portion of the populace, which is simply the world old worship of heroes. The newspapers have to cater to these good, if not discriminating souls, so they deal out oodles of slush. And the constant outpouring of this makes the silk hats silkier and taller, and wider.

"All right! All right!" replies the exasperated executive in New York who signs the huge checks each week which permit the Hollywood studios to be the wonder of the world.

"All right! Let 'em rave! But the salaries! What about the salaries? And where's all the money coming from to pay them. And the waste! They don't give a damn about it—out there. But it's ruinous, ruinous, I tell you!"

YES, it would seem to be ruinous. But New York ought to start housecleaning first; shaving down those executive salaries back there and out here, which in recent years have rolled up to such an extent that the pre-production cost of a picture these days is more than the production cost of a few years ago.

And the next thing to do is to bring forth new talent out here so fast and successfully that competition will put exorbitant salaries down and energy up.

Not a simple job; but it can be done better than it is being done.

What Hollywood needs today is some Bush League Scouts as keen and experienced as those who keep the baseball business alive! And also, better showmen all along the line—directors, salesmen, exhibitors, etc., to bring these new people forth.

What is a star worth? How big a salary?

The astute Mr. Cohan answered that question for the stage folk.

A star, said he, is worth what said star brings in at the box-office.

And, mostly, that's true of the picture business.

No matter how exorbitant a salary may seem it will be paid to any star, and any star will get it, just so long as the star makes money at the box-office.

You, or I, or anyone else, who knows how to make shrewd box-office figures, will pay it.

BUT there's a big difference between the stage and the picture business.

It takes a long time to make a stage star; and then the stardom may be limited to Broadway. Stage stars are few and precious.

Picture stars are made overnight and over the world. For instance, Dolores Del Rio will be appearing this fall in half a dozen big pictures reaching millions of people.

So in the picture business we can more easily produce stars; and we should produce more of them than we do.

Once they are made they should, and inevitably they will, go their own way—into their own producing companies. By so doing they leave new room at the top of the program producing concerns for the embryo star to come forth in the best stories the concern owns.

Just such an instance was pointed out to me the other day. I spoke of the success of Clara Bow in "It."

"Yes," was the reply. "But if Gloria Swanson had been with Paramount, she should have had that story."

A concern like United Artists is inevitable in this business. There is talk right along of merging this company with Metro-Goldwyn-Mayer. How desirable such a move would be is the business of those concerned. But this much, I believe, is certain: if such a merger ever is effected, another United Artists would spring up over night.

The big star, as I say, is worth all the income the box-office will yield. But the one sure way of finding out just what that income is is for said star (1) to produce on his own, (2) have distinct and specialized distribution and (3) play percentage with the exhibitor.

SO much for the stars. But—A lot of salaried players here are getting what appears offhand to be exorbitant money—highly exorbitant.

I have gone over lists of names with several independent producers and to my astonishment find that very few dip below the mark of a thousand dollars a week. Mostly they run from $1500 to $3000.

Some of these people are excellent actors. Some would command, on the stage, steady salaries of one to three hundred dollars a week. And anyone who sets out to make a good picture wants good talent throughout;

Wm. A. Johnston Completing Production Survey As Convention Season Opens

CONVENTIONS of the distributing companies are now in full swing. They will continue through May and bring with them the all-important announcements of product for the 1927-1928 season.

The convention schedule is as follows: Educational, Ambassador Hotel, Los Angeles, May 2-6; F. B. O., Ambassador Hotel, Atlantic City, May 2-3 and New Stevens Hotel, Chicago, May 5; Paramount, Hotel Pennsylvania, New York, May 2-5, Drake Hotel, Chicago, May 7-10, Whitcomb Hotel, San Francisco, May 14-17; Fox, Ambassador Hotel, Atlantic City, May 12-13-14; First National, Burbank Studio, May 19-23; M-G-M, Ambassador Hotel, Los Angeles, May 19-24.

When the sales drives get under way, after the conclusion of the convention, exhibitors will be given a great variety of pictures to choose from, both features and short subjects, and the scramble for bookings will be livelier than ever before.

The industry is in a highly competitive condition, and this is wholesome and good for everybody.

Company by company and studio by studio, Motion Picture News for the past five weeks has surveyed the production situation in special articles written from Hollywood by William A. Johnston. The final article will appear next week.

His Hollywood production articles are, of course, based on first-hand information gained at the point where pictures are made. Complete announcements are now being made by distributors and these deserve careful study by exhibitors.

In addition, we are printing all that is news about the new season's product—and only what is news.

and goes after it.

So far so good. I don't begrudge anyone's salary; I wish they were larger still.

But to anyone who knows approximate picture grosses and selling costs it will remain a mystery as to how on earth a picture can bear this salary expense and ever pay it.

Certainly it puts a large crimp in production—one way or another. Either it robs production of other essential values; or makes it too hasty; or makes it altogether impossible. And that's a mighty serious situation.

BUT they don't know anything about picture grosses and distributors out here; and furthermore they don't give a rip.

It would be laughable—if these same maters were not so serious; if the whole matter were not so serious to the whole industry.

A few years ago *Motion Picture News* gave a prize for the best new and improved scheme of distribution; and in this connection we tried to get from Hollywood some expressions of opinion.

We didn't get to first base.

"Distribution?" queried each prominent person interviewed. "What the dickens is it?"

One director gave forth a reply, after a serious mental battle.

"The trouble with distribution," said he, "is the distributor."

YOU wouldn't, of course, expect a good director to be a good sales manager; he would not be either. Just the same it would make greatly for better pictures if the producing folk here had some knowledge of and sympathy with the bird that lays these golden egg salaries.

If they don't wake up I'm not at all sure about the future of pictures—at least about the program type of picture.

If the names that draw these several-thousand-a-week salaries drew also at the box-office there could be no criticism.

But the actual truth is, that in many instances the names are not famous outside of Hollywood.

And who, may I ask, is to make them famous, and at whose expense?

Which brings me to another thing that's wrong with Hollywood—and that is money.

The golden stream that flows so largely and easily here makes Coal Oil Johnnies of a good many.

And the outbreaks are pretty bad all round.

You would think that a man or woman who became a public idol the world over would have the intelligence to sit down, sooner or later, and analyze so astounding a situation.

First, and at least, they would consider their miraculous position a sacred trust and so order their lives, at whatever sacrifice, that the public illusion be kept inviolate.

Many years ago Augustin Daly made his stage favorites live in almost cloistered seclusion and that was merely to preserve them for sophisticated New York.

How great and solemn the problem is today when the picture star is a family name in millions of homes high and low in cities and hamlets, and is inspiration to the youth of the whole world.

And surely it isn't too much to expect that the train of thought might go farther still and expose the truth that the idol of the screen is, after all, not a creature of fact, not a living, breathing, talking person, but only a creature of celluloid.

And the creature of celluloid is a result, first, of a great invention, the motion picture; then of someone's risk in dollars; then of the skilled imagination of a story writer; then of the organized effort of directors, technicians, other actors, editors, title writers, publicity experts, etc., etc.,—not to mention showmen's brains and great producing plants; then, and finally, an investment in show palaces and show places that are the marvel of the modern world.

There are screen celebrities in Hollywood who realize these simple facts; so do many more not so celebrated men and women of varying ranks in the catalogue of names. They work hard, tremendously hard, for themselves and those who employ them. They are cheerful, sane, and devoted to their tasks.

And to them—all credit. To have fame

(Continued on page 1781)

PICTURES AND PEOPLE



Cecil B. DeMille congratulates his chief cinematographer, Peverell Marley, on the pictorial effects achieved in "The King of Kings" (P.D.C.)



Madge Bellamy, featured player in "Ankles Preferred," the Fox picture which established what is believed to be a world's record at the Roxy



Derlys Perdue, Universal featured player, is widely known as a dancer, but in "The Empty Saddle" she shows she can ride with the best of them

"Len" Fields Appointed

CARL LAEMMLE, head of Universal, has shown himself in step with the trend of the times to put young men from within the organization at the head of departments, by appointing Leonard H. Fields as eastern scenario editor. More and more of the scenario editors are coming from the ranks of young men, who not only know stories but know practical picture production as well. Fields is typical of this class, having had several years of actual studio experience before joining the "U" scenario department.

M. T. A. Made Sports Editor

MAURICE T. ANDREWS, former staff reviewer of THE NEWS, has just been advanced to the post of sports editor of The Staten Islander. He was a former all-around athlete at Notre Dame; was a half-back on the team under Rockne's training; was second baseman and relief pitcher on the nine, and captained the 1917 baseball quintet and track team. He saw action in France with the Lafayette Escadrille, and following the armistice captured a medal in the Interallied Games in Paris.

"Glory" Department Moves

THE roadshow department handling "What Price Glory" has moved from the Longacre building in New York to the Fox home office at 850 Tenth avenue, where H. Wayne Pierson and G. S. Yorke are now to be reached.



Avonne Taylor, former Ziegfield Follies beauty and now a new member of the Metro-Goldwyn-Mayer stock company, for whom a brilliant screen career is being predicted by Louis B. Mayer



Larry Kent, First National contract player, and his mother, arriving in New York on the 20th Century, Kent having been loaned to Pathe for a serial



Edward J. Montagne, chief supervising scenario editor of Universal, whose contract has been renewed; he also is writing the story for "The Big Gun"



Laura La Plante, Universal star, waves to the cameraman before taking a dip in the attractive swimming pool at the Garden of Alla, Hollywood



Crime wave invades Paramount West Coast studios! Under the guidance of famous authorities of underworld life, Mildred Davis, Lloyd Hughes, George Bancroft and El Brendel are receiving daily instructions in the gentle arts of painless wallet extraction, opening safes without disturbing the night watchman's slumbers, and the like—all for their roles in "Too Many Crooks," which Fred Newmeyer is directing. The group tried it out on Eddie Cantor the other day, and when he discovered that his wallet was missing and demanded its return, Bancroft refused on the grounds that he had once paid to see Cantor perform on the stage and an even exchange was no robbery. Left to right—Hughes, Bancroft, Miss Davis, Brendel, Newmeyer

Executives Meet Ray Hall

GOVERNOR ALVIN T. FULLER, of Massachusetts, and Mayor Malcolm Nichols, of the city of Boston, were hosts recently to Editor Ray Hall, of Pathe News, when he made a survey of the New England territory with his newly-appointed territorial representative, Richard Sears.

At the State House, the Governor and Editor Hall discussed the importance of the film presentation of news events, and the Editor promised the Massachusetts executive that he and his company could co-operate in every way with the State in photographing all important events. The Governor presented the Pathe News editor with a gold scarf pin with the seal of the State.

At the Boston City Hall, Editor Hall discussed local news possibilities with Mayor Nichols, who presented him with a Boston Blue Book.

While in Boston, Editor Hall also visited General Foote, who has complete supervision over all amusement activities in the State of Massachusetts.

Schaefer's Third Reader

FRED SCHAEFER, head of United Artists' exploitation department, is the author of "The Third Reader," just published by the Longacre Press, New York. Those who may have read McGuffey's reader in the days when the "three R's" were being hammered home will be interested in the "Advanced or Adult Edition" of "The Third Reader," with illustrations by A. D. Condo.

Mr. Schaefer, a former managing editor of Louisville and Kansas City newspapers, makes due acknowledgment to the Newspaper Enterprise Association, who originally printed the articles which comprise the forty-eight pages of "The Third Reader." According to the publisher's notice, the book is "procurable at booksellers, stationers, pharmacists and curio shops."

Mr. Schaefer alleges he has been offered $350,000 for the screen rights, but, of course, no other press agent will believe him.



Jess Willard, former heavyweight champion, poses with members of the cast of the Hi-Mark "College Sports" series, including George Chapman, Archie Burke, Elane Chapman, Guy Sheridan, Bud Shaw and Polly Christie

Stranger Than Fiction

MRS. EVA WILLING, of St. Paul, sat in the Capitol Theatre in that city several nights ago and watched an International Newsreel film of current events. Suddenly there appeared upon the screen, under a Los Angeles date, pictures of a man deftly throwing knives to outline the figure of a girl standing against a well. Mrs. Willing clutched her husband's hand.

"That's Dad!" she cried.

At the conclusion of the showing of the Inernational Newsreel, Mrs. Willing sought out E. W. Olson, of the Capitol Theatre staff, and secured from him the address of International Newsreel in New York, whose officials communicated with their Los Angeles manager who had made the pictures of the "Knife Throwing King." And so R. C. Clemans, of Los Angeles, has received a letter from the daughter he lost all trace of five years ago.

Almost at the same time Clemans received a telegram from St. Paul informing him that Michael Clemans, 176 University Avenue, St. Paul, had also recognized the knife thrower of the films as his long lost father.

A Prophet With Honor

SWEDEN, home land of many an important player, including Greta Garbo, recently promoted to stardom by Metro-Goldwyn-Mayer, has, by a popular voting contest sponsored by the Filmjournalen, elected Lars Hanson, a promising Metro-Goldwyn-Mayer importation, as its most popular actor. He was presented by the Swedish fan magazine with a large, handsome silver loving cup.

Before coming to this country Hanson was a matinee and moving picture idol in Sweden. He was trained at the Royal Dramatic Theatre in Stockholm. On the stage his most popular performance was as "Hamlet," and he was known on the Continent as "the Swedish Barrymore." Among the best of the foreign films in which he appeared was "The Story of Gosta Berling," one of the most important pictures made abroad, and which also brought Greta Garbo into prominence as an actress of great possibilities.

D. W. Griffith Off for Coast

D. W. GRIFFITH, accompanied by Jack Lloyd, his personal representative, and Raymond A. Klune, his business manager, left New York Saturday afternoon, April 30th, for Hollywood. There he will make his first independent production under his resumed arrangement with United Artists.

Mr. Griffith said he would make this picture at the United Artists Studio, beginning production in June. No announcement of story selected was made, the only indication as to subject matter being that the next film will be the first of a series which Mr. Griffith calls "Romantic Studies of Humanity."

Harry Wilson Back

HARRY D. WILSON, formerly director of publicity for First National Productions, Inc., and later for Inspiration Pictures, Inc., and Edwin Carewe, has returned to Hollywood from the Orient and Far East.

Wilson's visit carried him as far from Hollywood and clicking cameras as Singaporo, Straits Settlements, Asia.



S. Barrett McCormick, the new editor of Pathe Review, *assigned Earl Rossman to the MacCreagh Abyssinian expedition, and is here seen bidding bon voyage and a successful trip just before sailing. The men, left to right, are Editor McCormick, Rossman and "Bill" Park of the Review staff, while the more decorative portion of the photo is the Carter-Waddell dancers*

With him was Lincoln Quarberg, bureau manager for the United Press at Los Angeles. The trip consumed practically four months, during which time Wilson and Quarberg penetrated China, Japan, Hawaii, the Straits Settlements and other foreign lands.



Director Clarence Brown and Harry Carey broadcast from the location atop the Continental Divide where scenes for Metro-Goldwyn-Mayer's "The Trail of '98" were filmed. This was rebroadcast from a more powerful station, making a unique radio stunt

The pair of Hollywood writers were in Shanghai when the Cantonese captured that city, and came home with many thrilling tales of the present unsettled and war conditions in that part of the world.

Wilson will return to his desk with Inspiration Pictures, Inc., and Carewe, in addition to this capacity, will render publicity and exploitation service to John W. Considine, Jr., of the Caddo productions, releasing through United Artists Corporation, as do the Inspiration Carewe products. Quarberg has joined his staff and will resume his wire service at present.

Vogel Host at Luncheon

WILLIAM M. VOGEL, general manager of Producers International Corporation, the foreign division of Producers Distributing Corporation, was host at a luncheon given by P. I. C. in a private dining room at the Roosevelt Hotel, Wednesday, April 27th.

The guests of honor were J. J. Murdock, Cecil B. DeMille and A. George Smith.

The table was laid for eighteen, and among those present were: F. C. Munroe, Elmer Pearson, John C. Flinn, Raymond Pawley, William M. Vogel, Charles Christie, William Sistrom, Arthur Whyte, Arthur Rousseau, J. J. Rein, A. K. Greenland, S. H. Howells, G. R. O'Neill, W. J. Morgan, Frank Pope and Haydn O. Duke.



The director and three principal members of the cast selected for Columbia's "Birds of Prey," one of this company's most recent productions. Left to right: William James Craft, the director; the stern-faced Gustav van Seyffertitz; Priscilla Dean, who returns to the sort of crook role which made her famous, and Hugh Allan, the male lead



For 14 years Robert C. Bruce has been making scenics, and making them mighty well. Now he has made his home in the Pacific Northwest, where he says he can find anything he desires in the scenic line. Here are two shots at random from the series of "Outdoor Sketches" which he will release through Educational the coming year, illustrating the pictorial beauties of this region

Christie Comedians in N. Y.

BILLY DOOLEY, star of his own series of comedies for Educational, and Frances Lee, his former vaudeville partner, and now leading lady for Bobby Vernon, were visitors in New York City this week, during the stay of the United States fleet. Miss Lee, it will be recalled, was named one of the Wampas Baby Stars for 1927.

Dooley, who plays a "dippy sailor" rôle in his two-reel Christie-produced comedies, came to New York to get additional "information" and story material during the visit of the naval men. His most recent Educational-Billy Dooley Comedy, "Dumb Belles," played a week's engagement only a short time ago at the Paramount Theatre, being the first two-reel comedy to be shown in this show house since it opened.

Babe's Film Shown

FIRST NATIONAL'S "Babe Comes Home," starring "Babe" Ruth, was shown to an audience of 200 newspaper men at the Friar's Club Wednesday night last week while the American Newspaper Publishers' Association was holding its annual convention in New York City. The picture received wide publicity as a result of the showing, newspapers throughout the country giving it space.

Among the 200 guests at the special showing were members of the American Newspaper Publishers' Association, of the Newspaper Club of New York, and the sport writers on the daily metropolitan press. The mighty home runner was the guest of honor.

Before the picture was screened, various of the notable guests were introduced by Christy Walsh, Ruth's representative, who acted as Master of Ceremonies. Among those presented to the audience were Marshall Hunt, of the New York Daily News, who accompanied Ruth during his stay in the West; Artie McGovern of the McGovern gymnasium, who acted as trainer for the ball player; Hendrik Van Loon, famous author; Howard Reynolds, sports editor of the New York Evening Post; William Farnsworth, of the New York Evening Journal, and Ned E. Depinet, general sales manager for First National Pictures.

Emanuel Cohen Decorated

THE decoration of Commander of the Crown of Italy was conferred upon Emanuel Cohen, director of the short feature production department of the Paramount Famous Lasky Corporation, and editor of Paramount News, yesterday afternoon at the Ritz-Carleton Hotel.

The decoration was presented by Ambassador Giacomo De Martino on behalf of the King of Italy. Ambassador De Martino came from Washington especially for the presentation, which was made in recognition of Mr. Cohen's service to the Italian Government and the manner in which he has disseminated official news of Italy throughout the world.

The ceremony was witnessed by members of the Italian Embassy and friends of Mr. Cohen. Emilio Axerio, Italian Consul in New York, attended the ceremony. Arrangements were in charge of Leonard Vitetti, first secretary of the embassy. A motion picture record of the ceremony will be sent to the King of Italy.



Scenes on location with "The Joy Girl" company filming scenes at Palm Beach under the direction of Allan Dawn for Fox Films. Dwan, Olive Borden and Neil Hamilton may be seen among those in the camera's eye



Not all the handsome youths and charming maidens of the film world are acting before the camera. Here are nine of the writers at the Metro Goldwyn-Mayer studios in Culver City, who amply demonstrate that fact: Agnes Christine Johnson, Dorothy Farnum, Harry Behn, Madeline Ruthe-ruin, Marion Ainslee, Hayden Talbot, Florence Ryerson, Alice D. G. Miller and Al Lewin

Fleet Aids "Convoy"

OFFICIAL co-operation of the Fleet has been won for the New York opening of "Convoy," which begins a week's engagement at the Strand Theatre, Saturday, May 7th. Ned Marin, assistant general production manager of First National Pictures, Thursday, went aboard the U. S. S. Seattle, flagship of the fleet, and presented to Admiral Charles Hughes, commander of the fleet, a copy of the war picture. Admiral Hughes was especially interested in seeing a print of the completed film, since he and his staff had aided in the production of the picture last December, when several scenes of the film were shot aboard the flagship when she was tied up at the Brooklyn Navy Yard.

While aboard the Seattle, Mr. Marin, representing Robert Kane, the producer of the picture and First National Pictures, which is releasing it, invited Admiral Hughes, his staff and the flag officers of the fleet, to be present at the Strand opening as guests of honor. Negotiations are also under way to have Secretary of Navy Wilbur present that night.

"Chang" Commended

THE only feature to receive a merit asterisk this week from the National Board of Review was "Chang," which, if we had our way, would have three asterisks. Three issues of Pathe Review were likewise commended, issues 20, 22 and 23. No pictures were found worthy of an asterisk last week.

Where They Come From

WITH few exceptions celebrities of the screen come from other than theatrical families, if a census of the Metro-Goldwyn-Mayer studios is any criterion.

Only a very few of the stars and players at the M-G-M studios are the children of theatrical parents. Lionel Barrymore, of course, comes from a long line of stage folk, with Maurice and Georgia Drew Barrymore as his father and mother. John Gilbert's parents were in the "show business," and Renee Adoree's father was a famous circus clown, while her mother was a member of his troupe.

Although Ralph Forbes' father was a business man, his mother, Mary Forbes, achieved success on the English stage. Aileen Pringle is the daughter of a wealthy man, the president of a San Francisco merchandise assoeiation. Marion Davies and Sally O'Neil were brought up in a legal atmosphere, their fathers both being judges.

Lew Cody is the son of a wealthy New England merchant, while Joan Crawford's father is a theatre owner. Tim McCoy, M-G-M's Western star, followed in his father's footsteps for several years, both being army men, but the son has branched out into the cinema world.

A pianist-composer is the father of Conrad Nagel while Gertrude Olmsted was the daughter of a Chicago dentist.

Cecil Holland, character man for M-G-M, is the son of an English sea captain, while Maurice Kains' father is a college professor.

Hollywood

By Wm. A. Johnston

(Continued from page 1770)

and money showered upon one with so lavish a hand as the hand of the motion picture is indeed a strain upon any human's poise and sense of humor.

Another thing; Hollywood has many parasites to prey upon the favored folk of the movies—an alarming number. Some of these are just the fawning kind, the yessir people of all degrees of servitude. But some are vicious—downright and criminally vicious. It is necessary to police the studios and it wouldn't be a bad idea, it seems to me, to have some clever plain clothes men constantly at work.

TO revert to the salaries—a prime cause of the excessive cost of production I can only give a warning to the players—and that will do no good whatever—that pictures do not, cannot, and will not, continue to pay what the box-office doesn't pay. And when the box-office pinches the jobs will be pinched.

As to any regulation of salaries I see no way except the regular way of intelligent and unrestrained competition upon the part of the producers— and that is to bring new talent constantly forward.

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Important Developments Pending in Sound-Film Field; Movietone Abroad

WITH the world's first newsreel subject on which sound was recorded simultaneously with filming showing this week at the Roxy theatre in New York, a review of West Point cadets by Fox News and Movietone, developments which will be of far reaching effect in the newsreel and talking picture fields are in the offing.

It is believed that Fox is not yet fully decided as to the extent to which Movietone will be applied to Fox News, and it may range from special events to an entire reel. Wide use, of course, will have to await manufacture of the Movietone apparatus for recording and the outfit for theatre reproduction on a considerable scale.

A recording of Premier Mussolini was made in Italy recently during the presence in Rome of C. C. Pettijohn, of the Hays organization, which lent official color to the proceedings. Meanwhile Fox-Case is going ahead steadily with tests and recordings of vocal and instrumental numbers, in which about $250,000 is understood to have been invested to date, including the Raquel Meller, "Chic" Sale and Ben Bernie numbers.

De Forest is likely to resume activity shortly, following a deal with the Crosley radio interests by which that firm will manufacture the De Forest apparatus. A Broadway showing is promised shortly.

Wood Outlines Columbus Convention Plans

Feature of Meeting Will be Exposition of Wares by Accessory Equipment Dealers

SPENDING the whole of Friday in conference with R. F. Woodhull and Mike O'Toole at the offices of the M. P. T. O. A., P. J. Wood, business manager of the Ohio unit of theatre owners and secretary of the convention committee, has completed the final arrangements for the eighth annual get-together of theatre men which will take place at Columbus, Ohio, on June 7, 8 and 9.

Special emphasis was placed by Mr. Woods on the fact that exhibitors should take advantage of the certificate offered for the fare and one-half rate at their point of departure. Certificates must be presented to Sam Sonin at the headquarters of the convention; Mr. Sonin will authenicate them. The certificates will allow one-half rate on the return trip and must be procured at the points of departure between June 3-9. Where no certificates can be secured at the smaller stations the agents will inform the travelers as to the first city where such certificates will be obtainable. Mr. Sonin is the endorsing officer and will be stationed at the Neil House, the headquarters for the convention. There will be no refund of fare unless this certificate, which will be received when the ticket is purchased, is presented.

One of the features of the convention will be the exposition that the accessory and equipment dealers will give on the mezzanine floor of the Neil House of their various wares. Thirty firms have already contracted for space.

Among them are the Kimball Organ Co., Wurlitzer Organ Co., Page Organ Co., Operators Piano Co., Automatic Ticket Register Co., American Seating Co., Heywood-Wakefield Co., L. J. Gardiner Co., Markus Vaudeville Agency, Comerford Amusement Co., Perfection Arc Co., Holloway Motor Co., Paramount Publicity Corporation, Libman Spanjer Corporation, Edwards Electric Construction Corporation, International Projector Corporation, National Screen Service, Semler Cinema Co., Rayart Pictures Co., American Cinema Association, Vitaphone Corporation, Clinton Carpet Co., National Theatre Supply Co. and Theatre Underwriters of Philadelphia.

The dealers' show will be the first large motion picture equipment and accessory exposition of its kind, it is said.

Addressing the convention will be Govenor Vic Donahey of Ohio, and S. L. Rothafel. J. J. Harwood, of Cleveland, has been apopinted chairman of the convention committee.

Philadelphia Plans Statue for Late Jules Mastbaum

A committee has been appointed by Mayor Kendrick to take charge of the plans for the erection of a memorial to the late Jules E. Mastbaum. Mayor Kendrick, as chairman of the committee has appointed the other members, among them several representatives of the motion picture industry. The amount necessary for the erection of the memorial has already been contributed and the statue will be placed on the north side of City Hall Plaza.

Proceeds of Warner Premiere for Charity

The proceeds from the premiere at the Coloney Theatre, New York, on Friday evening, May 6, will be turned over to the Hebrew Orphan Asylum Gymnasium Fund, H. M. Warner, president of Warner Bros., has announced. It is expected that a large amount will accrue to the orphan asylum to benefit by the performance.

Alberta Exhibitors Protest Against Standardizing

Members of the Independent Theatre Owners' Association of Alberta, Canada, waited upon Premier Brownlee of the Alberta Provincial Government at Calgary, to protest against the move to establish standards for moving pictures to be shown in Alberta theatres for juvenile, family or general presentation.

The Provincial Premier was told that many patrons would not attend a theatre where announcement was made that a "family picture" would be presented. The advertised classification of a feature would tend to upset regular patronage and would cause confusion. As an alternative, the deputation urged that the Alberta moving picture censor be authorized to draw up a list of pictures suitable for children, which list would be made available in printed form for patrons on request. Such a list would not be advertised, however. The deputation, which was headed by George B. O'Connor, pointed out that there were 100 theatres in Alberta, representing an investment of $4,000,000. This investment should be protected, they believed.

Premier Brownlee promised careful consideration before adopting any film classification step.

New Brunswick Lessens Restrictions of New Law

Exhibitors of the Province of New Brunswick, Canada, were uneasy recently over the prospect of the passing of a new law by the New Brunswick Legislature prohibiting the admission of children under 16 years of age to any theatre at any time unless accompanied by a male adult.

A large delegation waited upon the Provincial Government at Fredericton with the result that Premier Baxter of New Brunswick provided certain relief from the measure, the age limit being placed at 12 years and juvenile patronage is permitted for stated performances.

Erdman Secretary-Business Manager Cleveland Assoc.

The executive board of the Cleveland Motion Picture Exhibitors Association, at 713 Film Building, Cleveland, Ohio, announced on May 2 the election of G. W. Erdmann as secretary and business manager of the association.

Minnesota Passes New Permit Amendment

THE recent session of the Minnesota state legislature passed the amendment which was presented to it by the Northwest M. P. T. O. providing for the simplification of permits for children to appear at theaters. The Industrial Commission will now have charge of granting the permits whereas formerly it was also necessary to secure the consent of the mayor of the city in which the theater was located. The commission may now pass on an application immediately instead of its having to have it three days and the mayor 48 hours before the appearance.

Paramount Offers Full Program

Lasky, Kent and Cohen Tells Conventionees of Product for New Season; Christies in Short Feature Line-Up

No Split Season

PARAMOUNT will market its entire output for the 1927-28 season at one time instead of conducting two sales campaigns as previously. The 60 Star Attractions will be sold in block, but the 10 to 12 specials will be sold individually. Each special will be given exploitation runs and campaigns in key cities. "The Rough Riders" will be roadshown as a special. The 1927-28 sales drive will start Monday in the east and continue until next spring.

REPRESENTATIVES of Paramount's eastern sales division and the foreign department attending the annual international convention at the Pennsylvania Hotel, New York City, this week were advised that Paramount is working on its most ambitious production effort, a one hundred per cent program, comprising features, a news reel, comedies, cartoons and novelties for delivery to exhibitors beginning August 1, 1927 and ending August 1, 1928.

This statement was the keynote of the message of Sidney R. Kent, general manager, in response to an analysis of the forthcoming Paramount product by Jesse L. Lasky, who told the conventionees of the company's plans with regard to feature productions. Emanuel Cohen, director of short feature production, outlined the schedule of comedies, novelties, etc.

Lasky Lists Twenty Specials

Mr. Lasky stated Paramount would release 60 starring pictures, a minimum of 20 special attractions and would produce one extra attraction; the short feature program, said Mr. Cohen, will be composed of 104 issues of Paramount News, 52 comedies and 52 cartoons and novelties.

Mr. Lasky listed 20 specials, including one Harold Lloyd picture produced from an original story; one Ernst Lubitsch attraction; "Beau Geste," "Metropolis," "Gentlemen Prefer Blondes," for which a search is now being made for an actress to play the leading role; "Underworld," Ben Hecht's original story of crook life; "Glorifying the American Girl," an original story; a picture to be produced from an original idea emanating from a Photoplay Magazine contest; "Make Them Love You," an original by Elinor Glyn; "The Gay Defender," an original by Grover Jones; four Emil Jannings pictures, two of which will be "The Way of All Flesh," an original, and "Hitting for Heaven," an original; two Fred Thomson attractions, "Jesse James" and "Davy Crockett;" "Chang," the jungle melodrama, and "Tillie's Punctured Romance," to be made by Christie.

"Abie's Irish Rose," Anne Nichols' play, will be an outstanding attraction on the coming year's schedule, said Mr. Lasky.

During the new season "Wings," Paramount's epic of the air service, and "The Wedding March," Erich von Stroheim's drama, will be brought to the screen. In addition to these two, "Old Ironsides" and "The Rough Riders," will continue as road show attractions.

Paramount stars will appear in 60 attractions during the year, the lineup being as follows:

Richard Dix—"The Big Timer," an original, will be the first of this star, and there will be three others, including "Shanghai Bound."

Thomas Meighan—"We're All Gamblers," from the play "Lucky Sam McCarver," and directed by James Cruze, will be the first. Three others will follow.

Clara Bow—"Hula," by Armine von Tempski; "Red Hair," by Elinor Glyn; "The Devil May Care," by Arthur Somers Roche, and "Her Cardboard Lover," from the play of the same title.

Wallace Beery—"The Doughboy," from the play "Louie the Fourteenth," will be this comedian's only individual starring film. He will be teamed in others.

Bebe Daniels—"Swim, Girl, Swim," an original; "Miss Jockey," a play and three others will star this comedienne.

Adolphe Menjou—"Service for Ladies," an original; "With Their Eyes Open," by I. A. R. Wylie; "The Beauty Doctor," an original, and two others will feature Menjou.

Eddie Cantor—"The Girl Friend," from a play, and "Help!", an original.

Esther Ralston — "Good Morning, Dearie," from a play; "The Beautiful Woman," an original, and three others.

Florence Vidor—"A Celebrated Woman," an original; "One Wife to Another," an original, and two others.

Zane Grey—"Nevada," "The Open Range" and two other Grey stories will come to the screen during the new year.



Al Christie and Charles Christie

Star Product

W. C. Fields—"[illegible] Wife," among original; "Dude Ranch," an original "Shootin' Irons," an original; "The Cactus Kind," an original, and two others.

Wallace Beery-Raymond Hatton—"Firemen, Save My Child," an original; "Now We're in the Air," an original; "We're in Society Now," an original, and one more.

Chester Conklin-George Bancroft—"Tell It To Sweeney," an original, and two others.

Pola Negri—"Barbed Wire," by Hall Caine; "Woman on Trial," from a play, and two more.

Fred Thomson—Will star in two pictures in addition to his specials, "Jessie James" and "Davy Crockett."

In addition to the foregoing starring pictures the regular schedule of release will include also "Mme. Pompadour," a British National production with Dorothy Gish and Antoneo Moreno; "Stark Love" and "The Last Waltz." "The Covered Wagon," said Mr. Lasky, will be re-issued, while from the Ufa studios Paramount will get "The Mysterious Cry" and "Peaks of Destiny."

Two Hundred and Eight Short Films on Paramount Schedule

PARAMOUNT will have the exclusive world distribution of Christie features and comedies according to negotiations just concluded, S. R. Kent announced to the sales representatives at the Paramount convention.

"Christie picture are not new to Paramount," stated Mr. Kent, "for we have had for several years the distribution of them in many foreign countries. At least one feature picture, "Tillie's Punctured Romance" will be made with a well-known star." Paramount general manager then summarized the short subject product incorporated in the one hundred percent program and details regarding this type of picture were supplied by Emanuel Cohen, director of short feature production.

"Paramount, with the new star, reenters short feature production and distribution with a product from the studios and laboratories of seasoned and successful producers," said Mr. Cohen. He told of the news reel for which men will be stationed in 150 offices throughout the world to gather world events and views of local interest.

There will be 36 Christie comedies, eight starring Bobbie Vernon, eight starring Billy Dooley, eight starring Jimmie Adams, and 12 Christie brand. Also scheduled are six Edward Everett Horton comedies made by Hollywood Productions, headed by William R. Fraser. Of these "Dad's Choice," "Find the King" and "Behind the Counter," have been completed.

For novelty reels will be the Mintz series of five—"Elegy," "Fantasy," "Frenzy" and two others. There will also be a Mintz comedy series of five pictures of which "A Short Tail" has been completed. Two cartoon series will come from Max Fleischer, who will make "Out of the Inkwell" and from Winkler Pictures, Inc., a "Krazy Kat" series which will be drawn by Ben Harrison and Manny Gould.

Educational Meeting on Coast

Company's Entry Into Production Field Features Discussions at Convention Held in Los Angeles; All Branch Managers Present

EDUCATIONAL'S entry into the production field—the greater part of next season's product will be made in its own studios—featured the discussion held at the annual sales convention in Los Angeles, May 2-6, under the leadership of E. W. Hammons, President.

All the branch managers of Educational were in attendance and heard full descriptions of the new product from officials.

Home office executives and department heads, with branch managers from the Atlantic seaboard, went to Los Angeles in a special compartment-drawing room car over the Pennsylvania and the Santa Fe's California Limited.

Two other Pullmans, occupied by Middle Western exchange managers, were added at Chicago.

The New York delegation included: Mr. Hammons; A. S. Kirkpatrick, general manager; J. R. Wilson, sales manager; Gordon S. White, head of the publicity and advertising department; Harvey Day, sales manager of Kinograms; J. F. Burke, traveling auditor; Arthur Lucas, special Southern representative; Lawrence Wooldridge, manager of Far East Films Corp., handling foreign business for Educational; Oscar Hanson, general manager of Canadian branches and several Eastern branch managers.

Among the principal speakers at the convention were Messrs. Hammons, Kirkpatrick, Wilson and Gordon White. Piloted by Jack White, production chief, the delegates inspected the studios, which with exchanges throughout the country, recently went under ownership of the company.

It was pointed out to the exchangemen, who will have charge territorially of the sales campaign soon to get under way, that Educational was well-equipped to meet the competition that will be brought about this year in the short-subject field. The Educational product, which was outlined in detail in last week's issue of Motion Picture News, totals 60 comedies, 89 one-reel releases and the 104 issues of Kinograms.

The convention ends Friday, May 6.

LauraLa Plante Renews Universal Contract

LAURA LA PLANTE, Universal's blonde star, will continue working under the Laemmle banner for the next five years. Her first picture under her new contract will be "Silk Stockings," which was started this week under the direction of Wesley Ruggles. The star will be provided with the best of stories, according to Universal, and the amount expended on her productions will be increased.

Organization Unites Picture Arts

Fairbanks Heads Coast Body Formed to Promote Harmony Among Creative Branches of Industry

THE Academy of Motion Picture Arts and Sciences, an organization to unite all branches of motion picture production, has been formed on the West Coast with Douglas Fairbanks as president; Fred Niblo, vice-president; Frank Woods, secretary, and M. C. Levee, treasurer. Application for a charter was filed in Sacramento on May fourth and the Academy will be launched at an invitational banquet held the night of May 11 at the Biltmore Hotel, Los Angeles, when two hundred or more charter members, it is expected, will be enrolled.

The organization will bring together the five creative branches of the industry, actors, technicians, writers, directors and producers, and among the most important functions of the Academy will be the promotion of harmony and solidarity and the reconciling of any differences that may exist or arise between the different arts and their respectatives, according to Mr. Fairbanks.

Mary Pickford, Louis B. Mayer and Joseph M. Schenck represent the producers on the board; Douglas Fairbanks, Milton Sills and Conrad Nagel, the actors; Jeanie Macpherson, Carey Wilson and Joseph M. Farnham, the writer; Fred Niblo, Frank Lloyd and John Stahl, the directors, and Roy Pomeroy, Cedric Gibbons and J. A. Ball, the technicians.

Appearing as sponsors in addition to the officers and directors named above are Richard Barthelmess, Harold Lloyd, Jesse L. Lasky, Irving Thalberg, Charles Christie, Cecil B. DeMille, Bess Meredith, Harry Rapf, Raoul Walsh, Fred Beetson, Milton Hoffman, Edwin Loeb, Jack Warner, Jack Holt, Sid Grauman, Harry Warner, George Cohen and Benjamin Glazer, all of whom have been active in the preliminary meetings which have been quietly under way since January. Temporary quarters for the Academy have been established at 6912 Hollywood Boulevard. Plans of the founders include the erection of an academy building, the bestowal of awards of merit for distinctive achievements, the interchange of constructive ideas among the members and co-operation with colleges and universities in their recognition of the motion picture as a separate and distinct art.

Recognizing that the objective of the academy is the welfare of the motion picture industry as a whole, it is explained that the academy will in no way conflict with the activities of other organizations already in existence, including the Motion Picture Producers and Distributors of America, of which Will H. Hays is president, but on the contrary it will function in harmonious cooperation.

In a telegram of congratulation to Douglas Fairbanks, received yesterday, Mr. Hays, who has been in close touch with the development of the idea, said:

"The Academy will have a definite tendency to quicken the advance of the various arts which are represented in motion picture production, to promote cooperation between the production branches, to bring about further recognition of motion pictures as an art and bring a consequent improvement always in the quality of motion pictures. The foundation of the Academy is a real accomplishment."

Engage Charles Ray for Universal Picture

WHEN Gerald Beaumount's story of the prize ring, "Betty's a Lady," goes into production at Universal City the featured role of prize fighter will be played by Charles Ray. James Gleason, co-author of "Is Zat So?", will have the role of the manager. James Flood will direct the film as his initial production for Universal. Arthur Shadur will act in the capacity of supervisor. The story was adapted by Harry O. Hoyt.

M-G-M Acquires Screening Rights to "Baby Mine"

"Baby Mine," a successful stage farce, will be soon converted into a motion picture by Metro-Goldwyn-Mayer as the screen rights to the stage production have been purchased by the Loew company. A prominent director and a stella cast is being considered for the picture.

Edwin Carewe Acts in His Own Film, "Resurrection"

Making his first screen appearance in eleven years in "Resurrection," the picture which he produced for United Artists, Edwin Carewe enacts the part of a prison-train guard who curses and lashes one of the exiles.

Universal's $50,000 Sales Bonus

To Be Divided Among Salesmen for Past Year's Work---Chicago Convention Hears Complete Product Plan for New Season

A HIGHLIGHT of the Universal sales convention, held at the Drake Hotel, Chicago, May 1st to 4th, was the announcement of a division of $50,000 in bonus checks to Universal salesmen this month for their work during the past year.

Lou B. Metzger, general sales manager, outlined the company's product to the assembled forces. The convention was the largest in the company's history.

Carl Laemmle was unable to be present in person, but was represented by a speech reproduced by Panatrope. There was also a trailer showing salesmen views of the new product, with close-ups of Mr. Laemmle interpolated.

An important development of the convention was the announcement by William Santiel, Corporation Counsel, representing Mayor Thompson, that the present administration in Chicago would give free rein to the motion picture industry and not hamper it by reactionary measures.

The convention banquet was held Tuesday evening at the Drake Hotel with United States Senator Charles S. Dineen, of Illinois, as guest of honor and principal speaker.

Among the addresses and sales talks heard by the assembled salesmen during the four-day convention were talks by R H. Cochrane, P. D. Cochrane, Paul Gulick, Robert Welsh, Nat Rothstein, E. D. Leishman, R. V. Anderson, Sydney Singerman, Edward Montague, Julius and Abe Stern, Charles Rosenquest , Ben Grimm, Dave Bader and others, including several talks by Metzger, H. M. Herbel, Earl Kramer and Hal Hodes.

Universal Home Office officials and executives attending the Chicago Sales Convention were:

From Universal City: Edward Montagne, Scenario Editor; R. H. Cochrane, Vice-President; P. D. Cochrane, Secretary of "U"; Lou B Metzger, General Sales Manager; Earl Kramer, Eastern Sales Director; H. M. Herbel, Western Sales Director; Julius and Abe Stern, President and Vice-President Stern Bros. Comedies; Hal Hodes, Short Subject Manager; Paul Gulick, Director of Publicity; Robert E. Welsh, Director of Advertising; Nat Rothstein, Director of Exploitation; R. V. Anderson, International Newsreel Sales Manager; Sidney Singerman, Program Manager; Douglas Leishman, Auditor of Exchanges; Ben H. Grimm, Editor of "U" Sales Organ; Harry Rosenquest, Assistant to Western Sales Director; Dave Bader, Accessories Manager; C. B. Mintz, of the Oswald Cartoon Comedies.

Eastern Salesmen: R. B. Williams, Assistant Sales Director; Phil Dunas, Assistant Sales Director.

Big U Exchange: M. Van Praag, Manager; S. S. Liggett, Max Cohen, Leo Abrams, Joe Weinberg, Ben Price, Joe Friedman, L. Sherwood, Lew Levy, Phil Winnick, S. Kusiel, Jules Liggett, Herman Stern, L. Ross, I. Rothenberg, N. Liebeskind, H. Furst, R. Collins, Bert Adler, Exploitation.

Albany: Nat Levy, Manager; Ray Smith, F. Duffy, Leon Herman.

Atlanta: Ben Y. Cammack, Manager; J. W. Green leaf, H. M. Williams, C. T. Jordan, E. L. O'Neill, Ira Stone, (F. W. Salley).

Buffalo: Dave Miller, Manager; A. T. Barnett, J. J. Spandau, H. H. Young, Otto Siegel.

Charleston: T. O. Tuttle, Manager; S. C. Porter, E. L. Ross.

Charlotte: E. F. Dardine, Manager; G. A. Anderson, J. A. McWhorter, F. L. Davie, I. Norman.

Cincinnati: Frederick St.ief, Manager; Harry Woolfe, Wm. LaSance, Wm. Bugie, Sam Marks, M. Blachschleger, L. E. Davis, M. Margolis, W. L. Schmidt, H. E. Armstrong, Mr. Hellman, Chas. Loewenberg, Exploitation.

Cleveland: Leo Devaney, Manager; D. C. Stearns, Cowan Rain, J. Lefky, A. E. Atkinson, J. Krenitz, H. F. McCarthy, W. J. Fitzpatrick, Andy Sharick, Exploitation.

Detroit: R. E. Moon, Manager; C. Davie, H. Fowser, S. Gilbert, G. McCoy, J. Cole, Raoul Cleaver, Exploitation.

Indianapolis: Wm. Esch, Manager; J. McGivern, Curtis Butler, S. C. Saffell, E. V. Donnelly, Russell [illegible] Avery, W[illegible], S. Cohen.

Jacksonville: Charles Lester, Manager; N. Simpson, Ernest Aiken.

Memphis: W. E. Sipe, Manager; J. B. Loomer, P. C. Williams, A. E. Sipe.

New Haven: Morris Joseph, Manager; J. Tierney, L. Britton, I. Levine.

New Orleans: W. M. Richardson, Manager; C. C. Nungessor, P. L. Spindler, E. W. Leland, Earle Griggs, Exploitation.

Philadelphia: S. Wittman, Manager; William Doyle, Mike Shulman, F. Gill, B. Tolmas, E. H. Ginsburg, Sam Freedman, Joe Eagel, Al Davis, R. C. Aderer, Bob Wood, Exploitation.

H. H. Greenblatt, A. H. Toller, W. L. Kerr, C. W. Dickson, J. T. Johnston, L. Cooperman, Sam Fine[illegible]

[illegible]

Toronto: Clair Hague, Manager; Harry Kaufman, [illegible]

Montreal: D. Leduc, Manager; Paul Lenthier, Wm. Elman.

[illegible]

Calgary: L. L. Vaughan, Manager.

[illegible]

Sills Classifies Players and Salaries in Address Delivered at Harvard

SPEAKING before the Harvard Graduate School of Business Administration on Thursday of last week, Milton Sills discussed the classification of film players on a basis of earnings, the nature of their work and the useful service which they perform. A few of the highlights of his address were:

"Roughly, the human figures you see on the screen can be divided into five classes; the "extra players," the "rank and file," actors, "featured" artists, stars and actor-producers.

"As Mr. Hays has told you, there are some 18,000 extras registered in Hollywood, receiving from $5 to $15 per day—but neither every day nor simultaneously. Their living is precarious; nevertheless. they perform an essential function in the making of pictures.

"The gulf between the "extra" and the actor is rather wide. It is defined largely by the acolade known in the industry as "screen credit." The number who have been promoted to this eminence in Hollywood is roughly 2,000. Most of these are employed by the day at from $20 up.

"The number of actors who receive under $500 per week and who are in occasional demand is approximately 1,000. A large percentage of these have average annual incomes of about $3,000. A few run as high as $8,000 or $10,000.

"Of first-class actors, in almost constant demand, there are about 300. These actors receive from $500 to $1,500 per week. For at least two-thirds of them 35 to 40 weeks may be regarded as constituting a very good year.

"The aristocracy of the profession consists of the "featured" artists, the stars, and the actor-producers. There are some 100 featured players under contract whose salaries average $500 per week. The range, however, lies between $200 per week and $3,000 in exceptional cases. Contracts are usually for forty weeks out of the fifty-two, but in some cases, are for the full year.

"The number of first-class stars is 70 or thereabouts, two or three not under contract at present, 17 of these are actor-producers. Some 50 others are under contract. Of these, the percentage who receive a share in the profits of their pictures is negligible. The amounts of their salaries are not available—they are jealously guarded secrets—but from what I can gather they range from $2,000 per week to $15,000. The average would be $4,000 to $5,000. Most contract stars are limited to making four pictures a year. A greater number would incur the danger of surfeiting the public.

"The next class—the actor-producer—is no longer an employee; he is an employer. There are 17 actor-producers, men and women, producing film dramas, and comedies. These combine the roles of actors and big business men at the same time. They have large staffs, own or rent studios, have sales organizations, borrow money from banks to finance production, buy their own stories, in short, while being the central attractions in their pictures, engage in all the various activities of a big producer. Usually, they make one or two pictures a year."

Theatres in Flood Relief Drive

Coolidge Designates May 7th as Official Day— Benefit Shows Being Given on Nation-Wide Scale

FOLLOWING his proclamation in behalf of the Red Cross that the Flood Relief Fund be increased from $5,000,000 to $10,000,000, President Coolidge has called upon theaters of the United States and Canada to observe Saturday, May 7, as Relief Day for sufferers in the Mississippi Valley.

In designating the date suggested by Will H. Hays, the President expressed his appreciation of the generous response already made by the industry.

Film Boards of Trade, following instructions sent out from headquarters in New York last week, are co-operating with exhibitors throughout the country. Prints are donated for benefit shows when all proceeds of these performances are turned over to the Red Cross.

From New Orleans, E. V. Richards, Jr., again urged no cessation of the campaign for funds and appealed to the industry to continue its concerted action for relief of the flood sufferers.

In the New Orleans exchange area, the Film Board of Trade announced that all service for benefit shows was being booked and handled through a committee of three. Programs together with advertising are furnished without cost, transportation charges excepted.

A complete plan of procedure is mapped out for the use of theaters in the New Orleans district, and similar steps have been taken in all exchange centers.

Benefit programs on a nation-wide scale are being given at hundreds of picture theaters, and May 7th will bring still larger totals to the Red Cross fund.

Summarized, the industry's flood relief activities are as follows:

Publix, through Sam Katz, President, will hold benefit performances in all houses of the circuit, numbering some five hundred. This is the result of a general order issued by Mr. Katz, and the shows will be given May 7th. All proceeds will be turned over to the Red Cross.

The Universal Theater chain and the Loew Circuit have issued similar orders to all houses.

By cities and towns, incomplete reports to the NEWS indicate the following:

New York—Publix benefit at the Paramount Theater, midnight, Saturday, May 7. Tickets on sale in advance, but no reserved seats. The show will consist of talent from all over the city.

The Loew houses in New York are co-operating with the Vaudeville Managers Association and will participate in several mammoth programs.

Theaters represented in the membership of the Theater Owners Chamber of Commerce have set aside Saturday morning, May 14, for special shows. A suggested program is being prepared for exhibitors, in co-operation with the Red Cross and the school board.

Great States Theaters is conducting midnight benefits on May 6 in the thirteen towns in which it operates.

Chicago—Blair McElroy, of Fitzpatrick & McElroy telegraphed to Mr. Hays that exclusive benefit performances would be given in houses of the circuit throughout the Middle West on May 7.

Dallas—Don C. Douglas wired to Mr. Hays that a joint committee of prominent exhibitors and exchangemen had arranged benefits in 145 towns in Texas.

Other reports said 250 Texas theaters joined in benefit performances, with the receipts expected to be in excess of $40,000. Programs were broadcast and the Associated Press and United Press co-operated.

At the Majestic Theater, Dallas, approximately $2,500 was raised at a midnight matinee. Twenty acts volunteered.

Butte, Montana—E. P. White, President of the M.P.T.O. of Montana, wired Mr. Hays that his organization would be glad to co-operate and that theaters would choose their own dates for benefit shows between May 5 and May 12.

Baltimore—Picture performances were given Sunday night, May 1 at four film playhouses and a concert at a fifth. No admission was charged but a silver collection was taken up at intermission. The theaters included the Boulevard, Warners' Metropolitan, Loew's Parkway, the Rialto and Alcazar. The use of the theaters were donated by the managements.

Harrisburg—The Broad Theater gave a Sunday show for the flood fund in co-operation with the Red Cross. A collection was taken up.

Oklahoma City—The M.P.T.O. of Oklahoma set aside May 6-7-8 as official days for benefit performances. It was expected that $25,000 would be raised.

Albany—The Schine houses in Watertown aided materially in Red Cross collections. The campaign was handled by L. J. Carkey, district manager for Schine, who secured speakers. Collections were taken up from audiences and baskets for contributions were placed in lobbies.

William C. Smalley, Cooperstown, head of the circuit bearing his name, announced that 50 per cent of total receipts at each of his 14 houses for all performances on May 9 would be donated to the flood relief fund.

Louisville, Ky.—Minimum admission of one dollar and a $2.50 top were charged at the Rialto Theater in the all-Louisville flood relief and benefit.

Leavenworth, Kans.—Walter Wallace, of the Orpheum, featured a midnight Saturday show for the Red Cross fund, following a vigorous campaign.

Wadsworth, O.—Eight per cent of the Red Cross flood quota for the town was raised by John L. Damm at the Strand matinee April 29.

A number of people in the industry have contributed personally, including S. R. Kent, Colleen Moore, and Elmer Pearson on behalf of Pathe.

Bruen Resigns Responsible Position in Northwest

Jolting film circles of the Northwest, the recent resignation by Hugh W. Bruen of his connection with the M. P. T. O., of the State of Washington as president and his equally important move to resign the general managership of the Northwest Theatrical Enterprises of Seattle, came as a distinct surprise last week. Mr. Bruen will leave shortly for an extended vacation trip to California and the East. Jack Schlaifer, head of the Universal Chain Theatres, announced that he had as yet selected no one to replace Mr. Bruen as head of the ten Universal houses that comprise the Northwest Theatrical Enterprises chain.

Mo. and Ill. Flood Danger Past; Memphis Territory Hit Hard

THE worst flood in the history of the Mississippi Valley in the matter of property loss and widespread hardship has passed so far as the St. Louis district is concerned. The crest of the engulfing waters is now many hundreds of miles below the metropolis of the valley and it is now possible to take stock and to forecast to some extent the future results of the disaster.

Missouri and Illinois generally speaking came off fortunately compared to sections of Arkansas, Tennessee, Louisiana and Mississippi, for below they had the combined waters of the Mississippi-Missouri and the Ohio, Arkansas, Red, St. Francis, White and many lesser streams and a large number of important levees gave way, causing many thousands of square miles of territory to be covered by water up to as high as 40 feet in depth.

D. P. Rathbone, manager of First National's branch in an account of the flood sent to the home office states "levees are breaking in all directions. . . . approximately thirty towns under water in the Memphis territory." Approximately 10,000,000 acres are submerged, he reports.

"We will not feel the result of this flood other than being unable to make shipments for at least two weeks or until the water goes down. After that, at least sixty towns in the Memphis territory will be in such bad straits that they will need immediate assistance in order to run at all.

"It will be at least three months before the theatres in this territory can get back to normal, and the outlook for the entire year is very bad, as it will be impossible for any crops to be raised in the delta sections, which are the best agricultural sections of this territory."

UNIVERSAL'S
Supreme Achievement

1927 1928



I HONESTLY believe, and state with all the sincerity and power in me, that this announcement covers the greatest array of outstanding motion picture entertainment ever offered by Universal—OR ANY COMPANY—in a single year!

I cannot state my faith any stronger. I CANNOT MAKE IT TOO STRONG!

Carl Laemmle

Universal has the BIG

CARL LAEMMLE ASKED PROMINENT EXHIBITORS, one after another, hundreds of them, "What do you want, above all things, in Universal Pictures to make them the outstanding money-making and entertainment-bringing productions on the market—BAR NONE!"

They said: "Give us the best-selling novels and magazine stories that millions are reading; give us the successful Broadway plays that everybody knows about. Give us 'Show Boat,' 'The Chinese Parrot,' 'Alias the Deacon,' 'We Americans,' 'The Small Bachelor,' —others like that—and then give us ANOTHER 'COHENS AND KELLYS!'"

CARL LAEMMLE DIDN'T REPLY BY OFFERING "SOMEthing just as good." He went into the market with hundreds of thousands of dollars—and BOUGHT!—BOUGHT!!—BOUGHT!!! Until it became common knowledge in higher film circles that for anything Universal felt the public wanted—UNIVERSAL OUTBID THE FIELD!

Then Carl Laemmle moved his home TO THE STUDIO. And built around the greatest production facilities and organization in the world an array of directorial talent that is amazing. On top of that, he added to famous plays, novels and stories—casts studded with STARS!

PICTURES *this year!!*

TODAY, CARL LAEMMLE CHALLENGES THE ATTENTION of every exhibitor in the world, no matter HOW BIG. Study the pictures—title by title—THERE HAS BEEN NOTHING LIKE IT IN THE HISTORY OF THE MOTION PICTURE! Universal is at its peak — Universal's place is at THE PEAK OF THE INDUSTRY!

Go to your nearest exchange. Say, "I want to see some of those NEW Universal Pictures." WE KNOW THE PRODUCT! No guesses—no mere hopes—we have SEEN the pictures that Universal City is turning out today. WE WANT YOU TO SEE THEM!

CARL LAEMMLE ENTERS HIS TWENTY-SECOND YEAR as a picture man with UNIVERSAL AT THE PEAK OF THE INDUSTRY! "Long Run Specials" of startling strength; thirty-three BIG GUN GROUP JEWELS crowded with pictures that in any other year and with any other company would be automatic super-specials; sensational THRILL pictures and action dramas; and a line-up of SUPER-SHORTS even out-distancing the terrific pace set by Universal this year in the short subject field.

The rumors started months ago—the word sped. With this first complete, amazing disclosure of the whole story, with the showings of the pictures—it will flame across the country like wild-fire: "Universal Has The BIG PICTURES This Year!"


The World's Great
Eliza cros
ing the ice
What a thri
ON TH
SCREEN
Carl L
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Millions Await It - Millions
Will See It Again and Again

...st Road Show!!



...rule presents

UNCLE M'S CABIN

POLLARD PRODUCTION



...ear and a half in the Making-
At a Cost of Nearly Two Million!


It's a UNIVERSAL—"Long Run Special"
The play that startled the world
becomes the greatest mystery special the screen
has ever seen!
A sensationally successful stage play surpassed in
a screen masterpiece!
Spooks! Thrills! Shrieks! Laughs!
The Cat and the Canary
Universal's Challenge Cast!
The greatest cast ever assembled in a single motion picture: LAURA LA PLANTE, Creighton Hale, Forrest Stanley, Tully Marshall, Gertrude Astor, Flora Finch, Martha Mattox, Arthur Edmund Carewe, etc.
Based on John Willard's play
A Paul Leni Production


It's a Universal "Long Run Special"
SHOW BOAT
EDNA FERBER
UNIVERSAL
outbid them all!
¶ The novel a nation read — the novel every BIG company sought — the novel for which Universal paid a staggering price — and then said:
¶ "We'll make it on a STUPENDOUS scale that will amaze the world!"
A HARRY POLLARD PRODUCTION

LES MISERABLES



VICTOR HUGO'S immortal novel!—In a tremendous picture that the Montreal Star declares "GREAT by any test!" Nationally advertised until THE WORLD AWAITS IT!

Successor to "The Hunchback of Notre Dame"—A Universal Film de France Triumph!

Presented by CARL LAEMMLE

It's a Universal "Long Run Special!"

Backed by a Nation-Wide Scholarship Contest with $9,000 in Prizes!


Laughs! Laughs! Laughs! The most famous laugh-getters in screen history—Cohen and Kelly—back again! More laughs, bigger laughs; more records going to smash! Get aboard the band wagon early for this Universal "Long Run Special"
THE COHENS AND KELLYS IN PARIS

Love Me and the World is Mine



A UNIVERSAL "Long Run Special"

With the Famous "Merry-Go-Round" Stars—
MARY PHILBIN and NORMAN KERRY
and Cast including Betty Compson, George Siegmann,

The song a hundred million voices know: a hundred million memories cherish; a hundred million hearts thrill to.

Immortalized in the only American production of *E. A. Dupont,* master creator of



A Gigantic Epic of the Navy!

Spectacular in effect!—Tremendous in size!—As human as the Smile of every Gob and the Heart of every Sweetheart!

THE NAVY PICTURE YOU'VE BEEN WAITING FOR!

An Irvin Willat Production

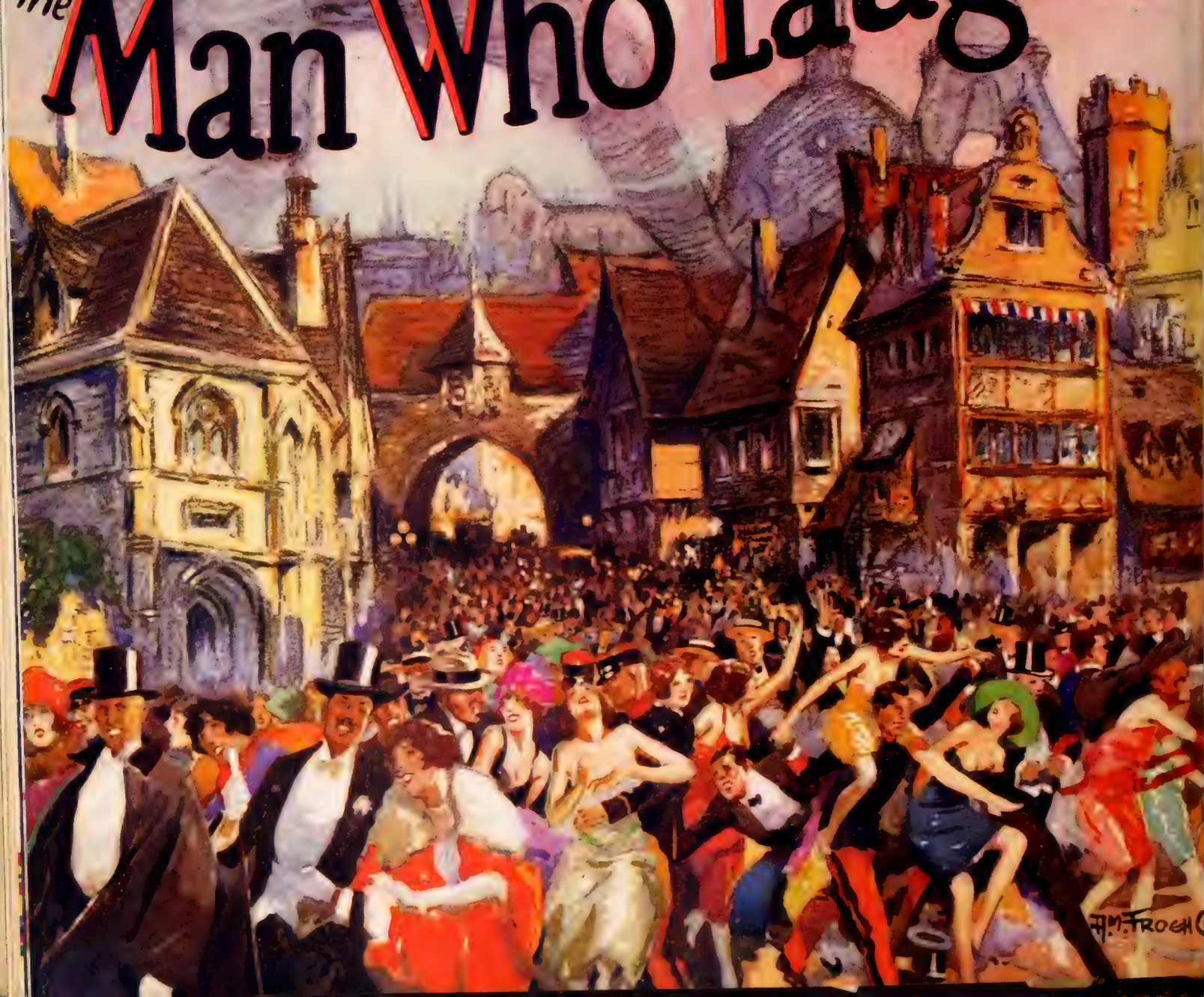
IT'S A UNIVERSAL "LONG RUN SPECIAL

Victor Hugo's



Mary Philbin
and **Conrad Veidt**
in another
Sensational Universal
"Long Run Special!!"

The Man Who Laughs





4 big DENNY Super Comedies

Clear the tracks for Reginald Denny's BIGGEST YEAR! Universal is backi Denny with the utmost in money to still further enhance his undisputed position with the BIG MONEY STARS! Look the titles over, and remember that the directors will include WILLIAM A. SEITER—you know what Denny-Seiter means—and FRED NEWMEYER, famous director for Harold Lloyd.

The One and Only Denny in—

"Out All Night"
"Ask Me Another!"
"Watch My Speed!"
"Good Morning Judge!"

Denny as you want him—fast-moving, two-fisted speed marvels of laughs and chuckles! Starting the season with a 24 sheet tie-up blanketing America, that will blazon Denny's fame on every Main Street and highway in the country!





Carl Laemmle *presents*

Universal's

BIG GUN GROUP

A Broadside of Hits!

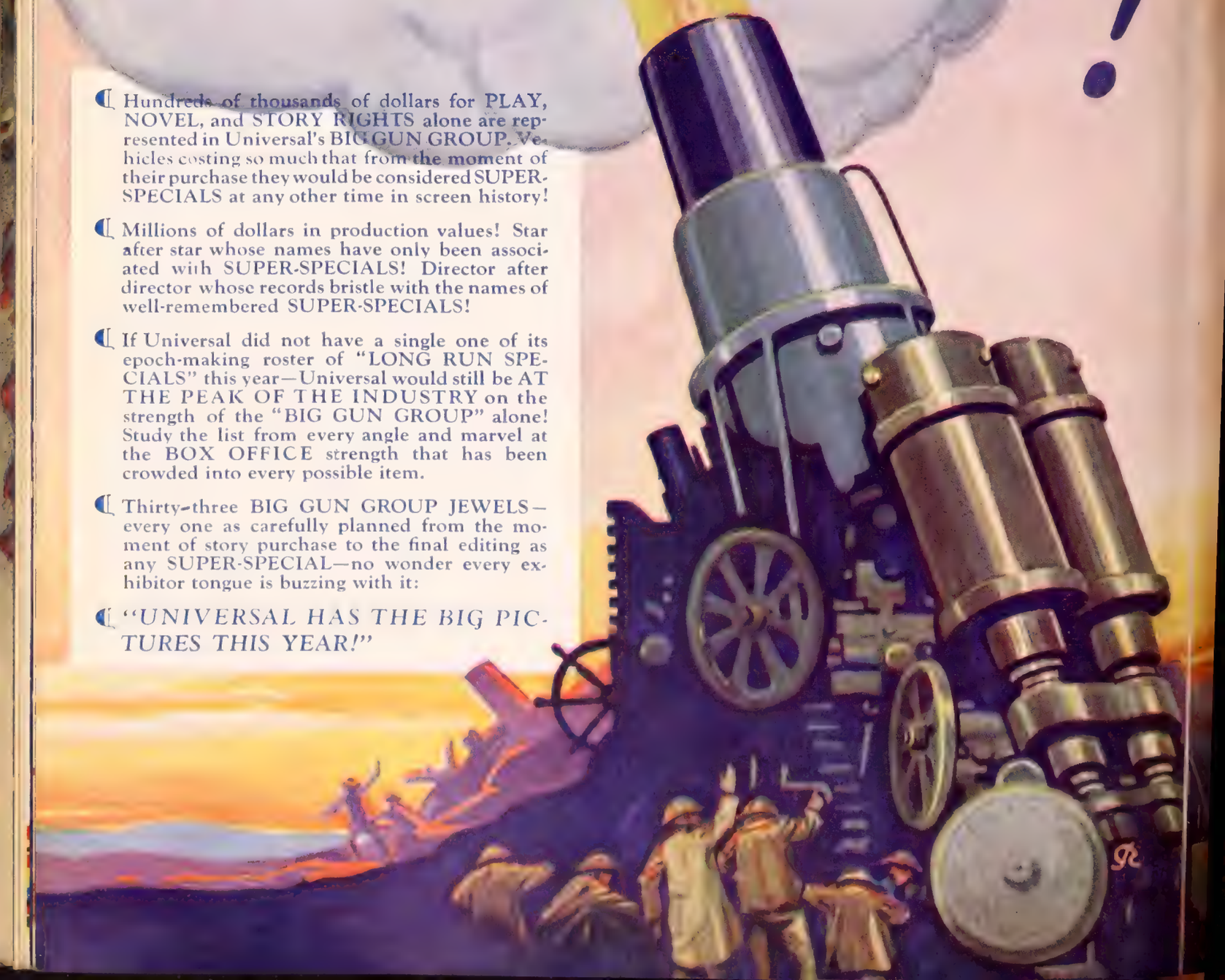
¶ Hundreds of thousands of dollars for PLAY, NOVEL, and STORY RIGHTS alone are represented in Universal's BIG GUN GROUP. Vehicles costing so much that from the moment of their purchase they would be considered SUPER-SPECIALS at any other time in screen history!

¶ Millions of dollars in production values! Star after star whose names have only been associated with SUPER-SPECIALS! Director after director whose records bristle with the names of well-remembered SUPER-SPECIALS!

¶ If Universal did not have a single one of its epoch-making roster of "LONG RUN SPECIALS" this year—Universal would still be AT THE PEAK OF THE INDUSTRY on the strength of the "BIG GUN GROUP" alone! Study the list from every angle and marvel at the BOX OFFICE strength that has been crowded into every possible item.

¶ Thirty-three BIG GUN GROUP JEWELS—every one as carefully planned from the moment of story purchase to the final editing as any SUPER-SPECIAL—no wonder every exhibitor tongue is buzzing with it:

¶ *"UNIVERSAL HAS THE BIG PICTURES THIS YEAR!"*





The Chinese Parrot

Earl Derr Biggers'

The most popular Saturday Evening Post serial in years, now a record seller as a $2 novel—Directed by Paul Leni who made the mystery sensation "The Cat and the Canary"—with Marian Nixon and Hobart Bosworth heading an all star cast.

The Sensational Broadway Hit!

WE AMERICANS

Universal plays CERTAINTIES!—Here is the Broadway stage hit that critics proclaimed: "'COHENS AND KELLYS' AND 'HIS PEOPLE' rolled into one!"—An All-Star Cast presents the play by Milton Gropper and Max Siegel.



BIG Plays! BIG Novels! BIG Stars! BIG Directors!

War Eagles

The Big One you've been waiting for! A sweeping epic of the American flying forces in the war, with Raymond Keane and Barbara Kent heading an all star cast in an Emory Johnson Production.

Wild Beauty

A new Rex! The sure-fire box office puller backed by Universal's vast resources! — A Henry McRae Production from Sylvia Seid's well known story.







Cheating Cheaters

Another Broadway stage hit! Max Marcin's famous play in an Edward Laemmle Production with Betty Compson, Kenneth Harlan, Eddie Gribbon, etc., etc.



Universal's Mighty "BIG Gun Group!"



ALIAS THE DEACON

An Edward Sloman Production from the play by John B. Hymer and Leroy Clements.—And what a cast!—Jean Hersholt, June Marlowe, Ralph Graves, Myrtle Stedman, Ned Sparks, Tom Kennedy, Lincoln Plummer, etc.



BIG Plays! BIG Novels! BIG Stars! BIG Directors!



The Eternal Silence

A famous novelist—Wm. McLeod Raine; a famous cast—Neil Hamilton, Francis X. Bushman, June Marlowe, Otis Harlan, etc.—and an Ernst Laemmle Production.

Silk Stockings

Still another Broadway play!—Delightful Laura in a Wesley Ruggles Production based on Cyril Harcourt's "A Pair of Silk Stockings."

13 Washington Square

Successful as a play and as a novel! A two-time winner brought to the screen in a fast-moving Mel Brown Production, with an All-Star Cast.

Liberty
A Weekly for Everybody

An all-star cast including Andre Berenger, Barbara Kent—remember her startling work in "Flesh and the Devil"—Ned Sparks, Otis Harlan, Carmelita Geraghty, etc., interprets the story that Liberty Magazine's more than a million readers proclaimed the funniest ever written by

PG WODEHOUSE
Ace of Humorists



A WILLIAM SEITER PRODUCTION
Produced on all star scale

The SMALL BACHELOR

MARY PHILBIN *and* IVAN MOSKINE *in*
AN EDWARD SLOMAN PRODUCTION

"SURRENDER!"

There's a star combination! Wistful Mary Philbin and the sensation of "Michael Strogoff" in a spectacular production based on "Lea Lyon", the play that is to Europe what "Uncle Tom's Cabin" is to America! It's powerful!

BIG Plays! BIG Names! BIG Stars! BIG Directors!


Life Where the World is a Whirligig
The GIRL SHOW
The Girl Show
Life with the Follies of the Tank Towns! — A wrestler who meets all comers! — Atmosphere, jazz, heart beats, and laughs in a sure-fire for entertainment. A William Wyler Production with All-Star Cast.
He Knew Women
Ivan Moskine and Lya de Putti! — A Paul Leni Production! — A million dollar title and a story based on the Morris Gest musical comedy success, "The Peasant Girl!" — Money value from every possible angle!"
IVAN MOSKINE
Europe's Barrymore
with
LYA DI PUTTI
He Knew Women
Honor and the Woman
Henry Irving Dodge's Broadway play in an Edward Laemmle Production becomes a mystery melodrama with new and startling twists. Remember this director's work with "Held by the Law?"
An Edward Laemmle Production
still another Broadway stage success!
Honor and the Woman
Universal's Mighty "BIG" Gun Group!



Laura La PLANTE

In one of the best novels ever written by

MARY ROBERTS RINEHART

A Wesley Ruggles Production

"FINDERS KEEPERS"

AM. FROEHLICH

A comedy riot around the Army of Occupation—
a Mel Brown Production from Stuart Lake's story.

"BUCK PRIVATES"



AM. FROEHLICH

Universal's Mighty "BIG Gun Group!



The Irresistible Lover

The perfect title for a great team—Norman Kerry and Lois Moran!—The perfect story!—and a William Beaudine Production!—the director who made Mary Pickford's "Little Annie Rooney," etc.

The Shield of Honor

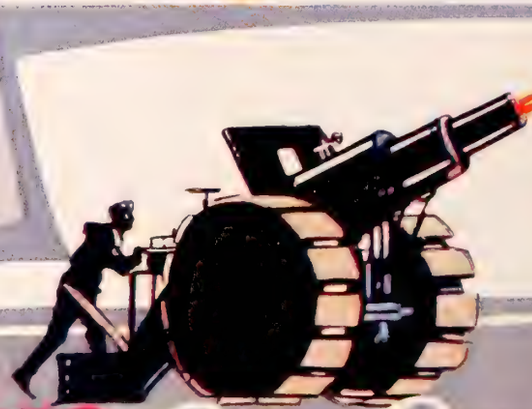
An Emory Johnson Production!—A police tie-up melodrama staged on the sweeping Universal scale for BIG ONES—Story by Emilie Johnson—and a rip-snorting exploitation campaign behind it that will pour an avalanche of dollars into box-offices.

The Fourflusher

GEORGE LEWIS, sensational discovery of the year, in a Mel Brown Production based on Caesar Dunn's famous Broadway play.







Universal's Mighty "BIG Gun Group!"



Hot Heels

Based on Harry Hoyt's well-known story "Patents Pending" this one is built for audiences of today—from title clear through every speedy moment of laugh-getting action.



How to Make Love

Look at the title!—And you'll know that Universal has a real SHOWMAN'S SURPRISE up its sleeve!—When the news breaks on this one, SHOWMEN will gasp and GRAB!



A Man's Past

Carl Laemmle is determined that Universal City will give exhibitors a production of spectacular quality in this powerful drama with Conrad Veidt, the actor who LIVES a thousand parts!



BIG Plays! BIG Novels! BIG Stars! BIG Directors!

Laura La Plante in Byron Morgan's Speed-Romance



Thanks for the Buggy Ride

Oo-la-la! There's a money title, a box office theme, and the star whom it fits like a glove! Byron Morgan, sure-fire author, wrote the story—and it will be a Wesley Ruggles Production! Enough said!

Midnight Rose

Another Universal certainty!—sure-fire title and a production b James Young, who made "Ponjola" "The Devil," and a score of bo office winners! Story by J. Grub Alexander.

My Wonderful One

The star of "Merry Go Round," "Phantom of the Opera," "Love Me and the World is Mine"—all long run specials, in a specially written story that fits her winsome personality in a manner that will bring new laurels to this star.







Universal's Mighty "BIG Gun Group!

¶ Exhibitors' Box Office Reports tell the whole story about Hoot Gibson!—Sure-fire, year in and year out, bigger, *bigger*, BIGGER! Hoot Gibson is no experiment!

¶ But you don't know the half of it—until you see the new Hoot Gibsons. Every story by a prominent author—such names as Peter B. Kyne—productions enlisting all of Universal's wonderful resources.

¶ Look 'em over—grab the date book—

"THE WILD WEST SHOW"
"GALLOPING FURY"
"THE RAWHIDE KID"
"A TRICK OF HEARTS"
"RIDING FOR FAME"
"PAINTED PONIES"
"A SOCIETY COWBOY"



UNIVERSAL'S THRILL SERIES

10 Built to make your hair stand on end!—Your breath come in gasps!—Your heart go lickety-spit and your muscles tingle with excitement.



Al Wilson!

The Man Without Fear

Five pictures so sensationally planned that the best we can say is—"Go to your exchange now and SEE them!"—Thrills wilder than the wildest imagination; stories of merit; and production on a scale of class.—Al Wilsŏn comes into his own!

Sky High Saunders — The Air Patrol
The Phantom Flyer — Three Miles Up
The Fight in the Clouds



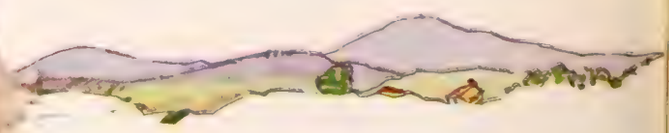
Dynamite

The Devil Dog!

What an animal!—What a star! Universal searched for years because Universal wanted only THE BEST! And then a miracle—the dog star pre-eminent, the dog star worthy of the best in stories, of all that the vast Universal City could put behind him. Five in the series—and they'll yell for more!

The Wolf's Trail — The Call of the Heart
The Hound of Silver Creek — Fangs of Destiny
The Four Footed Ranger

(Louis Vokali is "Dynamite's" Trainer)



Sensations!

Ted Wells

The "FIND" of the year in six rip-snorting action dramas of the West!—Magnetic in personality, sensational as a horseman, a dare-devil in the flesh!—Each picture featuring the famous UNIVERSAL RANCH RIDERS!

Action in the titles!

A Made to Order Hero
Thunder Riders
Desert Dust
The Clean up Man
Straight Shootin'
Greased Lightning

12



RANCH RIDER FEATURES

Fred Humes

The cowboy whom screen cowboy stars declare, "The greatest rider in the field!"—Backed by six real stories of the true West, and the reckless breath-taking stunts of the famous UNIVERSAL RANCH RIDERS!

Pulling titles, too!

Quick Triggers
Arizona Cyclone
The Fearless Rider
One Glorious Scrap
The Border Cavalier
Put 'Em Up!



The Man Who ORIGINATED Complete Service

The Original and Only Real Complete Service Contract

¶ —KNOWS what it means; knows the variety of product that is demanded to make it profitable to EACH of you; knows the method of straight from the shoulder dealing that is necessary to make it worth while for EACH of you; knows that twenty-one years of picture-making experience have not been in vain when he reads the thousands of letters resulting from SEVEN THOUSAND SIGNATURES ON UNIVERSAL COMPLETE SERVICE CON TRACTS.

¶ The FOURTH Universal Complete Service Contract is ready for you!

¶ Tried, tested, proved—and now you can climb aboard with Universal at the peak of the industry—for Universal Has The BIG PICTURES This Year!

Due to the complexities of picture production, changes dictated by best production policy, and causes or conditions which we deem sufficient, Universal reserves the right, without notice, to change the cast, director, or the title of any of the photoplays described in this announcement.

Announcing

Universal Super Shorts!

Carl Laemmle's unceasing attention to the constant improvement of Universal short product received sensational rewards last season when you heard in every corner of the industry:

"Universal is ON TOP NOW in short feature class!"

But last season was only a STARTING POINT!

Throwing all precedent aside, disregarding accepted routine methods of short subject production, Universal now announces:

SUPER-SHORTS!" UNIVERSAL SUPER-SHORTS!

Short subjects that in every single element of production are truly SUPER-SHORTS—famous authors, advertised themes and stories, elaborate settings and staging, selected players, feature directors!

This is the year for SUPER-SHORTS!

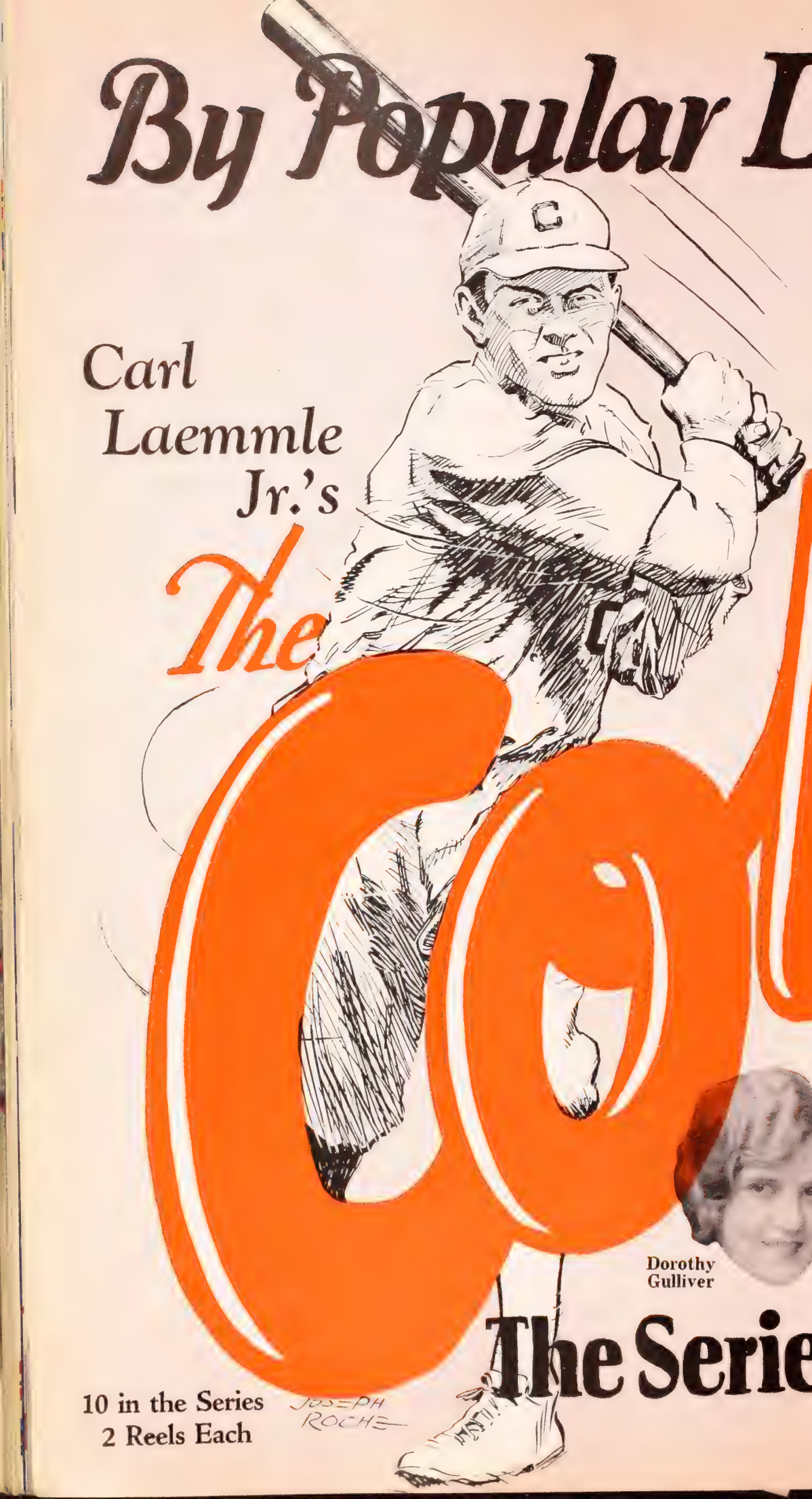
No others will do!

And Universal shorts are the Super-Shorts!

By Popular Demand

Carl Laemmle Jr.'s

The Co





Dorothy Gulliver



GEORGE LEWIS

The Series That Ma

10 in the Series
2 Reels Each

d! 2-nd Series!

legians

—and BIGGER THAN EVER!

Exhibitors opened their eyes wide at the super-feature class in story, production, cast, and direction that Universal put into this Challenge Two Reel Series. For once, every PROMISE of a company was sensationally eclipsed by the PERFORMANCE! For once a two reel series delivered hundred horse power exploitation value and the drawing power that BRINGS THEM BACK WEEK AFTER WEEK! But you don't know the half of it until you see the NEW "Collegians"—costing EVEN MORE for production, EVEN FASTER in laughs and action, and with the same MIRACLE CAST that has established a nation-wide following. * * * Exhibitors who played the first "Collegians" need no urging to GRAB this second series; exhibitors who don't know "Collegians" profits are advised to arrange for the First Series when making reservations for the Popular Demand Super-Series!

starring

George Lewis—*Young America's Idol* and the same cast of popular favorites—including Dorothy Gulliver, Hayden Stevenson, Churchill Ross.

Directed by Nat Ross.

UNIVERSAL
JUNIOR JEWELS

de Short Feature History!

-and now

SN

in



STERN BROTHERS PRODUCTIONS

12 of Them **2** Reels Each

Universal Shorts

SNOOKUMS

Junior Jewels

SNOOKUMS—the delightful little devil—placed in a class by himself by exhibitors and public—and now elevated by Carl Laemmle to the rank of *Junior Jewels.* ***Which, as every exhibitor knows, means the last word in production quality.

SNOOKUMS—laugh-center of George McManus' famous cartoons, "THE NEWLYWEDS AND THEIR BABY"—was the outstanding discovery of 1926 *and now,* in "Junior Jewels," will sit on a throne and *Laugh* with the world!

Twelve of them this year—two reels each—Twelve dates that will be in thousands of exhibitors books before they even think of feature booking. *They Know!*

are Super Shorts!

The Famous Fifty



13 IKE AND MIKE Comedies adapted from Rube Goldberg's famous comedy team syndicated in newspapers thruout the country. They're good for a barrel full of the kind of laughs that click at the box office every time you show them. Ike and Mike —they look alike—and what a great pair of laugh makers they are!



13 LET GEORGE DO IT Comedies Any time you say "George McManus" to anybody anywhere it's a signal for that smile that won't come off. He's been making life worth living for years and years and he's at his very very funniest in the new "Let George Do It" series. 2 Reelers too and made by Stern Brothers.



13 KEEPING UP WITH THE JONES' Comedies—Pop Momand's inimitable cartoon strip brought to life by Stern Brothers to rock your house with mirth and merriment. Millions have been entertained for years thru the newspapers. Now watch them when actual flesh-and-blood actors put them on the screen for you! Did you say CLEAN-UP? You'll say so when you see these comedies. 2 Reelers.

STERN B

UNIVERSAL SHORTS

Two!



13 BUSTER BROWN Comedies but everybody knows Buster and everybody gets a grand and glorious giggle at the hilarious antics of this mischievous kid—Mary Jane and the funniest dog in the world—Tige. 2 Reels each with the genius of R. F. Outcault Buster's creator stamped on every reel.

ROTHERS

2 Reel COMEDIES

UNIVERSAL!—Always first to give you something new and timely, announces "The Famous Fifty Two" Stern Brothers 2-Reel comedies all adapted from newspaper cartoon strips by cartoonists whose FAME is WORLD-WIDE; whose names are household Gods thruout the length and breadth of this broad land—in every city, town or hamlet where newspapers circulate!

"RUBE" GOLDBERG, R.F. OUTCAULT, GEORGE McMANUS, POP MOMAND! Men whose human interest comic drawings make daily laughter for millions! And whose syndicated cartoon strips in hundreds of newspapers everywhere give you the most effective sure-fire money getting tie-ups you can find anywhere! Make no mistake! Universal has PROVEN to you over the years that it knows its box office and Universal gives you box office PLUS in Stern Brothers' Famous Fifty Two!

ARE SUPER SHORTS

INTERNATIONAL NEWSREEL

Yesterday! Today! Tomorrow!



Twice Each Week
Year in—Year Out
104 A Year
Released Thru
UNIVERSAL

Play safe with UNIVERSAL

When the BIG FIRST RUNS want a scoop on competition—they count on International Newsreel!—When the smallest theatre in the land wants a guaranteed 100% NEWSREEL—no padding—it counts on International Newsreel!—Fifty-two weeks in the year, you get it FIRST in International, you get it in snappy AUDIENCE ENTERTAINING fashion! —Hearst news-gathering facilities, Hearst newsreel resources, and years of Hearst's INTERNATIONAL NEWSREEL EXPERIENCE made the record! FIRST RUNS want the words "International Newsreel" on their screens —because that's the phrase that is mentioned on thousands of newspaper pages every day in the year —and PUBLICITY builds box-offices!

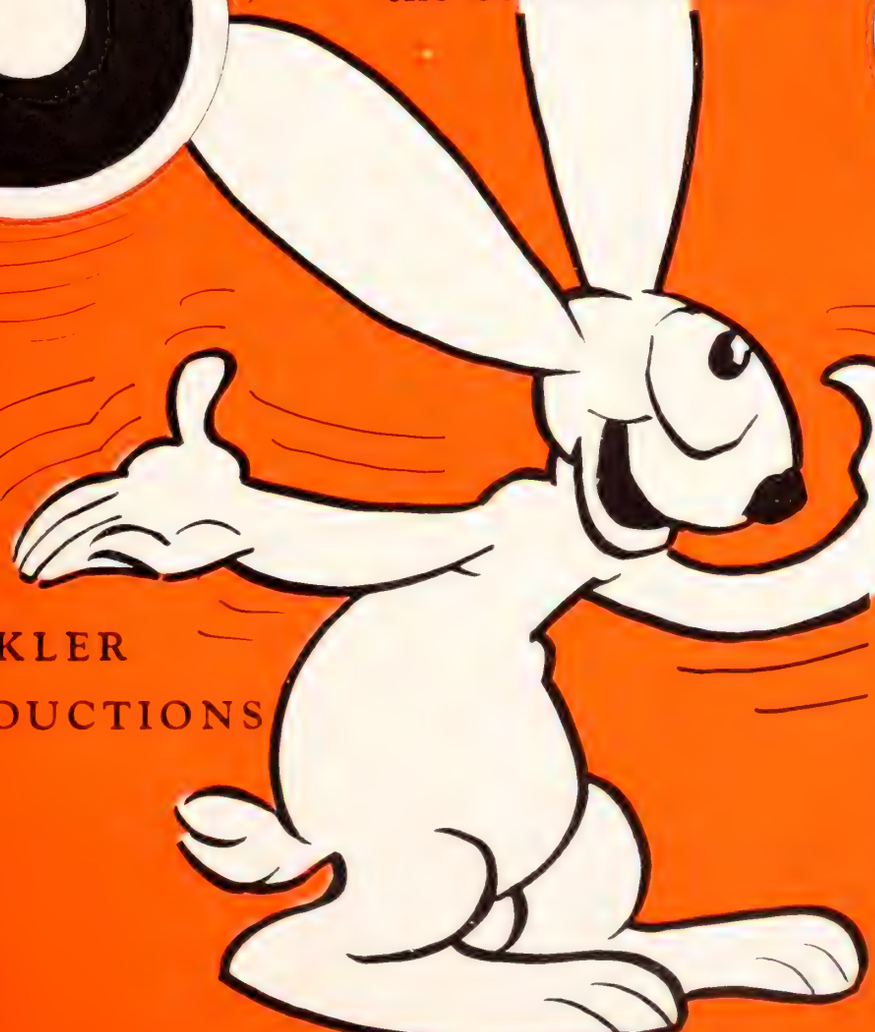
INTERNATIONAL NEWSREEL

Something NEW from Universal!

OSWALD

the LUCKY RABBIT!

the Cartoon Sensation!



WINKLER PRODUCTIONS

Here I am Folks!—

I know I'm more foolish than a crazy ca
more dippy than a hilarious hound; mo
silly than any sap human—but—

When you're laughing yourself sick at m
idiocies—remember—

I am the LUCKY Rabbit. I bring laugh
profits, money, gelt, gold, simoleons—

I'm the animule Universal discovered aft
two years of experimentation and prepar
tion seeking the Krazy Kartoon Knocko
that would set the industry on its rabbit ea

I'll be with you 26 times this year. One re
each time. (Built for First R

Yours for Laughs and Luck—

—OSWALD

Octavus Roy Cohen

ANY time you want a good, long laugh you can pick up a copy of the SATURDAY EVENING POST — turn to a story by OCTAVUS ROY COHEN — and then the fun begins! And now — at last! — this same merry-maker has agreed to write original stories direct for the screen for Universal—*ALL* Octavus Roy Cohen's genius for entertainment to be adapted to the screen by UNIVERSAL!

And Universal starts its activities with 10 ORIGINAL STORIES written expressly for CHARLEY PUFFY—the funniest fat man since Fatty Arbuckle —and that's saying something!



Octavus Roy Cohen, famous Saturday Evening Post author, with Universal and Charlie Puffy in stories written by O. R. C. expressly for Charlie! That's a combination hard to beat. 2 reel comedies that just can't help being about as good as 2 reel comedies can very well be! And they're all of that because all of GREAT UNIVERSAL'S MARVELOUS ORGANIZATION and FACILITIES are behind them! Get set NOW for these new Super Shorts — they are sure to hit pay dust for you!

Charles Puffy

6 in the Series

2 Reels Each

Truly a Universal Super-Short!

At last—!

The SUPER SERIAL



Something BIG is going to happen! Universal has busted the serial field wide open! You'll hear the buzzing and the shouting from coast to coast!

At last—the SUPER-SERIAL! Production, story, cast on a scale of amazing magnificence—super-feature class!

The serial that Carl Laemmle elevated to the high rank of "JUNIOR JEWEL"! It's a SENSATION!

Blake of Scotland Yard

with

HAYDEN STEVENSON

Directed by
Robert Hill

FIRST



SUSPENSE! Action! Thrills! Story value! Direction! BLAKE of SCOTLAND YARD has them all PLUS production value that you generally find in only the biggest features.

And NOW we tell you that the four other serials completing this new series—"THE SCARLET ARROW"—"THE VANISHING RIDER"—"THE HAUNTED ISLAND" and "THE TRAIL OF THE TIGER"—are fit companions to the first super serial ever made! Front runners every one! They represent the best serials that money, players, able direction and motion picture brains could put together, and we got the best stories money could buy to give us the right kind of material to work with.

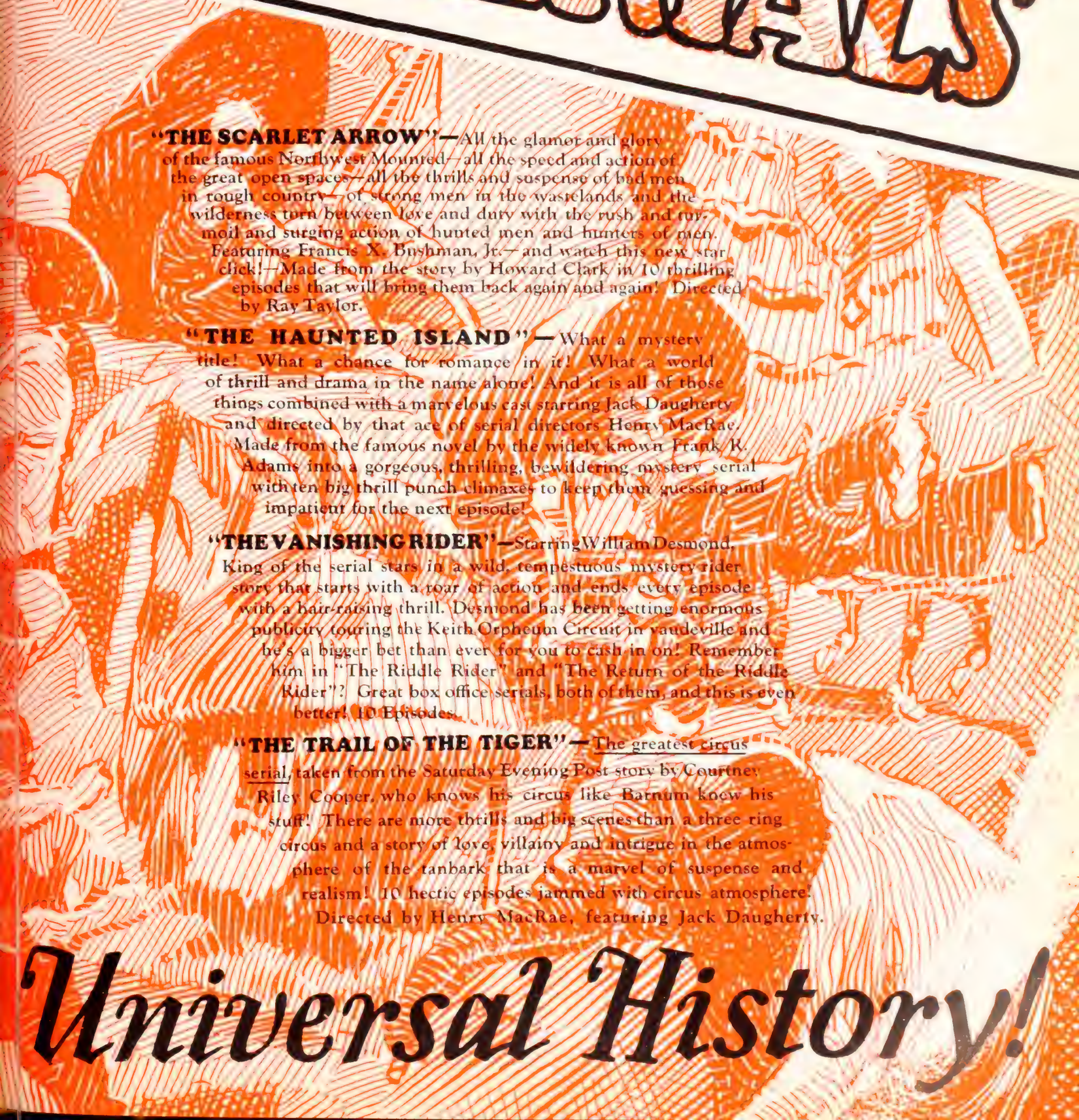
They are ready now, and when you see them—well, CLASS—BOX OFFICE Class sticks out all over them! They are there, and you can bet your bankroll there'll be no empty seats when you show any one of them. They've got "kick"—the grown-up kind of "kick" that every one of your patrons will appreciate, from the schoolboy and girl to their mothers and fathers. Honest Injun! At last the FIRST-RUN serial is here! Five of them from Universal!

The Greatest Thrills in

"Blake of Scotland Yard"

is only one of Universal's

RUN SERIALS



"THE SCARLET ARROW"—All the glamor and glory of the famous Northwest Mounted—all the speed and action of the great open spaces—all the thrills and suspense of bad men in rough country—of strong men in the wastelands and the wilderness torn between love and duty with the rush and turmoil and surging action of hunted men and hunters of men. Featuring Francis X. Bushman, Jr.—and watch this new star click!—Made from the story by Howard Clark in 10 thrilling episodes that will bring them back again and again! Directed by Ray Taylor.

"THE HAUNTED ISLAND"—What a mystery title! What a chance for romance in it! What a world of thrill and drama in the name alone! And it is all of those things combined with a marvelous cast starring Jack Daugherty and directed by that ace of serial directors Henry MacRae. Made from the famous novel by the widely known Frank R. Adams into a gorgeous, thrilling, bewildering mystery serial with ten big thrill punch climaxes to keep them guessing and impatient for the next episode!

"THE VANISHING RIDER"—Starring William Desmond. King of the serial stars in a wild, tempestuous mystery rider story that starts with a roar of action and ends every episode with a hair-raising thrill. Desmond has been getting enormous publicity touring the Keith Orpheum Circuit in vaudeville and he's a bigger bet than ever for you to cash in on! Remember him in "The Riddle Rider" and "The Return of the Riddle Rider"? Great box office serials, both of them, and this is even better! 10 Episodes.

"THE TRAIL OF THE TIGER"—The greatest circus serial, taken from the Saturday Evening Post story by Courtney Riley Cooper, who knows his circus like Barnum knew his stuff! There are more thrills and big scenes than a three ring circus and a story of love, villainy and intrigue in the atmosphere of the tanbark that is a marvel of suspense and realism! 10 hectic episodes jammed with circus atmosphere! Directed by Henry MacRae, featuring Jack Daugherty.

Universal History!



OH MIN!

They all say I'm bigger and better than ever!

And there are even more newspapers using me now—which means easier selling to your fans thru bigger publicity and exploitation possibilities. There's no use talking! I say it to you in the only way you care about! I say it with laughs! Because laughs mean box-office!

with
Joe Murphy
Fay Tincher
and
Billie Butts



Made from Sidney Smith's famous cartoon strip appearing in more than 300 newspapers daily

Samuel Van Ronkel Productions

Released thru

UNIVERSAL

12 GUMP COMEDIES!

Built for FIRST RUN!

n response to exhibitor demand for FIRST RUN
)ne-Reel comedies Universal made these

Snappy Comedies!

Universal combed the story field to provide quick, lappy comedy action in small doses and Universal as put into these twenty-six one-reelers all the pro- action value, gags and laugh situations that you get the best of super comedies. The difference lies nly in the length. If its CLASS in one-reelers you 're looking for HERE THEY ARE—twenty-six Snappy Comedies BUILT FOR FIRST RUN!



13 with Churchill Ross. Famous for his characterization (in The Collegians) of the college youth with the dictionary complex—These are TOP CLASS with a bang!

13 with Arthur Lake. The breezy, modern youth with the guileless smile and the winning ways—a joy to every kid in the world from 4 to 80!

SNAPPY COMEDIES

52 ACTION TWO Reelers FEATURETTES!

Featuring the famous UNIVERSAL RANCH RIDERS—the fastest, wildest, hardest riding, bunch of rarin', tearin', thrill makers ever! 52 of 'em—split four ways and fit to grace any screen in the land!

13 with Universal's Newest Sensation—NEWTON HOUSE—Boy Wonder of the Western Range! He rides, shoots and cuts up generally like the really great Western star he is. Wait till your patrons see this boy—they'll take him to their hearts like a long, lost brother because he's there four ways from Jack and all over box office!

—13 Stunt Westerns—

and that's something you never saw before! All the marvelous action and lightning speed you find in the ordinary Western plus the added attraction of SPECIAL STUNT Stories and SPECIAL STUNT PLAYERS—featuring Bob Curwood, the daredevil cowboy and his thrill mad crowd! — — —

13 Texas Ranger Stories

featuring Freddie Gilman—and every western fan and lover of thrills and action knows that where there's Texas Rangers there's something doing every minute—speed, action and lightning entertainment for man, woman and child and there's Texas Rangers aplenty in these Universal 2 Reelers!

13 Northwest Mounted Stories

made with all the color and dash of the famous mounted service—stories by famous authors—action by famous riders—production by famous rid. and direction by famous photography where Western pictures started—where the good ones grow! Featuring Jack Perrin — —



European Film Notes

Reported to the Department of Commerce by Trade Commissioner G. R. Canty, Paris

A big patriotic and moral film entitled "Pour le Roi," will be produced in Belgium in April, it is reported. This film will be 5,000 meters long and its distribution is said to be nearly complete. The scenario conceives several historic pictures, a very original war history and finishes off with a travelogue of Belgium.

Cine-Documentaire, under the direction of Mr. Leon Ardouin, and with the collaboration of Mr. Henri Vorine, the film director and of Messrs. Louis Durieux, artistic director, and Roland Guerard, has undertaken to show, in a series of artistic and travel films, the various aspects of France.

Each film will recall the local history of one of the French regions and will show the public, by means of a scenario, especially written for each district, the most picturesque corners of the country. Part of each film will be colored. Mr. Ardouin is returning from Britany where he shot a number of exteriors, notably at Saint Pol-de-Leon and at Landernau.

The Municipal Council of Luxemburg, in a meeting held on February 26, last, voted 16 to 8 to rent the city theatre for cinema exhibition during the time when there will be no theatrical presentations. The booking will be done by public submission. The company in question has offered to pay 50,000 francs for rent.

Emelka has acquired the Munich Film Palast. With the three theatres belong-to Kommerzieurat Kraus, Emelka has now five picture houses in Munich which total 3,160 seats. The latter figure will be increased by 700 seats when the reconstruction of the Kammerlichtspiele is finished.

In Czechoslovakia there were exhibited in 1926, 1792 films with 1,863,069 meters of length, of which number 902 were American, 343 German, 131 French, 22 Austrian, 11 Italian, 23 Scandinavian, 7 Russian, 15 English, 1 Palestine, 1 Dutch, 1 Swiss, and 245 Czechoslovak. The censor prohibited 58 films, and 821 films out of 1,702 were especially authorized for exhibition to children.

There was organized recently at Warsaw an association of Polish film directors and operators, whose membership is open also to film architects, painters, artists and technicians.

Norwegian production is beginning to improve, according to reports from that country. The capital of Norway has 15 picture theatres which are all exploited directly by the city. The last films that have been shown are, "Denuye Leusemanden," which had not the expected success; "Baldevin Bryilupp" marking some progress; "Brudefergen i Hartanger," and "Glade euke i Traugvik," a well executed comedy, featuring Grangsholt, de Lilla Carlson, and Holst Jansen. This is said to be the best Norwegian production to date and the public accorded it a good reception. French films are still rare on Norwegian screen.

Lasky's Declaration of Independence Read at Convention

JESSE L. LASKY, first vice-president in charge of production for Paramount, fired a broadside at those who would inflict their own egos upon the film industry, at the expense of entertainment values and production costs, in a stirring address at the annual international convention of the company in New York this week. Highlights of his talk follow:

"Since its birth years ago the motion picture business has been at various times the creature of many masters—monopolists, trade combinations, fanatic reformers, temperamental artists, exorbitant costs. . . . We have conquered and beaten all of the evils that beset our business. . . . We are no longer their slaves to be bullied and beaten about. We are their masters. . . .

"There was a time, not so long ago, when the public either had no voice or was indifferent to what we were trying to accomplish. . . . Today the public knows pictures—it is picture-wise, picture-conscious—and it quickly and emphatically registers its likes and dislikes at that greatest of all forums, the greatest of all testing-grounds, the box office. . . .

"We have been making pictures, for instance, for various high priced and unreasonable stars, also directors whose names and reputations were a mirage rather than a reality. We have been making pictures for certain groups, who we thought voiced the public demand. We have been making pictures for theorizing critics. We have been making pictures for ourselves . . . for nearly everybody and everything except the men and women and children who pay their money at the box-office.

"Today, however . . . we can tell stars, directors, intriguers, critics, that we are in the business of making Paramount Pictures, and making them our way, to suit the public, and that if they don't like it they can get out. . . .

"No matter who the star is, no matter how famous the director, we can now tell him to deliver—and deliver our way—or get out. And, as corollary to that, no matter how obscure the person, no matter how youthful, if he has that talent we want, we welcome him and give him every opportunity to make good. . . .

"What has been one big result of that policy? It's this: To several well known players and directors we gave opportunities and resources that necessarily were withheld from others. These . . could not reconcile their own aims to our conception of service to the public. They were allowed to go. What happened? These opportunities were given to others. . . .

"So you see that while we are building with youth and courage and ideas, we are not afraid to scrap the old faces whose only appeal is the dubious lure of tradition. . . . Let them go over the hill to that other group which thinks that the motion picture art is shown best in the entertainment of foreign nobility; which thinks that the praise of critics is the voice of the people.

"What I mean is this: In the last year or so a little group of people who gather charmingly about their tea tables in Hollywood trying to warm themselves in the setting sun of their fame, have fomented propaganda against the men and women in our studios who have been working night and day to turn out pictures that will meet the response of the great public. . . . We know what we are doing, and we are going ahead at our task serene and undisturbed. When a star or director is discharged by us, always remember that it is our policy to let that person do the talking. . . .

"No, gentlemen, it has taken us a long time to get to it, but it is the picture—the picture, and nothing but the picture, which spells success. And we don't purpose to have the success of that picture's production jeopardized by high-priced bolsheviks whose fame is so hollow that it bursts at the first touch of intelligent scrutiny.

"We have the situation of production costs licked. We know now that we shall remain within our production budget this coming year. . . . This is not a spectacular victory. . . . But to me it is the most important victory that our producing organization has ever won."

Universal Lists Cast for New Pictures

Star and Directors Named For Coming Big Gun Jewels; Players Designated for Other Product

CASTS for a large number of Universal pictures now in work or completed for the new season were announced this week. The Universal line-up of new season product, by titles, stars and directors was carried in a news article in the issue of April 8.

Here are the casts on the current Big Gun Jewels: "Back to God's Country," directed by Irvin Willat with Renee Adoree and Robert Frazer heading a cast comprising Walter Long, Mitchell Lewis, Mabelle Strickland, Ira Walker and Stanton Heck. "War Eagles," an Emory Johnson production with Barbara Kent and Raymond Keane featured, the cast including Nigel Barrie, Jack Pennick, Donald Stuart, Cuyler Supplee, Frank Camphill, Marcella Daly, Eugene Pouyot, Wilson Benge, Brent Overstreet, Lieut. Egbert Cook and Trixie, the dog.

"The Small Bachelor," directed by William A. Seiter, the cast including Andre Beranger and Barbara Kent, featured, Otis Harlan, Vera Lewis, Ned Sparkes, Tom Dugan, George Davis, Carmelita Geraghty, Gertrude Astor, William Austin, Milton Benge and Lucien Littlefield. "Silk Stockings," a Laura La Plante Jewel, with Otis Harlan, John Harron, and William Austin; Wesley Ruggles will direct.

"The Midnight Rose," directed by James Young, Lya di Putti is featured and the supporting cast includes Kenneth Harlan, Henry Kolker, "Gunboat Smith," George Larkin, Lorimer Johnstone, Fred Kelsey and Wendall Phillips Franklin, child actor. "Wild Beauty," first Universal picture starring Rex, the horse with Henry McRea directing; June Marlowe, Hugh Allen, Howard Truesdale, William Bailey, Scott Seaton, J. Gordon Russell, Hays Robinson, and four animals, Lady, Marquis, Moe and Eva, comprise the cast.

"The Eternal Silence," Ernst Laemmle directing Francis X. Bushman, June Marlowe, Neil Hamilton and Otis Harlan, featured and a supporting cast including Burr McIntosh, Theodore Lorch and James Farley. "The Irresistible Lover," William Beaudine directing a cast headed by Norman Kerry and Lis Moran, including Gertrude Astor, Myrtle Stedman, Lee Moran, Philips Smalley, Arthur Lake, George Pierce. "The Chinese Parrot," directed by Paul Leni, the cast, headed by Marian Nixon, including Hobart Bosworth, Eddie Burns, K. Sojin, George Kuwa, Edgar Kennedy, Albert Conti, Florence Turner, Fred Esmelton, James Wang, Anna May Wong, Slim Summerville and Dan Mason.

"Alias the Deacon," directed by Edward Sloman; Jean Hersholt starred and Ralph Graves and June Marlowe in principal support; players include Myrtle Stedman, Tom Kennedy, Ned Sparkes, Lincoln Plummer, Maurice Murphy, Joseph W. Girard and George West. "Cheating Cheaters," cast headed by Betty Compson and Kenneth Harlan. Others are Sylvia Ashton, Erwin Connelly, Maude Turner Gordon, E. J. Ratcliffe, Lucien Littlefield, Eddie Gribbon and Cesare Gravina; Edward Laemmle directing. "Surrender," starring Mary Philbin with Ivan Moskine co-starred and Nigel de Brulier, Otto Mattieson, Otto Fries, and Daniel Makarenko as the other principals.

"Hot Heels," cast headed by Patsy Ruth Miller, with Glenn Tryon, Charles Girard, George Fawcett, Francis Ford, George French, and Cuyler Supplee; William Craft directing.

Al Wilson, air-devil, is now on his fourth of a series of five features. Having already completed "Sky High Saunders," "Three Miles Up," and "The Phantom Flyer," he is now working on "The Air Patrol," under the direction of Bruce Mitchell, with a cast including Elsa Benham, Monte Montague, Art Goebel and Frank Clark.

Dynamite, the Belgian police dog star, is working on "The Hound of Silver Creek," in which Edmund Cobb, Gloria Gray, Gladden James, "Red" Jones and Frank Rice play important roles. Completed pictures of this group of five are "The Four Footed Ranger," "Wolf's Trail" and "The Fangs of Destiny." Stuart Paton is directing the current one.

Ted Wells is now making "Frontier Courage," under the direction of Willy Wyler, with a cast including the Universal Ranch Riders and Al Ferguson, Lillian Gillmore, Buck Connors and others.

Fred Humes has a cast including Dorothy Gulliver, Robert MacKenzie, Francis Ford, George French and Cuyler Supplee in his current production, "The Arizona Cyclone," directed by Edgar Lewis.

Casts are now being assembled for "Painted Ponies," to be Hoot Gibson's first Jewel Production for next year, in which Barbara Kent will play the leading feminine role; "Buck Privates," to be directed by Mel Brown, and "Betty's a Lady," a Jewel in which Charles Ray has just been engaged to play the leading role. James Gleason also is signed up for this cast. The picture will be directed by James Flood.

Universal is picking stars and players for two Super Pictures, "The Man Who Laughs" and "The Big Gun." The stars of these two productions are likely to be Conrad Veidt and George Lewis respectively. Casting for "Showboat," the Edna Ferber story will not be undertaken for a month or so yet. Norman Kerry and Mary Philbin are suggested for the principal roles.

Halperin Bros. Firm of Production Engineers

EDWARD and Victor Halperin, producers, who have made more than twenty pictures during the past twenty years, have formed a company under the name of Halperin Brothers, Production Engineers. The Halperins declare that the purpose of their company is to handle the production of features from the time the story is bought, through its filming and into the final stages of exploitation. Before a story is produced, it is stated, it will be analyzed from the showmanship angles of screen adaptability, negative cost, suitability to a star, advertising value of circulation in book, magazine and newspaper form.

Both of the Halperins are now in New York where they are using the Cosmopolitan studio for the production of "Dance Magic," a forthcoming First National picture which they are producing in conjunction with Robert Kane.

More Incorporations in M. P. Industry at Albany

Albany, May 2.—Companies incorporating in the motion picture business in New York state during the past week included the following, according to papers filed with the department of state: Waltzer Manufacturing and Operating Corporation, $70,000, Benjamin H. Patrick, Harry S. Hechheimer, William N. Hechheimer, New York City; Lyric-Rochester Corporation, Rochester, $50,000, Nathan Kaplan, Kathrine and Henry W. Thompson, Rochester; Collwyn Pictures, Inc., $20,000, Michael Breuer, David Queen, David Wince, New York city; Birton Productions, Inc., capitalization not specified, Simon Anhalt, Henry Schiffer, Samuel Hurdus, New York city; Robert Kane Pictures, Inc., $25,000, Charles Rush, Jennie A. Katz, Mary Tartaglia, New York City; Irving Aaronson and His Commanders, Inc., $5,000, Irving and Morris Aaronson, Frank J. Friedman, Brooklyn; Cocalis Corporation of N. Y., $7,500, Benjamin Rich, Murray Morris, Charles Ginsburg, New York city; Goodhue Stillman Attractions, Inc., $20,000, William Stillman, Harry M. Goodhue, Henry Goldman, New York city.

N. Lavene, of Cleveland, Dead From Pneumonia

Nestor Lavene, 39 years old, manager of the Columbia theatre, died last week of pneumonia at the Stoneleigh Court Apartments, Cleveland, where he was living. Lavene suffered a breakdown a month ago which was attributed to overwork. He is survived by his widow, Mrs. Florence Lavene, known on the stage as "Babe Abbott." Four brothers, all theatre managers and his parents, who live in Toronto, Ontario, also survive. Lavene began his theatrical career as manager of a road show. Later he was manager of the Empire theatre, Cleveland, and the Grand theatre, Akron. From Akron he returned to Cleveland and took over the management of the Columbia theatre.

New Loew Theatre in Richmond to Seat 2,500

The Theatre building to be constructed in Richmond, Va., on the Northeast corner of Sixth and Grace Streets, by Loew's Incorporated, will cost about $800,000 and it will have a seating capacity of 2,500 persons. Plans have been drawn by John Eberson, architect, and bids for the construction are due on May 12.

Highlights of Warner Bros. Meet

Sales Convention Advised of Product and Policies for New Season; All Films Vitaphone Equipped

WARNER BROS. sales executives, home office executives and special representatives concluded on May first a three day convention held in the Pennsylvania Hotel, New York City, called for the purpose of acquainting the sales forces of the product and policies for the coming season. The highlights of the convention were:

Announcement of 26 New Warner Winners and a large number of Extended Run Productions.

Information that seven of the Extended Run productions are completed and ready.

Word from Jack L. Warner that the production of the New 26 Warner Winners would start next week with 10 completed by Sept. 1 and several ready early in August.

Announcement that every picture would have a Vitaphone accompaniment, and that the installation of instruments and the preparation of subjects would be made more quickly during the coming year.

Word that Dolores Costello has been promoted to an Extended Run star and her pictures would be released entirely in the Extended Run line up.

Announcement of the creation of a new comedy team starring Louise Fazenda with Clyde Cook and William Demarest.

Further word from Jack L. Warner that new players, new directors, and new writers had been signed.

Announcement by Sam E. Morris that the sales department has been divided into two territories with Arthur Abeles in charge of the eastern division, C. C. Ezell directing the western, and Harry Lustig remaining in charge of the Pacific coast.

Word from Sam E. Morris that probably there would be a mid-season convention which will be attended by the entire sales force.

Announcement by Morris Safier that a special sales force would be put in the field to handle the Extended Run Productions.

The following line-up of the new 26 Warner Winners for the coming season was announced.

Monte Blue in "The Bush Leaguer," "One Round Hogan," "On the Stroke of Twelve" and one picture be selected.

May McAvoy in "Slightly Used," "Rebecca O'Brien" and two stories to be announced.

Irene Rich in "Powder My Back," "Beware of Married Men" and two stories to be selected.

Louise Fazenda with Clyde Cook and William Demarest in "A Sailor's Sweetheart," "Five and Ten Cents Annie" and two comedies to be announced. Rin-Tin-Tin in "A Dog of the Regiment," "Jaws of Steel," "Rinty of The Desert," and "The Devil Dog," the latter a temporary title.

One picture to be made from one of the best Arthur Somers Roche stories. "Good Time Charley," with a star to be announced.

"O'Reilly and the 400" with a star of prominence. "Finnegan's Ball" with a special cast. Two other pictures with special casts, to be announced later.

The Extended Run line-up consists of John Barrymore in "Don Juan" and in "When A Man Loves" with Dolores Costello, both of which are completed. Syd Chaplin in "The Better 'Ole," "The Missing Link" and another comedy, all completed. George Jessel in "The Jazz Singer" and "Sailor Issy Murphy," the latter now in preparation. "Noah's Ark" with a prominent star and a special cast which will be a spectacle.

"The First Auto" with Barney Oldfield, the Speed King, and Patsy Ruth Miller which has been completed. Dolores Costello in "Old San Francisco," already finished and two productions now being prepared. "Ham and Eggs At the Front," a novelty comedy war picture with two colored comedians featured and now in preparation. "Black Ivory" from a best seller with a prominent star and a special cast, now in preparation.

(Continued on next page)

Kennedy Outlines F. B. O. Product

Schedule for New Season Includes Fifty-Nine Features and Seventy-Four Short Subjects; Convention On

FILM BOOKING OFFICES wound up on May third the first of three sales' conventions called to inform salesmen of the company's product for the coming season. This first meeting was held at the Ambassador Hotel, Atlantic City, with Joseph P. Kennedy, president of F. B. O. presiding. Senior Vice-President J. I. Schnitzer and Lee Marcus, general sales manager, addressed the selling force telling of the new pictures.

Just before starting the Atlantic City meet Mr. Kennedy announced that his company will release a total of fifty-nine features and seventy-four short subjects during the coming year. Thirty of the fifty-nine features will be special attractions including:

"The Gingham Girl," an adaptation of the musical comedy which will be a Gold Bond release with Lois Wilson as the "Gingham Girl" and George K. Arthur in support; "The Great Mail Robbery," a story of the marines protection of the mails, directed by George B. Seitz with Lee Shumway in the leading role; "The Harvester" and "Freckles," two Gene Stratton-Porter novels to be directed by J. Leo Meehan; "Judgment of the Hills," based on "Down Our Way," by Larry Evans, with Frankie Darro and Virginia Valli starring.

"The Little Yellow House," a story by Beatrice Burton which will be serialized in McCall's Magazine; "Wallflowers," another Gold Bond written by Temple Bailey which was serialized in Good Housekeeping; "Clancy's Kosher Wedding," another Jewish-Irish comedy with George Sidney; "Not For Publication," a story of the city with Ralph Ince as director and actor of one of the leading roles; "Skinner's Big Idea," by Henry Irving Dodge, which appeared in the Saturday Evening Post; "The Devil's Trade Mark," a Gold Bond written by Calvin Johnston; "Little Mickey Grogan," a story of the New York slums written by Guy Empey with Frankie Darro in the starring role.

"Shanghai," a story of San Francisco and the sea in which Ralph Ince will star as well as direct with Patsy Ruth Miller in the leading femanine role; "A Legionnaire in Paris," with Kit Guard and Al Cooke playing the leading roles; "Crooks Can't Win," a story of big city police; "Chicago After Midnight," by Charles K. Harris, a story of night club life; "South Sea Love," with Ralph Ince in the star and directorial roles; "Coney Island," a story of the popular resort.

"Hook and Ladder No. 9," based on the story of John Moroso; "Loves of Ricardo," already made, stars George Beban; "Jake the Plumber," a comedy of a Jewish plumber setting up in business; "In a Moment of Temptation;" "Dead Man's Curve," an automobile story; "Her Summer Hero," glorifying the beach lifeguards; "Sally of the Scandals," a story of a chorus girl and Bohemian life; "The Coward," a story of New York and the North woods; "Alex the Great," by H. C. Witwer; "Red Riders of Canada," a melodrama of the far North; "Beyond London's Lights," based on the English novel "Kitty Carstairs;" "Trent of the Navy," a tale of a young ensign on shore leave.

A series of Westerns starring Tom Tyler are included in the 1927-28 schedule. Among these will be "The Santa Fe Twister," "The Monterey Kid," "Ridin' 'Em Ragged," "West of El Paso," "Tom and His Gang," and "The Roving Rider."

Buzz Barton, a young western juvenile, and Bob Steele, will make a series of westerns, among which will be "Buzzing Bullets," "Across the Colorado," "The Texas Terro," "Dessert Destiny," "The Rescue Rider," "The Heart of a Cowboy," "The Wyoming Kid," "Sure Fire McKee," "Rough and Tumble Bill," "The Desert Romeo," "Two Fisted Law," "The Law of the Open Spaces," and "The Man from Diamond X."

(Continued on next page)

"7th Heaven" Has World Premiere at Fred Miller's Carthay Circle, May 6

ON the night of May 6, the William Fox production of John Golden's stage success, "7th Heaven," was given its premiere showing at the Carthay Circle Theatre, Fred Miller's Los Angeles motion picture palace. No date has as yet been decided upon for the showing of the picture elsewhere. It was originally planned to have the world premiere in Paris, the scene of the story, but the plan fell through and Mr. Fox decided on the Carthay Circle as was done in the case of "What Price Glory." The run at the Carthay is indefinite and is at the top price of $1.65. A special presentation to accompany the picture was staged by Mr. Miller.

Fox Sales Sessions at Atlantic City in May

Three Day Convention With Grainger Presiding; Four Additional Regional Meets Planned

JAMES R. GRAINGER, Fox general manager, states that the annual sales convention of the company held in May 12-13-14 at the Ambassador Hotel, Atlantic City, will be a strictly business affair as there is much to be discussed and many pictures to be previewed. Mr. Grainger will preside at the sessions which will be attended by William Fox, Winfield R. Sheehan, who is coming in from the West Coast, Jack G. Leo and Courtland Smith.

Immediately following the Atlantic City meet there will be three or four regional meets, states Mr. Grainger, an Eastern meet at the Hotel Astor, New York City, May 16-17, a Midwest conference at the Hotel Stevens, Chicago, May 23-24, a southern session at New Orleans or Memphis; a Western convention will be discussed by Mr. Grainger and West Coast district manager Howard Sheehan at Atlantic City.

In addition to those mentioned, the following will attend the Atlantic City gathering:

District Managers Howard Sheehan, Lou Remy, Clyde W. Eckhardt, W. C. Backmeyer, George H. Fuller, J. P. O'Loghlin and Harry Campbell.

Branch Managers George R. Allison, Atlanta; Harry Buxbaum, New York; Edgar Moss, Philadelphia; William H. Kupper, Pittsburgh; G. W. McKean, St. Louis; Claude McKean, Memphis; John C. Fuller, Charlotte; Ira Cohen, Cincinnati; Ward E. Scott, Cleveland; Lester Sturm, Detroit; Benny Dudenhefer, New Orleans; W. A. Ryan, Oklahoma City; P. K. Johnston, Dallas; H. T. Brooker, Denver; J. M. Linn, Portland; Fred W. Voigt, San Francisco; George Landis, Indianapolis; H. Bradley Fish, Kansas City; Charles Walker, Salt Lake City; Ben Reingold, Des Moines; Harry Melcher, Omaha; M. A. Levy, Minneapolis; I. J. Schmertz, Albany; Harry Gibbs, New Haven; Harry J. Bailey, Montreal; John Nolan, Buffalo; Herndon Edmond, Washington; Fred Sliter, Milwaukee; J. J. Sullivan, Los Angeles; C. R. Dippie, Vancouver; G. M. Ballentine, Seattle, J. A. Wilson, Winnipeg; R. G. March, St. John; W. C. Gehring, Toronto; J. H. Huber, Calgary; Joe Lee, Northern New Jersey; and Eddie Schnitzer, New York.

Home Office:—Jack Sichelman, E. C. Grainger, Truman Talley, Aaron Fox, Vivian M. Moses, and Roger Ferni, George Roberts, E. T. Gomersall, Ben Rosenberg, and Max Roth.

Foreign sales manager Clayton P. Sheehan will also be on hand.

Those who will attend the Eastern regional convention follow:

New York—H. H. Buxbaum, manager; Joe J. Lee, sales manager, Northern New Jersey; E. Schnitzer, sales manager, New York; M. Sanders, Booker; J. Schwartz, F. Walsh, B. Gutman, J. Dillon, G. Wolf, J. Levine, A. Ricci, and S. Mishkind, salesmen.

Albany—I. J. Schmertz, manager; L. Frieberg, assistant manager and booker; J. Dermody, E. Bergman and F. Lawlor salesmen.

New Haven—H. Gibbs, manager; R. Cohen, assistant manager and salesman; S. Germain, booker, and S. Simons, salesman.

Philadelphia—E. Moss, manager; C. Zagrans, assistant manager; E. J. Kelly, booker; L. Leopold and S. Gross, salesmen.

Charlotte—J. W. Fuller, manager; J. S. Hinson, assistant manager and booker; R. B. Tucker, R. R. Garner and E. Byers, salesmen.

Montreal—H. Bailey, manager, and W. O'Hara, salesman.

Boston—H. J. Campbell, manager; M. Grassgreen, assistant manager; T. F. Jennings, H. S. Alexander, J. B. Basch, I. Shiffman, G. Hager and H. M. O'Loghlin, salesmen; A. Ruscica, student, and S. Berg, booker.

Pittsburgh—W. J. Kupper, manager; F. L. Ryan, assistant manager; F. C. Bonistall, G. E. Moore, J. Murphy, G. Ainsworth, C. Kellenberg and S. Wheeler, salesmen, and J. B. Hanna, booker.

Buffalo—J. Nolan, manager; C. Teschmacher, booker; G. Blackman, W. C. Rowell and G. E. Dickman salesmen.

Washington—Geo. Fuller, district manager; H. Edmond, manager; G. McKenney, assistant manager; F. M. Boucher, booker; L. Young, P. Bobys and W. B. Corby, salesmen.

Toronto—J. P. O'Loghlin, district manager; W. C. Gehring, manager; W. Reid, assistant manager and salesman; W. J. Conway and E. A. Brown, salesmen.

The following will attend the regional convention at Chicago:

Chicago—C. W. Eckhardt, district manager who is in charge of the convention; L. Miller, assistant manager; L. A. Dreher, booker; E. P. Grohe, F. W. Flaherty, J. H. Lorentz, H. Loeb, L. V. Kuttnauer and H. O'Brien, salesmen.

Indianapolis—Geo. Landis, manager; J. J. Grady, assistant manager; L. Dunwoodie, booker; H. E. Richardson F. Heller, H. Goodamote, A. Lachnit, salesmen.

St. Louis—G. E. McKean, manager; J. A. Feld, assistant manager; F. Patke, booker; L. V. Stephens, R. F. Werth, G. Ware, W. Light, salesmen.

Kansas City—H. B. Fish, manager; L. Blumenfeld, assistant manager; W. J. Kubitzke, booker; S. J. Mayer, F. Horn, K. Howe, M. A. Tanner, C. Knickerbocker, M. Wilson, salesmen.

Detroit—L. Sturm, manager; S. Barrett, assistant manager; L. Sanehic, booker; A. Champaign, playdate sales; G. A. Ranshaw, E. Westcott W. Kent, R. Carrow, J. Walt, S. Hackford, C. E. Simons, salesmen.

Milwaukee—F. G. Sliter, manager; E. P. Vollendorf, booker; R. Shinebaum, H. J. Terry, C. H. Powell, I. Melcher, salesmen.

Minneapolis—M. A. Levy, manager; D. J. Nairh, assistant manager; W. Lydick, booker; F. G. Hallowell, W. W. Adams, J. Kopald, F. Mantzke, M. Williams, salesmen.

Des Moines—B. B. Reingold, manager; R. A. O'Brien booker, H. Gottlieb, A. Reigelman, Mr. Fanger, salesmen.

Omaha—Harry Melcher, manager; S. A. Madson, booker; C. Blubaugh, salesman.

Cleveland—W. E. Scott, manager; F. J. Hunt, booker; D. S. Davidson, J. F. Bruce, D. Klein, H. O. Bartels, C. J. Ward, salesmen.

The following will attend the Southern regional convention:

Dallas—L. B. Remy, district manager, who is in charge; P. K. Johnston, manager; W. S. Miller, booker; J. H. Gruhen, D. W. Scott, B. Broyles and M. W. Osborne, salesmen.

Atlanta—G. R. Allison, manager; F. C. Groover, assistant manager; P. Bryan, R. H. Ford N. Witham and R. Bryan, salesmen.

Oklahoma City—W. A. Ryan, manager; R. J. Clark, booker, and H. Booth, Jr., salesman.

New Orleans—B. L. Dudenhefer, manager; E. J. Landaiche, assistant manager and booker; C. W. McMillin, salesman.

Kennedy Outlines F. B. O. Films for New Season

(*Continued from previous page*)

A series starring Ranger, the dogster, are also listed, including "Ranger of the North," "The Breed of Courage," "The Call of the Night," "The Blood Trail," "The Call of the Pack" and "The Swift Shadow."

The short subject schedule for the new season has assumed more imposing proportions than usual. Included among the short reel offerings are:

"The Beauty Parlor" series, H. C. Witwer's latest contribution of two reelers, in which Al Cooke and Kit Guard will play prominent roles.

A series of Mickey McGuire two reelers, in which Mickey McGuire, the principal character in Fontaine Fox's series of Toonerville cartoons, will play the leading role, are scheduled. It is probable that Frankie Darro, the child star, will play the part of Mickey.

A series of 26 one-reel "Newslaffs, travesties on the news events of the day, will be made by "Bill" Nolan, creator of the Krazy Kat cartoons. The "Newslaff" will be produced by a new cartoon photographic process on which Nolan has been working for the past year, and which has now been perfected.

Included in the comedies is a series of Standard Fat Men Comedies, featuring "Fat" Karr, "Fatty" Alexander and "Kewpie" Ross. Also included is a series of "Whirlwind" comedies.

Highlights of Warner Bros.' Annual Convention

(*Continued from previous page*)

The sessions wound up Sunday night with a banquet at the Progress Country Club, Purchase, New York.

Speakers at the convention in addition to those mentioned were Major Albert Warner, Sam L. Warner, Morris Safier, Clarence Bunn, Albert S. Howson, E. E. Lindeman, Harry Lustig, Joseph Hebrew, Arthur Abeles, George Balsdon, C. C. Ezell, B. F. Lyons, A. P. Waxman, Hal Wallis, Harry Lutjen, E. L. Alperson, Nat Barach, H. E. Elder, Clayton E. Bond, Alfred Brauninger, Thomas J. Martin and Herbert M. Doherty.

Telegrams were received from Jack L. Warner who was unable to be present owing to production activity, Herman Starr who is in Europe, and Louis Warner.

Before the convention adjourned, Sam E. Morris announced the appointment of George Balsdon, Jr., as New York Division Manager to succeed Arthur Abeles, and the appointment of Jack Levy to succeed Balsdon in the New Jersey territory.

Voters of Lake Crystal, Minn., Defeat Blues

At a recent election in Lake Crystal, Minn., voters badly defeated the proposal to close motion picture theatres on Sunday.

Earle Fox Signs for Five Years With Fox

Earle Fox has affixed his name on a five year contract with the Fox Film Corporation to appear in pictures of that organization as a featured player during that period. For the past two or three years he has been starring in the Van Bibber comedies which Fox Films has been producing. Within the last six months he has appeared in two features, "Upstream" and "A Slave of Beauty." By reason of the new contract he has been definitely elevated to the ranks of a featured player in leading roles.

Eastern Exhibitors to be Represented at Convention

The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, will have a representation of about ten exhibitors at the national convention to be held in Columbus, Ohio, in June. The delegation will include Lewen Pizor, president; Nate Appell, of York, vice-president, Mike Landow, Philadelphia, treasurer, George P. Aarons, secretary and counsel; and Charles H. Goodwin, chairman of the board of managers.

Select Philly Location for New Tiffany Exchange

Tiffany Productions, Inc., states that the new Tiffany exchange established in Philadelphia will be located at 1313 Vine Street. Al Blofson has been appointed manager of the Philadelphia territory by General Sales Manager Edwin J. Smith and has been placed in charge of the selling of the Tiffany product for the new season in Eastern Pennsylvania, Southern New Jersey and Delaware. Tiffany has also established an exchange at 926 New Jersey Avenue, N. W. in Washington, D. C., with R. R. Palmer and Milton Caplon in charge.

Blaze Ravages Grand in Mexico, Missouri

The Grand Theatre, Mexico, Mo., was swept by fire at 4 a.m., April 29, the loss being placed at $50,000. An adjoining furniture store, the building of the Mexico Ledger and some residences were also damaged by the flames, the total damage being estimated at $90,000. The cause of the fire has not been definitely ascertained.

Jetta Goudal Signs New De Mille Contract

JETTA GOUDAL, star of "White Gold," has signed a new contract with the De Mille studio, for an extensive period. Immediate plans call for the French actress to star in three or four pictures during 1927. Miss Goudal was signed by De Mille two years ago; after several pictures she was elevated to stardom and has been featured in two other productions beside "White Gold," "Her Man o' War" and "Fighting Love." Several stories are now being considered for her.

Loew's Net Near 4 Million in Twenty-Eight Period Ending March 13th

AN earned net profit of $3,887,654 is shown by Loew's, Inc., in the twenty-eight week period ending March thirteen. The operating profit during that period was $5,544,223 from which is deducted $1,656,569 for depreciation and taxes.

The Metro-Goldwyn Pictures Corp. in that same period reports a net profit before deducting income taxes of $1,974,178. Its consolidated statement follows: Gross profit, $4,594,161; less, operating expenses, $3,076,540; operating profit, $1,517,621; miscellaneous income, $456,557; net profit (before income taxes), $1,974,178.

Hays Chairman F & R Board

Also Heads Public Relations Department of Circuit; Finkelstein Denies Part Sale to Publix

THEODORE L. HAYS, veteran general manager of the Northwest Theatres (Finkelstein and Ruben), has been named chairman of the executive board and head of the newly created department of public relations, in a reorganization of the firm which brings Harold Finkelstein and Edmund Ruben into the foreground in operation of the chain of 131 theatres. Harold Finkelstein is to be general manager of the circuit, with Edmund Ruben in charge of film buying in the realignment decided upon by the founders of the circuit, M. L. Finkelstein and I. H. Ruben, who, henceforth, will act in an advisory capacity.

The executive board, headed by Hays, is to be made up of the various department heads who will meet on designated days of the week, with Hays as chairman, to discuss plans for increasing efficiency. Hays, in addition, will have charge of community contact, labor contact, insurance, taxes and various activities.

M. L. Finkelstein has denied rumors to the effect that Northwest Theatres, Inc. (Finkelstein & Ruben), had sold a quarter interest in their holdings to Publix although he says that there have been negotiations. F. & R. prefer for the present at least to operate without any affiliations and intends to build up its circuit by continued acquisition of theatres and construction of others.

The lastest theatres in the Northwest to be purchased by Finkelstein & Ruben are the Colonial and Photoplay at Watertown, S. D. This brings the total houses to 131 as a couple of weeks ago the Egyptian and Orpheum in Sioux Falls were taken over by F. & R. In this latter city the State and Strand were already owned by this company and all four theatres will now be under the management of Jay Dundas.

Cubberley Prosperity Plan

Theatre Manager for Northwest Devises Means of Aiding Community and Securing Publicity

J. F. CUBBERLEY, manager of Northwest Theatres houses located outside the Twin Cities is perfecting a plan for building good will while boosting box-office receipts which is applicable to farming sections in any part of the United States.

Realizing the importance to the Northwest of diversified farming, he intends this summer to conduct stock-raising contests for school children in every key center in which the circuit has representation, so that his campaign will blanket Minnesota, North and South Dakota.

Winners are to be brought to the Minnesota state fair, and there awarded prizes. Blooded stock then is to be purchased by the theater company and either auctioned at cost or awarded as prizes, depending on final plans, in the various key centers.

Thus, he assures all-summer exploitation for the firm's houses, in addition to which the theatre circuit will be instrumental in bettering the grade of stock throughout the Northwest, as well as increasing stock raising, to the immense benefit of the section, which heretofore has been hard hit because of the predominance of wheat raising. With the contest to be an annual affair, it should add materially to the prosperity of the three states and will command the co-operation of associations throughout the Northwest, interested in bettering the farmer's prosperity.

In and Out of Town

M. H. HOFFMAN, vice-president of Tiffany Productions, Inc., is expected in [illegible] two months preparing the Tiffany schedule of production for the 1927-28 season.

[illegible] manager for First National Pictures, returned Thursday, April 28, after a three and a half weeks' trip through his territory. He was [illegible] Western district manager. Among the towns visited were Seattle, Portland, San Francisco, [illegible]

Incandescent Lighting Being Used at M-G-M on All Interiors of Gish Films

INCANDESCENT lighting, as developed in experiments by Maude Adams and Dr. Nutting, is being given one of its most thorough tests at the Metro-Goldwyn-Mayer studios in the production of "The Wind," Lillian Gish's latest vehicle. All interior scenes in the picture are being filmed with the use of the incandescent lights instead of the usual hard lights, or arcs.

John Arnold, the cameraman in charge, who, with Victor Seastrom, the director, worked out the application of the method, reports better results in photography with less current consumption, an absolutely steady light, perfectly controllable and making it impossible for the actors to develop Klieg eyes. The players, too, report considerable satisfaction with the innovation.

The method was developed by Miss Adams and Dr. Nutting in experiments over a period of years, and was later made available for general use through General Electric. Several companies have tried it on a single production, and there is reason to believe that it will ultimately become an important factor in studio operation.

Theatre Chains Acquire and Build New Houses

Famous Active in Canada; Stanley Gets Three Each in Jersey and Pennsylvania

FAMOUS Players Canadian Corp., Toronto, has undertaken the construction of two more theatres in Western Canada, the new Capitol at Nelson, B. C., and also the Capitol at New Westminster, B. C. The corporation already operates the Starland in Nelson, where J. P. Pitner is the resident manager and he will have charge of the new house there.

The Stanley Company of America has taken over the Embassy Theatre, Baltimore, the Strand, Shenandoah, Pa., and the Savoy, Bethlehem, Pa., which were operated by Len Berman, who formerly held the Warner Bros. and later the Columbia franchises in the Philadelphia territory.

Stanley-Fabian has entered the Jersey field, purchasing a 50 per cent interest in the Wellmont, Montclair and Bellevue, owned by the Montclair Amusement Co., headed by H. H. Wellbrink. Vaudeville will be added at the 2,400-seat Wellmont, while the Montclair, a combination house, is to be renovated and play only pictures.

A $3,250,000 merger, involving theatres, improvements and new buildings in Cleveland, Akron, Canton, and Mansfield was completed last week when the Silverman-Ohio Theatres Company, and the M. S. Fine and A. Kramer interests of Cleveland united to form the Variety Amusement Company.

The deal includes four theatres outside of Cleveland valued at $1,250,000, one Cleveland theatre now operating, one nearing completion, two to be built in Cleveland during the next year and one theatre site, totaling a sum estimated at $2,000,000.

The theatres outside of Cleveland include the Strand, Akron, Alhambra, Canton; Opera House and Majestic, Mansfield. Cleveland houses include the Shaw-Hayden and Wind-A-Meer, which were owned by the Silverman-Ohio Theatres Company, controlled by Jacob and Isaac Silverman of Altoona, Pa. Fine and Kramer own the Princess theatre and are heavily interested in others. Messrs. Fine and Kramer were formerly connected with the Ohio Amusement Company.

The new company is made up of Fine, Kramer, Jacob and Isaac Silverman, and Sam H. Stecher, real estate man and theatre promoter. The Midwest Properties Company, headed by Stecher, will erect all the new theatres for the company. The officers plan to acquire between fifteen and twenty other Cleveland theatres during the coming year. The Variety theatre, the first of the houses to be built, before the first of next year, will be located on St. Clair Ave., between East 105th and East 106th Streets, and will have one acre of seats, representing a capacity of more than 3,000. This will be a neighborhood house. Plans for this house call for the widest lobby in Cleveland, a new type ramp construction which will eliminate balcony stairways, and parking facilities for more than 300 cars. White terra cotta used in Gothic architectural design has been specified.

The Union Square theatre, East 114th Street and Union Avenue, now in course of construction, with 1,800 seats, will open May 15th. Another new theatre will be erected during the year on the West Side at Lorain Avenue and West 118th Street, with a seating capacity of 2,200.

Officers of the Variety Amusement Company, Inc., are Jacob Silverman, president; M. S. Fine, vice-president, and Isaac Silverman, secretary-treasurer. S. H. Stecher is president of the Midwest Properties Company, with Fine as vice-president and Isaac Silverman as secretary-treasurer.

Carl Laemmle, president of Universal, announced in Kansas City this week that a large first run house would be built by Universal in Kansas City in the near future.

John and Peter Sinopoulo and Tom H. Boland and their associates announced recently that they would erect a new $1,000,000 theatre on West Main Street, Oklahoma City, in the very near future. It is claimed that this theatre will be the finest and costliest in the entire Southwest and will embody all the recently developed features of architecture and building.

Boriskey Plans Circuit for Chattanooga Suburbs

S. H. Boriskey, vice-president of Independent Theatres, Inc., which now controls four theatres in Chattanooga, announces plans for the organization of Community Theatres, Inc., a corporation to operate community motion picture houses in the suburbs of Chattanooga. The company will either erect the theatres or lease them from property owners on a long term basis; the contemplated circuit of nine theatres will be completed within the year, it is thought. The first theatre of the chain, now under construction, will be built on the Southeast corner of McCallie Avenue and Willow Street and it will be followed by other theatres in Alton Park, East Lake, St. Elmo and North Chattanooga. Each house will seat about 600 and will represent an investment of approximately $40,000. The company will have an initial capitalization of $25,000. Papers of incorporation will be filed during the week. Incorporators are S. H. Boriskey, A. Solomon, J. Schwartz, A. H. Boriskey and Phil Whitaker.

Dr. Bausback Resigns as Head of Ufa Interests

Dr. Ferdinand Bausback, the head of Ufa, has resigned from that position—a move which has been foreseen for some time, according to H. Fraenkel, Berlin correspondent of The News. He has been with Ufa for exactly one year, and will return to the Deutsche Bank directorate, from which he came. A number of other changes in personnel are expected. Six prominent executives have resigned during the past few days.

Florida Showmen Menaced by Sunday Closing

MOTION picture theatres of Florida will find their revenue seriously curtailed if the Sunday closing law proposed late last week by Representative Getzen of Bushell succeeds in passing. An equally undesirable feature of the same bill is a clause proposing a 10 per cent tax on admissions. The measure is aimed not only at theatres, but circuses, carnivals and other amusements of like nature.

The bill provides that the bulk of the moneys accruing from the proposed tax levy shall go to the county school fund. Religious, charitable, educational organizations and school shows are exempt, as are towns under a 2,000 population.

Geo. Reisner, Popular Film Man in Northwest, Dead

Exhibitors and film men of the Northwest were shocked last week to learn of the death of George Reisner, one of the oldest and most popular showmen of this territory, owner and manager of a string of houses in Raymond and South Bend, Washington. Mr. Reisner, a brother of Chuck Reisner of Warner Brothers fame, has been in the theatre business in this state for twenty-one years, and in addition was a director of the First National Bank of Raymond.

Two Releases From Lumas During Month of May

The feature releases that will come from Lumas Film Corporation during May are two, one a Gotham production titled "Sinews of Steel," and the other a William Fairbanks production of wrestling, "Catch as Catch Can." Alberta Vaughn is the featured player in "Sinews of Steel," which is the tenth of the dozen Gothams scheduled for 1926-27. Appearing with Fairbanks in "Catch as Catch Can" is George Katsonaros; the picture also concerns politics besides athletics.

First National Sets "Lost at the Front" for May

"Lost at the Front," First National's new comedy vehicle for Charlie Murray and George Sidney, will be substituted for "The Sunset Derby," as the First National release for the latter part of May. The picture is a Frank Griffin production and was directed by Del Lord. Natalie Kingston is the chief lady in the east, and others are John Kolb, Max Asher, Brooks Benedict, Ed Brady, Harry Lipman, Nita Martan and Nina Romano.

Lon Chaney a Russian Peasant in New Film

Lon Chaney will appear as a Russian moujik or peasant in "Terror," a story by Stig Esbern that deals with the Siberian Red Revolution of 1917. Benjamin Christianson will direct the picture for Metro-Goldwyn-Mayer. Bradley King is now engaged on the continuity, and according to the latest word from the producing plant in Culver City actual work on the new drama of revolt will begin within a fortnight.

"My Best Girl" Title of New Pickford Picture

"MY BEST GIRL" has been chosen by Mary Pickford as the final title of her newest United Artists picture which will be directed by Sam Taylor. Kathleen Norris wrote the story—that of a five-and-ten-cent store girl's romance. Miss Pickford announced this week from Hollywood her choice for the role of leading man of Charles (Buddy) Rogers, a graduate of the Paramount School of Acting. William Haines was given a similar opportunity two years ago in a Pickford film, "Little Annie Rooney."

$1,500,000,000 Now Invested in Motion Pictures Industry, Bankers Report

THE motion picture industry now ranks as the fourth largest in the United States and represents an investment of about $1,500,000,000, of which $1,250,000,000 is in theatres and the balance in studios and distributing offices, according to Edward B. Smith, & Co., the bankers who recently engineered the $100,000,000 combine of the Stanley Company of America, First National Pictures and West Coast Theatres.

"Fifteen years ago there was hardly a respectable bank in the country which would consider lending the industry money," the bankers point out in an analysis just completed, "and it is only during the past nine years or so that friendly relationships have been established between the banks and the industry, as in any other seasoned business. In 1925 ten companies earned over $24,000,000, while in 1926 five companies earned more than this amount.

"The manufacture of raw film has created an industry in itself. The Eastman Kodak Company makes some 200,000 miles of film yearly and uses three tons of silver bullion a week, being the largest consumer in the country after the government mint."

Produces Most Raw Film

Recently Merged Kodak-Pathe Company Manufactures Seventy-Five Percent of Stock Utilized

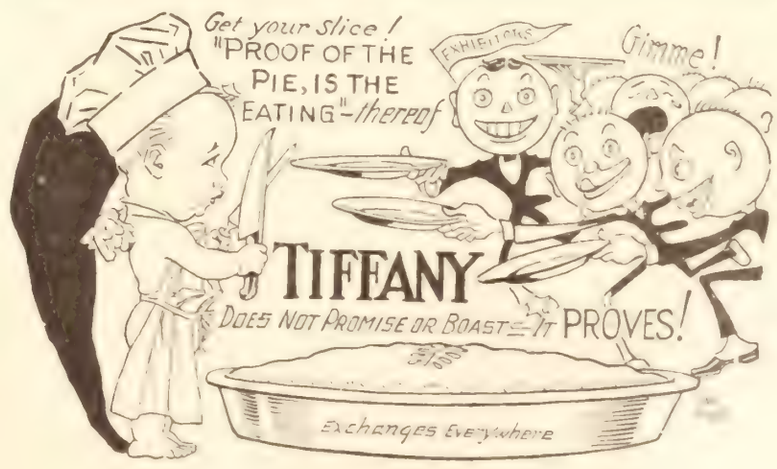
THE manufacture of 75 per cent of all raw film used in the world will eventually be placed in the same hands through the recent merger of the Kodak and Pathe raw stock interests. This will be brought about when financial details of the merger are settled and the new alignment becomes operative as one unit. At present, 60 per cent of the world's output is manufactured by Kodak, 20 per cent is accredited to the German Agfa concern and 15 per cent to Pathe.

Complete financial details of the amalgamation are unavailable and remain to be definitely settled. All that is known is that Kodak (France) and Pathe Cinema, likewise a French unit, will unite to form a Kodak-Pathe Co., with Kodak holding 51 per cent of the stock. This new company will acquire and operate the Pathe plant which manufactures motion picture and photographic stock. It is located at Vincennes, on the outskirts of Paris.

Pathe Cinema, however, retains its interest in the Pathe-Baby projector, which is manufactured at Jouville, as well as in the Pathe-Rural Co. The latter will soon develop a network of [illegible] enterprises throughout the rural districts of France, all using a special narrow-width film, intermediate between the regulation size and the Baby stock.

The Pathe works at Vincennes are equipped to produce non-inflam stock in large quantities and under a French law of recent date, the use of this film will become obligatory in France after January 1, 1928. Since this law has been postponed many times, further postponement is practically impossible.

The new Kodak-Pathe company will not, however, confine its activities to France. One of the important sales policies of the company will be to develop throughout Europe, including Germany and Russia. At present, 50 per cent of all film used in Russia is supplied by Germans. The Germans are also active along these lines in Scandinavia, Central Europe, Italy and elsewhere. Kodak is already taking steps to develop its business in these countries.



Chas. Hutchinson in Pathe's "Pirates of the Sky"

Charles Hutchinson, former Pathe serial star, is again a featured player in a film bearing the Pathe rooster trademark. This time he is co-featured with Wanda Hawley in "Pirates of the Sky," a feature announced for release on May 22. Assisting players include Crauford Kent and Jimmy Aubrey.

Aileen Dee, Has Role in "Slaves of Beauty"

Aileen Dee, of Calgary, Canada, overturned precedent when, having arrived in Los Angeles from Honolulu and being stationed in the motion picture centre for about one day only, she succeeded in penetrating the studio gates and landing a position as one of the principal actresses in Director J. G. Blystone's unit producing "Slaves of Beauty." Miss Dee has returned to Canada to assemble a wardrobe and will come back to Hollywood to assume a screen career. Appearing with her in "Slaves of Beauty" are Earle Fox, Olive Tell, Margaret Livingston and Holmes Herbert.

"After Midnight" New Title of Shearer Film

The title of Norma Shearer's new vehicle to come from the Metro-Goldwyn-Mayer studio, formerly called "Liberty Bonds," has had a change of title and is now entitled "After Midnight." Metro-Goldwyn-Mayer intend to put the picture in work in the near future under Monta Bell's direction.

Cody-Pringle Film Titled "Adam and Eve"

The new title for the Metro-Goldwyn-Mayer comedy drama starring Lew Cody and Aileen Pringle is "Adam and Eve." The picture went into production several weeks under the working title of "His Brother from Brazil."

First National Has Four Ready for Fitzmaurice

AMONG the several stories agreed upon by First National for forthcoming George Fitzmaurice productions are four stories which are awaiting picturization at the hands of the director. "The Rose of Montery," from Minna Smith and Eugene Woodward's story is to be made into a special with Mary Astor and Lewis Stone in featured roles, while "Louisiana," adapted from "The Barber of New Orleans," Edward Childe Carpenter's play, and "The Barker," the current Broadway play by Kenyon Nicholson, will also give the director opportunities to display his hand.

The Joseph M. Schenck organization is preparing "Breakfast Before Sunrise," from Andre Briabeau's "Un Dejeneur de Soleil," as a vehicle for Constance Talmadge.

Three Fox Players to Come East for Dwan

GEORGE O'BRIEN, Virginia Valli and J. Farrell MacDonald are scheduled to arrive in New York from The West Coast on May 26 to start work in "East Side, West Side," the picturization of the Felix Riesenberg novel which Allan Dwan will direct at the New York studio, beginning about the first of June, when it is surmised that the scenario and continuity will be ready. The director, himself, is reported to be working on the treatment of the story. A number of New York's celebrated sections will have a part in the story. Arthur Cozins will be assistant to Mr. Dwan.

"Children of the Ritz" Wins Story Contest

Cornell Woolrich, twenty-one years of age, who had already published one New York novel, "Cover Charge," has been adjudged the winner of the $10,000 prize story contest instituted by College Humor and by First National Pictures, Inc., which will make a feature photoplay from the story. The title of the prize-winning novel is "Children of the Ritz."

The judges of the contest were H. N. Swanson, editor of College Humor; John McCormick, West Coast production manager for First National and Florence Strauss, First National's scenario editor.

"Children of the Ritz" will appear in College Humor, beginning with the issue of August, 1927.

Fairbanks Names Female Leads for "The Gaucho"

The leading feminine roles in "The Gaucho," Douglas Fairbanks' next production for United Artists, will be played by Eve Southern, a blonde, and Lupita Velez, a brunette, both newcomers to the screen. The former is under contract to Edwin Carewe, and appeared in that director's "Resurrection." Hal Roach has Senorita Velez under contract; she has played in one of the comedy producers' comedies, following her arrival in Los Angeles from Mexico City last January. Fairbanks says that he will begin camera work on "The Gaucho" on June 1 at the Hollywood studio of United Artists.

Extended Run for "Annie Laurie" at Embassey

Lillian Gish's latest starring production for Metro-Goldwyn-Mayer, "Annie Laurie," comes to New York next Wednesday evening, May 11, when it will open at the Embassey Theatre for an extended run. The new film presents the actress in a role quite different from her previous efforts as the scene is laid in Scotland and Miss Gish interprets the part of a Highland lassie. Norman Kerry is her leading man. "Annie Laurie" was directed by John S. Robertson.

Lytell Signed for "Alias the Lone Wolf"

Harry Cohn, vice-president in charge of production for Columbia Pictures, has signed Bert Lytell to appear in "Alias the Lone Wolf," listed on the company's line-up for the new year. Columbia intends to surround Lytell with a capable cast of supporting players and to entrust the production to some prominent director.

Exchange System for Vitaphone in Mid-West

Intending to collect information relative to the opening of a system of exchanges for Vitaphone Corporation, Paul Swift, a Vitaphone official, left Wednesday, May 4, for Chicago where he will open a branch office for his company and look over the field. Vitaphone opened its first district office in Los Angeles several months back. Mr. Swift was stationed with Paramount several years ago as general A.B.C. representative. He was also associated with the Warner Brothers outside of New York and was later called by the home office in which he worked as a member of the contract department. He entered into his present position with Vitaphone last fall.

Harry Carr Editorial Advisor at DeMille Studio

Harry Carr, who conducts "The Lancer," one of the editorial columns on the Pacific Coast, has been signed by the De Mille studio as editorial supervisor. He has been actively connected with the motion pictures for ten years, it is said, and has been associated with such producers as Sennett, Griffith, Stroheim and others in scenario work. He takes up his new duties at the DeMille studio at once in the capacity of editor and advisor of scenarios.

Milton Sills to Appear in "Hard-Boiled Haggerty"

Milton Sills next vehicle for First National will be "Hard-Boiled Haggerty," filming on which is scheduled to start within a week or ten days at the Burbank, California, studio. Wid Gunning will have charge of the production. Carey Wilson is doing the adaptation from a story, "Belated Evidence," by Elliott White Springs.

Roxy Radios "Clipper" Over WEAF

THE greater portion of the United States heard the one-hour program which Roxy and his gang broadcast from nine to ten o'clock, daylight saving time, Saturday night last, when "The Yankee Clipper," a production from the De Mille studio, opened at the Roxy on that day. The entertainment was heard directly from the theater's studio through a network of over nineteen stations and was perhaps the largest commercial radio hook-up that WEAF and its subsidiary stations have broadcasted. Mr. Rothafel prepared a special program for the occasion.

Resume of Current News Weeklies

KINOGRAMS NO. 5287: Messick, Va.—Aeroplane crash in which Commander Davis and Lieutenant Worcester lost lives; Boston—Old frigate Constitution reconditioned and changed into brig; Dresden, Germany—Women's police squad formed especially to look after humble pedestrian; Kasimiguara, Japan—New giant dirigible designed by General Nobile, of Italy, given first tryout; Stassfurt, Germany—Unusual motion pictures taken of rock salt mines 2,000 feet under surface; Chicago—Styles of long ago shown in comparison with flapper dress of to-day; Aurora, Ill.—Uncle Tom Cheek, 103-year-old horse trainer, sees entry win race; In Floor Area—Comprehensive sive air views over three states struck by rushing water of Mississippi and work of Red Cross.

KINOGRAMS NO. 5288: Philadelphia—International events feature of great annual Penn relays; Poydras, La.—Big levee blast saves New Orleans and turns high water away from city; Cardiff, Wales—King George opens museum and then attends soccer football match with Queen; Los Angeles—Mlle. Mosette, opera star, takes up auto racing and gives exhibition of skill on track; Riesengebirge, Germany—Air gliders give thrilling exhibition from mountain tops in engineless planes; New York—Biggest fleet ever assembled in northern waters enters New York city harbor.

FOX NEWS, VOL. 8, NO. 61: Mississippi Flood—Father of Waters lays waste scores of towns; With the President—Mr. and Mrs. Coolidge greet D. A. R. delegates to convention at capital; Seville, Spain—Gorgeous pageant, 700 years old, Holy Week ceremony of gratitude for defeat of Moors; Miami, Fla.—Army good-will flyers land again on U. S. soil after complete circuit of South American nations; Southampton—From bonnie Scotland to seething Shaghai—2nd Scots Guards leave for Chinese war zone; St. Louis, Mo.—World's Champion Cardinals raise first base-ball pennant over Mound City in 38 years; Tyler, Texas—Gov. and Mrs. Moody among notables at East Texas C. of C. meeting; Thomasville, Ga.—Fairest blossoms of South present in force at annual rose show; Mineola, L. I.—Bellanca, N. Y.-to-Paris plane christened and makes trial flight that nearly ends in disaster; Venice, Cal.—Disciples of Terpsichore compete in day's dance marathon; Long Beach, N. Y.—First bathing girl parade of season officially opens Atlantic shore resort; Albany, N. Y.—Sixty tons of dynamite used to tear loose rocky hillside.

FOX FILM, VOL. 8, NO. 62: England—H.M.S. Nelson leaves shipyard at New-Add to Resume of News Weeklies .. .. castle to make her trial trip; Messick, Va.—Pilot and aide lose lives when "American Legion" crashes on last test before Paris flight; New York—Spain's prettiest girl, Maria Casajuana of Barcelona, arrives to begin career on screen; Bognor, England—Race between yachts that never go into water (new sport); Evanston, Ill.—Four-ounce Brazilian monkey who likes tea and chews gum; Atlanta, Ga.—South observes Memorial Day and pays honor to everything in line of heroes in gray; Sonning, England—Ladies of Berks and Bucks Staghounds show horsemanship in fast steeplechase contest; Miami Beach, Fla.—Caddy shortage forces girl golfers to enlist services of elephant to transport their clubs; Mississippi Flood—Toll of death and ruin mounts as levees break.

INTERNATIONAL NEWSREEL NO 36: On the Atlantic—Mightest fleet about to "take" New York; New York City—Latest visitors from across sea; Messic, Va.—Another tragedy on air path of glory; Shanghai, China—British "dig in" on Shanghai front; Camembert, France—Immortalizing woman who invented a cheese; On Mississippi River—Mississippi flood sweeps on; At Greenville, Miss.—Mr. Hoover goes ashore to employ talents that saved starving Belgium in rescue of his fellow Americans; Washington, D. C.—A "buy-a poppy" movement is started to help flood sufferers

INTERNATIONAL NEWSREEL NO. 37: La Porte, Texas—Cowboys show their stuff as rodeo season opens; Washington, D. C.—Tiny callers give Mrs. Coolidge surprise; Washington, D. C.—Pan-American flyers home honored by President; Hazlet, N. J.—Woman, 104, wins prize as oldest tea drinker; Sydney, Australia—Australian children hail Duke and Duchess of York; Philadalephia, Pa.—World's records broken in great college meet; Poydras, South of New Orleans, La.—Levee blown up to divert flood from New Orleans.

PATHE NEWS NO. 37: Newcastle on Tyne, England—Newest British battleship, Nelson, makes maiden voyage to Portsmouth; New York City—Unique ambassadors from African jungle arrive in America; Epsom, England—Colorful throngs gather at England's historic race course; Messick, Va.—Giant plane, American Legion, intended for New York-Paris hop, lies badly wrecked after tragic crash; New York City—Mille. Gade Corson forsakes mermaid role for awhile to go water skiing; San Antonio, Texas—Exiled leaders of Catholic church in Mexico reach U. S. after deportation; Boston, Mass.—U.S.S. Constitution taken to drydock to be restored; Berlin, Germany—Revelers of German capital show Europe something new in cabarets; Flood Disaster Grows—Appalling ruin spreads from Illinois to Gulf.

PATHE NEWS NO. 38: Bolling Field—President Coolidge welcomes Pan-American fliers to capital; Seville, Spain—Colorful scenes attend opening of famous fair; Philadelphia, Pa.—British and American track stars furnish thrills in Penn relay; Coney Island, N. Y.—Just what women folks are interested in; Sydney, Australia—Duke and Duchess of York get warm welcome as they arrive abroad battleship Renown; In Flood Area—Louisiana residents abandon homes so engineers can blast crevasse in levee; Evanston, Ill.—Students at Northwestern U. exhibit campus wild animals; New York—Uncle Sam's great Armada visits metropolis.

Educational Moving Into Paramount Bldg.

EDUCATIONAL FILM EXCHANGES, INC., will move into its new offices in the Paramount Building (Times Square), 43rd St. and Broadway on Saturday, May 7. The company expects to be fully established in its new quarters on the 22nd floor by Monday, May 9. The moving from the present home office location at 370 Seventh Avenue will be done without any interruption to business. The offices will be established in first class shape in the Paramount Building in time for the arrival of executives returning the week of May 8 from Educational's annual convention in Los Angeles. The company will have the entire 3,000 square feet of floor space on the 22nd floor, which is served by six express elevators from the Paramount Building lobby that opens on Broadway and Seventh Avenue.

First National Purchases Two Stories

John McCormick, general West Coast production manager for First National, announces the acquisition by his company of two new stories. The motion picture rights to "The Code of the Northwest," a novel by Edward Childs Carpenter, and "The Barber of New Orleans," also by Carpenter, have been signed for. A contract was also entered into with Mann Page whereby the entire rights to his original story, "Three Cheers," are taken over by First National. Mr. Page will write the treatment of the story, the director and leading players of which have not yet been assigned.

Columbia's First May Release, "Poor Girls"

The first release that will come from Columbia Pictures during May is "Poor Girls," a drama of night life and night clubs. Edward Burns and Dorothy Revier are the featured stars and support comes from Ruth Stonehouse, Marjorie Bonner and Lloyd Whitlock. William James Craft directed from an original story by Sophie Bogen. The release date is May 5.



Key City Reports

New York City

AMUSEMENTS of all descriptions went into a heavy slump last week in New York, with "Chang" and "The King of Kings" as outstanding exceptions to the general depression. "Chang" has started off with a smash at the Rivoli, and with the word-of-mouth which this picture should accumulate it is pretty sure to be good for an extended run.

"The King of Kings" continues to sell standing room at most performances, and last week was no exception to this.

"Camille" at the Globe is off to good business, despite many predictions that it would not register as a two-dollar film.

The extended run attraction at the Rialto is "Children of Divorce," which does not seem likely to enjoy the run of some of its predecessors have had at this house.

The Roxy last week passed the million mark in attendance, after a little more than seven weeks' operation. Last week was not particularly strong on the second week of "Ankles Preferred."

The Capitol was fair last week, and the Strand moderately good.

Chicago

REPORTS coming in from all parts of Chicago indicate that **Daylight Savings** and **unseasonable weather, combined, caused a decided slump.** This, however, was more noticeable among the neighborhood houses than it was in the large de luxe theatres.

The Oriental as usual, topped the down town houses, "Lovers?", the feature, and **Paul Ash** in "Oh Teacher," **bringing the usual capacity business to this house.** At the Roosevelt **"The Fire Brigade" got away to a normal** business and "Slide, Kelly Slide" at McVickers **continued to hold up** in a satisfactory manner, **although attendance was slightly off.** At the Chicago, **"Venus of Venice"** on the screen, Spitalny's **orchestral production, "Vagabond of Paris," and special stage production,** "Milady's Perfumes" **accounted for a normal business.** At the Auditorium **"Old Ironsides" helped by the large amount of publicity** given the "Old Ironsides" renewal fund in Chicago press, **continued to play to satisfactory** crowds.

On the northside, the Granada had a good week with "The Little Adventuress" as the feature picture, the Vitaphone and Charles Kaley, the new singing director, leading the stage band. The Uptown also enjoyed good patronage, it being Bennie Kreuger's week to conduct his band at this house, and "Knockout Reilly" being the picture. At the Sheridan, showing "The Fourth Commandment" was slightly off.

Lubliner & Trinz Harding and Senate both played to above average business, "Flesh and the Devil" being the attraction at the Harding, plus Mark Fisher's band and "Knockout Reilly" at the Senate, with Art Kahn and his musicians.

Some of the south side de luxe houses also reported average or normal business including the Capitol, where "Casey at the Bat" was a strong attraction, and the Vitaphone and Del also helped pull the crowds. The Tivoli did its usual good business with "The Demi Bride."

Los Angeles

THIS week marks the close of "What Price Glory." The picture has done yeoman duty at the box office for a period of six months, and the management is more than happy over the results. **Another Fox production will move in on Wednesday** of this week and according to those who are in on the "know" it will be another surprise of celluloid entertainment. **The speculation is that "7th Heaven" will equal the run of "What Price Glory,"** which will not be so bad for Fred Miller and his Carthay Circle Theatre.

Corinne Griffith in "Three Hours" is coupled up with a strong program of entertainment this week at Loew's State. On the bill is a Lupino Lane, Educational Comedy, **"Naughty Boy"** that looms large in audience favor. **Gene Morgan and his band and a Fanchon and Marco, presentation do their part in adding strength** to an already strong line-up. The theatre is doing good business.

"Casey at the Bat" walked home to some good receipts at the Million Dollar. **"The Fire Brigade"** takes over the house as the next attraction and some very good advance advertising is telling the town about it.

"Resurrection" is going along a a good pace, pleasing its patrons and management. The picture is now in the fourth week at the Criterion.

Richard Dix in "Knockout Reilly" at the Metropolitan **is scoring a hit** and **"Mr. Wu"** in its fourth week at the Forum **is doing nicely. "Old Ironsides" sailed through a fair week** at the Egyptian with two weeks more to go before closing.

Philadelphia

BUSINESS along the cinema Rialto in Philadelphia continues to hold up well after the Easter Week rush.

"Evening Clothes" at the Stanley with Adolphe Menjou starred, flanked by a glittering array of presentation acts, **did a fine week's business. "Slide, Kelly, Slide,"** the Metro-Goldwyn feature **originally slated for the Stanley, opened at the Stanton and was unfortunately held there for only one week. Business was tremendous** and the picture was declared by newspaper critics and patrons generally to be one of the best pictures of the season.

At the Arcadia Constance Talmadge in **"Venus of Venice," went along to average business. "Too Many Crooks,"** featuring Mildred Davis and Lloyd Hughes at the Karlton, **ran a little better than average,** with matinees especially good.

"New York," a **second run** after the Stanley, **did a satisfactory business** at the Palace, while **"Arizona Bound"** at the Victoria, with aid of lobby exploitation, **got away to a good start** in this territory.

The Fox offering, **"An Affair of the Follies,"** with Lewis Stone, Billie Dove and Lloyd Hughes, **had another good week.** The **presentations,** however, **were a decided asset** to the program.

It now looks as though "What Price Glory" would stay at the Fox Locust until well into the summer and John Barrymore in **"Don Juan"** at the Aldine **still has no time set for closing.** Business has been up to capacity practically since opening.

The Capitol offered Jackie Coogan in **"Johnny Get Your Hair Cut,"** which **did just a fair business.**

Boston

BOSTON's theatres reaped the benefit of another good week, partly due to the absence of any special concert or amateur entertainment productions and partly due to continued cool weather for spring. Just at present stage attractions at the motion picture houses appear to have the right of way over any special feature offerings.

The Metropolitan has added a special musical stage attraction as a regular feature and its tryout during the week has shown a gain, although there is a question as to whether or not the gain would not have been evident had the extra attraction not been added. This should not be taken to mean that the added attraction is not up to the Publix standard. Gene Rodemich, late of St. Louis, the apostle of pep, has organized a jazz orchestra worthy of a place on any bill. **Cambria's stage presentation "Way Down South,"** and **"Knockout Reilly,"** Paramount's feature offering and **was enthusiastically received.**

United Artists' **"Love of Sunya" proved a big drawing card** for Loew's State Theatre, which has been carrying capacity audiences for a number of weeks.

Both the Keith-Albee Theatres had heavy patronage following N. V. A. week.

The Boston featured **"The Monkey Talks,"** which **was favorably received.**

Other films showing during the week and **reporting good business are "Three Hours"** at the Washington Street and Scollay Square Olympias, **"What Every Girl Should Know"** at the Modern and Beacon, **"Don't Tell the Wife"** at the Allston, **"The Red Mill"** at Loew's Orpheum, **"McFadden's Flats"** at the University **and "The Mysterious Rider"** at the Fenway and Lancaster Theatres.

Boston is without a road show and none is booked for the current season, hence picture lovers are showing in force at the regular houses.

Minneapolis

ANOTHER good week was recorded at Minneapolis movie theatres last week. **The State put on a big program and did an excellent business.** The feature film was Billie Dove in **"An Affair of the Follies."** The Vitaphone was in its third week with Micha Elman and Mary Lewis. And to add to that, the entire orchestra of the Capitol theatre in St. Paul joined with the State orchestra to make an ensemble of 40 members offering Tschaikowsky's "Solonnell of 1812."

At the Strand "The Yankee Clipper" played to very good crowds, but was not good enough for a second week. Bebe Daniels in **"A Kiss in a Taxi" proved a popular attraction** at the Garrick, while **"Love's Greatest Mistake"** with Evelyn Brent **saw good business** at the Lyric.

The weather was generally fair and mild, and about the only strong attractions the pictures had to fight were Irving Berlin's

"Music Box Review" at the Metropolitan and Mary Young in "Believe Me, Xantippe" at the Shubert.

St. Louis

FAIR to middle will safely gauge the business that was enjoyed by the first run picture palaces of St. Louis the past week, while it can also be truthfully stated that the neighborhood houses showed some improvement.

At Loew's State Theatre, Eighth street and Washington avenue, "**Rookies**" was the chief screen attraction. This house **also have a very good stage attraction** and **held its own** in a patronage way.

Two blocks south and one east at the Ambassador "**The Better Ole**" **aided by the Public stage presentation** "Sea Chanties" **did very nicely**, everything considered.

The Missouri Theatre at Grand and Lucas avenue offered **Bebe Daniels in the world premier of "Senorita"** while the **stage offering** was "Brooke Johns on Broadway." It **was a good week** for this house.

The Grand Central just across the street had on its screen "Moulders of Men."

The St. Louis Theatre had an **average week with "The Little Adventuress"** on the screen.

San Francisco

GENERALLY speaking the business in the down town first run houses was good, as well as in the residential houses, but all managers agree it would have been better had not some of the afternoons been too warm, especially for this time of the year. An increase in general business conditions also helped to stimulate the motion picture business.

"**Tell It to the Marines,**" which was **shown for third week** at the St. Francis, **proved attractive but not as big** a crowd attended as was contemplated. "**The Telephone Girl**" **held a fair audience** at the California and the receipts were what the management contemplated they would be.

"**Frisco Sally Levy,**" **drew a big crowd** to Loew's Warfield Theatre and the audience was very much pleased with the picture. Fanchon and Marco's idea drew fairly well.

The Granada Theatre also did exceptionally well with "Cabaret." The presentation by Jack Partington proved popular also. "**The Girl Hunt**" **was enjoyed** by those who attended the Cameo, the majority seeming pleased. "**Stolen Pleasures**" at the Union Square **did not draw** a big crown, **the majority going to see the acts of vaudeville.**

"**The Auctioneer**" **drew a big crowd** to the Pantages Theatre and the audience was more than pleased with it, sending their friends. The acts also drew, but the picture was the main reason, by far. "**A Perfect Sap**" **was considered but a fair picture** although odd, the majority in this instance going to see the six vaudeville acts.

"**The Show**" at the Coliseum and "**Lone Hand Saunders,**" at the Wigwam, **both** suburban houses, **did fairly well.** The Majestic in the Mission district did exceptionally well with "Kosher Kitty Kelly," some going twice to see this picture. The orchestra in the New Mission motion picture house continues to draw the many who like exceptionally first class orchestras.

Kansas City

WITH fair and balmy weather trading upon the heels of a week of rain, all first run houses of Kansas City did better than an average business this week.

At the Newman, Richard Dix in "**Knockout Reilly**" **did a big business** both matinee and night all week. "**Children of Divorce,**" featuring Clara Bow, **played to a good attendance** all week on its second week, drawing mostly women patrons at matinees.

Lon Chaney in "Shadows" at the Liberty **far exceeded the average week's business,** although the picture was not exploited more than usual. "**See You In Jail**" at the Mainstreet **also drew good,** especially the latter part of the week, being supported by a strong stage program. "**The Sewing Machine Girl**" at the Pantages **had a noticeable feminine pull,** most of the increase in attendance being at matinees.

"**Rubber Tires**" at the Globe **drew steadily all week,** each daily attendance being just a bit above normal.

Seattle

THE week before Easter witnessed a slight drop in theatre business generally throughout the Northwest, and Seattle was no exception, despite good weather and average film programs.

At John Hamrick's Blue Mouse Theatre, "**Don Juan**" **and Vitaphone played its fifth and last week to very pleasing business.** Matinee business was weak, but evening performances held up wonderfully, and the house established a record of having a waiting line in front of the theatre every night for five consecutive weeks. It is reported that this program broke all records for the Pacific Northwest for a 50c and 75c attraction.

At the United Artists Theatre, "**Casey at the Bat**" **opened to very good business,** due to successful advertising and exploitation, and the opening of the local baseball season. George Lipschultz, conducting the United Artists Orchestra, continued to draw a noticeable patronage, building up strongly since his transfer to this house a few weeks ago.

The Coliseum with "**Three Hours**" **did an average week's business,** but the picture failed to create any enthusiasm. **The Columbia, likewise,** played to average houses but **disappointed** its audiences **with "Nobody's Widow."**

At the Fifth Avenue Theatre, "**Venus of Venice**" **showed an increase** over the previous week's picture, **but still failed to hit a consistently good gross.** Fanchon and Marco's "Golf Idea" on the stage was bright in spots. Too much clowning is hurting the dignity of the box office at this house.

"**Redheads Preferred**" at the Embassy; "**The Last Trail**" at Pantages; and "**Tarzan and the Golden Lion**" at the Winter Garden were **all average attractions. Hamrick's Egyptian,** leading neighborhood house, **fell below normal with "The Fire Brigade."**

New Orleans, La.

BUSINESS at the down town motion picture houses was rather discouraged throughout the week **on account of the Mississippi river flood scare. All but two of the theatres reported a big decrease** in patronage. The new Saenger and Loew's State theatres reported business up to the standard. Both these big Canal street houses presented quality attractions during the past week.

Clara Bow in "**Children of Divorce,**" **assisted by a stupendous Publix stage show, sent the New Saenger patronage in the several figures mark. The same may be said of Loew's State.** Eddie Cantor in "**Special Delivery,**" **with Jobyna Ralston,** added to the drawing power of a **well balanced and varied program of vaudeville acts.**

Doris Kenyon in "**Ladies At Play**" was shown at the Strand but **business was not as large as usual.** "**Casey at the Bat**" with Wallace Beery was shown at the Liberty and **fared well although business was not a record breaker.** "**An Affair of the Follies**" at the Globe, starring Lewis Stone and Billie Dove, and Charles Murray and Chester Conklin in "**McFadden's Flats**" at the Trianon, **drew their share** of the patronage.

A peppy musical comedy show, coupled with "While London Sleeps" with Rin Tin Tin and Helen Costello, **did an ordinary run** of business. "**The Perfect Sap**" was the Tudor feature. **Ben Lyons** is the star and his **popularity** with the flappers of New Orleans **was responsible for the big improvement in patronage** shown at this house the past week.

The residential houses of New Orleans did well, the new Prytania doing exceptionally well with nightly changes in program. "**Faust**" **at the Mecca drew a record patronage.**

Baltimore

"**SLIDE, KELLY, SLIDE,**" **did the best business of any first run** moving picture production in Baltimore during the week beginning Monday, April 25, at Loew's Valencia Theatre. Part of its success might be attributed to the questionnaire tie-up arranged by Charles Winston with the Baltimore News.

"**The Better 'Ole**" **did very good business during its second week** at Warners' Metropolitan Theatre with the Vitaphone accompaniment **and other pictures which did very good business also included "The Cheerful Fraud," with five acts of vaudeville** at Keith's Hippodrome; "**The Monkey Talks,**" **with five acts of vaudeville** at the Garden Theatre "**and Cabaret**" at Loew's Century **with an added stage attraction.**

"**The Night Bride,**" starring Marie Prevost, **only did a fair business** at the New Theatre with a stage attraction and "**The Notorious Lady,**" starring Lewis Stone, **did a fairly good** business at the Rivoli with a stage attraction.

Portland, Ore.

WARM, bright weather over the week-end caused receipts at the theatres to drop considerably, but a cooler temperature with rain for the last three days brought the week-day business, in most cases, somewhat above normal.

"**Children of Divorce**" **at the Broadway drew very good business.** Fans seemed a little disappointed with Clara Bow's role, but an excellent stage attraction—Fanchon & Marco's "In Dutch" idea, balanced the reports satisfactorily.

The Peoples Theatre took a chance and persuaded Paramount to go into their Long Island vaults for a print of Barrymore's "**Dr. Jekyll and Mr. Hyde,**" which they **put on for six days. The experiment proved highly successful.** It was advertised as a

return showing, so that fans knew what they were getting. Drew splendid business and the theatre received many calls wanting to know where, in the city, it would be shown again.

''Blind Alleys'' at the Rivoli was a disappointment to Meighan fans, and business suffered. ''The Sea Tiger,'' with ''Shoulder Arms'' at the Liberty, **got a good proportion of business** and the program was well liked, **especially the Chaplin picture.**

Columbia got fair business with good reports on ''The Fourth Commandment. The **fifth week of ''Don Juan''** at the Blue Mouse **was reported as satisfactory,** with business building on the **final three days.**

Milwaukee

THE Third Anniversary Week at the Wisconsin theatre, much heralded, well exploited, with its attractive bill headed by **''Evening Clothes,'' was the big event** of the week for theatre goers of this city. ''A flock of merry artists headed by Johnny Perkins'' divided honors in making the bill one of the most popular of the week. **''What Price Glory''** at the Davidson took a large share **of patronage** and played to well filled houses at every performance. It was introduced by an extensive advertising campaign. **''Resurrection'' at the Alhambra continued to attract** the public to a gratifying extent. This is its second week in the city. At the Strand, **''Easy Pickings'' fared well,** and **''Flaming Forest''** at the Merrill **was well attended.**

Despite the down town attractions, neighborhood business was good all during the week. **''Orchids and Ermine''** at the Milwaukee **won local favor. ''Stepping Along''** at the Tower and Modjeska **was exceedingly popular.** The Tower found attendance better than usual due to the Marajah, the mystic seer and his ever popular act, playing at the Tower all week. The Colonial showing **''Man of the Forest'' had a very satisfactory week,** and the **Venetian drew crowds with ''Fighting Love.''**

Cleveland

THE second week after Easter was a decided improvement over the first week after Easter, theatrically speaking. Almost all of the big theatres report that business picked up a little last week, but they are unanimous in agreeing that business is below the average of last year at this time, and that it takes added inducements to attract patronage.

''Rookies'' held the palm for last week. It played its second week at the Cameo and topped the first week's business. ''The Beloved Rogue'' fell below expectations at the Stillman **and is not being held over. ''Venus of Venice'' brought the Allen receipts about to normal.** Gilda Grey in **''Cabaret'' drew well** at the State, **with a splendid vaudeville bill surrounding it.** The Palace reports **''better than fair'' business with ''Ankles Preferred''** and an average vaudeville program. **''Flesh and the Devil,''** which had a very successful downtown first run several weeks ago, **repeated its success last week** during a second run engagement at the Park. **''Don Juan'' with Vitaphone** synchronization and Vitaphone acts, **more than satisfied** expectations **at the Circle, where it was playing its second week. ''Man Bait''** was not much of a success at Keith's East 105th street theatre, but **came off quite successfully at Reade's Hippodrome where it split the week with ''Stolen Pleasures,''** which didn't do so well. ''The Vagabond King,'' with the original cast was playing at the Hanna and drawing big crowds, and the Ohio Theatre summer stock company also drew well. These **strong legitimate attractions,** combined with the **approaching opera season and** a big percentage of **unemployment** in the city, **account for** consistently **unsatisfactory business** at the movie houses.

Albany

COOL weather prevailed throughout all of last week in Albany, Troy and Schenectady, with the result that business continued good at all of the downtown houses in these three cities despite the fact that daylight saving became operative on Sunday, April 24.

The Vitaphone, coupled with ''Casey at the Bat,'' played to excellent business at the Mark Strand, and while there were no long lines such as characterized ''Don Juan'' the week before, the receipts measured up extremely well, as there was a quicker turn over due to the fact that ''Casey at the Bat'' is a shorter picture than ''Don Juan.''

At the Mark Ritz, ''Cabaret'' ran to a satisfactory business, despite the fact that the newspaper criticism following the opening day was far from favorable. **The ''Demi-Bride'' ran well at the Leland,** while **''Stepping Along''** and **''Somebody's Mother'' did only fairly well** at the Clinton Square theatre.

In Troy, **''The Red Mill'' did only fair** at the Lincoln **and the same held true with ''The Magician''** at the Troy. This is due more to business depression generally in Troy than the drawing power of the pictures. **In Schenectady, ''Convoy'' played to big business** at the State theatre, **following a heavy program of advertising and exploitation.** In connection with the picture a soprano solo was used as well as a striking tableau. **''Summer Bachelors'' did only fair** at the Strand in Schenectady.

Ottawa

PATRONAGE was healthy and well-distributed in all theatres of Ottawa, Ontario, during the week of April 25, when bright, cool weather prevailed and there were few counter-attractions in the shape of sports or outdoor events.

There was wide diversity in the film features for the week and there were indications that many people took in three or four shows during the period. **They flocked to see Colleen Moore in ''Orchids and Ermine''** at the Centre Theatre; **''The Nervous Wreck''** at B. F. Keith's **and ''Sensation Seekers''** at the Imperial. War veterans, military officers, **males generally,** children and quite a few women **patronized the Regent Theatre to see** the British war special **''Mons,'' the bill also including ''The Making of a King,''** depicting the life of the Prince of Wales, which the women liked particularly.

The Francais Theatre emerged from its Lenten slump still more with this attractive series for the week: ''The Silent Lover;'' ''My Old Dutch'' and ''The Sea Wolf,'' but this house is hardly booming yet.

In Hull, Quebec, both the Laurier and Eden Theatres picked up with ''Three Hours'' at the Eden and ''The Winning of Barbara Worth'' at the Laurier.

Oklahoma City

BUSINESS with the Oklahoma City theatres was humming this week. The weather was on its best behavior, the programs at the four first-run houses were all interesting and the people responded well.

''Don Juan'' showed to unusually good crowds at the Criterion all week. There was a little increase in price, but an added attraction in a song interlude made up a program that was better than the usual run there.

At the Empress ''See You in Jail'' and Will Rogers in ''Dublin'' brought crowds to the theatre during the whole week, and there was much comment on the program both by the man on the street and the newspaper critics. **''The Telephone Girl'' was well received** by the patrons of the Capitol Theatre the first part of the week, and gave way to an **equally popular** picture for the **last half in ''The Understanding Heart.'' ''Ankles Preferred'' stayed over all week at the Liberty Theatre** whereas it was booked only for the first half.

Salt Lake City

FIRST Run Theatres of Salt Lake all report business to have been exceptionally good last week. The Pantages Theatre here put out the biggest exploitation campaign that they have used this year. This was in connection with the Metro-Goldwyn-Mayer picture, ''Mr. Wu.'' **''A Night of Love'' has played to capacity houses** at the Paramount Empress Theatre all week. **''Lovers?'' went over very big** at the Victory according to report. The two feature program at the American consisted of Harry Langdon's new comedy **''Long Pants''** which **went over** in a **highly enthusiastic manner,** and **''Sensation Seekers''** which was **also well received.**

''Flesh and the Devil,'' was a great drawing card at the Gem. **''The Flaming Forest''** at the Kinema was the feature picture, in connection with their weekly added attraction of local juvenile talent.

''Is That Nice?'' topped the vaudeville bill at the Orpheum. **''Variety'' and ''Soapsuds Lady'' went over well** at the Mission, a neighborhood house here. A great deal of twenty four sheet space was utilized in addition to the regular amount of newspaper exploitation. Typical spring weather has been enjoyed with the exception of a few extremely hot days.

Central Pennsylvania

HARRISBURG Movie fans fell hard for **''The White Black Sheep,''** featuring Richard Barthelmess, at the Colonial all week, and it easily was the oustanding film attraction in that city, if box office receipts are any barometer.

In Loew's Regent and the Victoria, respectively, Lew Cody and Adolphe Menjou, each in ''one of these modern French farces,'' as one manager remarked, were pitted against each other in competition for patronage in offerings that, in a sense, had much similarity. Cody, with Miss Norma Shearer, starred in ''The Demi Bride,'' and the Menjou vehicle was ''Evening Clothes.'' Most of that class of movie patrons who average two shows a week in the principal downtown theatres, selected either Cody or Menjou, thus dividing their support between that pair, while all flocked to the Colonial to witness the different type show in which Barthelmess appeared.

Exhibitors Service Bureau



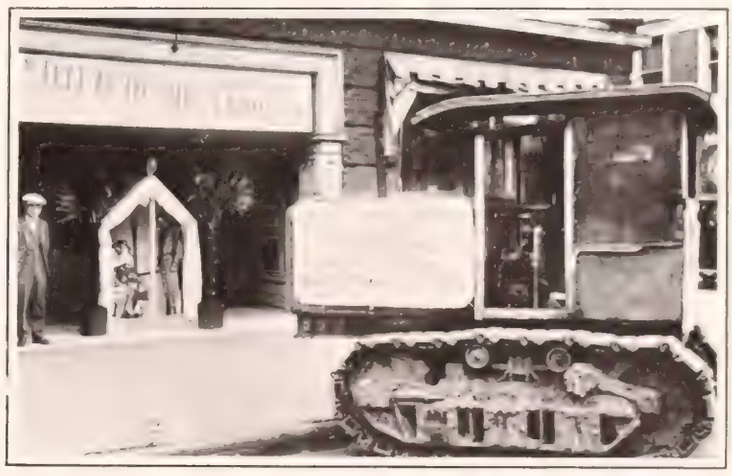
A spring fashion window display tying up with the showing of "The Demi-Bride" (M-G-M) at the Rialto theatre, Macon, Ga.



A novel covered wagon was the ballyhoo feature of a campaign staged in Nashville, Tenn., by Manager Walter Harmon for his showing of "The Overland Stage" (First National) the Strand theatre in that city.



A striking lobby display playing up the comedy angle was a feature of exploitation for First National's "McFadden's Flats" at the Hollywood theatre, Gormont, Pa. Stock paper furnished material for the cut-outs used in the arrangement, pictured above.



Ballyhoo, in the form of a tractor, and lobby display featuring cut-outs in a naturalistic setting, which exploited the showing of "Tell It To the Marines" (M-G-M) at the Fischer theatre, Danville, Ill., of which Nels Frye is manager.



An impressive street demonstration launched the national tie-up between the Reo Motor Company and Producers Distributing Corporation in connection with "The Yankee Clipper." Photos above show one of the floats which advertised "The Yankee Clipper" and the Flying Cloud model automobile, as part of a campaign for the Michigan theatre, where the De Mille picture was shown.



The cross-country ballyhoo for "Seventh Heaven" pauses in Chicago. Above a photo of "Eloise," one of the Paris taxis used in the historic defence of the Marne with C. W. Eckhardt, Chicago manager of Fox Films, A. L. Burks, advance agent, and Lt. H. A. Didot, driver.

New Idea for Telegraph Tie-up "Used for Fourth Commandment"

A NEW form of Postal Telegraph tie-up was worked up in Pittsburgh, Pa., recently by Manager Davis of the Cameo Theatre and Universal Exploiteer Charles Loewenberg for "The Fourth Commandment." A practical instrument was installed in the lobby which was manipulated from the box office and above was a card, an exact duplicate of a Postal Telegraph blank 22 by 28 inches in size, which read: "To my mother and father, any place in the world—My thoughts are of you—God bless you"—(signed "Bill"). Over this 22 x 28 was a smaller card reading: "Send a wire home to the folks." The Telegraph Company believed that any patron coming from "The Fourth Commandment," whose parents were at a distance, was in a most favorable mind for such an appeal.

In return for this lobby display, the company turned over sixteen of their principal windows to "Fourth Commandment" advertising. A large duplicate of a telegraph blank was placed in each with this copy on it: "'The Fourth Commandment' reads 'Honor Thy Father and Mother'—Have you written home lately?—If not, send a wire to the folks and see 'The Fourth Commandment' at the Cameo Theatre, starting Saturday."

The Wurlitzer music store arranged a full window display of "mother songs" with a specially prepared shadow-box in the center. The plug was for "How I love you, Mother Mine," published by Milton Weil, Chicago.

Five hundred windows in and around Pittsburgh carried an announcement of the picture through a tie-up with Serv-Us Brand Products. A special hanger, 12 x 36 in size, carried an 8 x 10 photograph of Belle Bennett and the copy "Belle Bennett, star of 'The Fourth Commandment' at the Cameo Theatre endorses Serv-Us Brand Products."

Water Spray Stunt Scores for "Let It Rain"

Manager James H. McKoy used the water spray stunt to excellent advantage in advertising "Let It Rain" when that film played at the Publix Rex Theatre, Spartanburg, S. C.

A water pipe line was run out under the Rex sign and protruded over the street. A shower bath attachment was put on the end of the pipe which caused the water coming out of the pipe to spray.

A man, neatly attired in rubber boots, rain coat, rubber hat, and holding an umbrella stood under the spray. Both the umbrella and the rubber raincoat were labeled with the title of the picture, name of theatre, and play dates.

When the man was not standing under the spray of water, he walked the streets and always held the umbrella over his head.

Railroad and Car Agent Tie-Up With Theatre

Manager Edward Harrison swung an automobile agency and a railroad into a tie-up on "A Little Journey" that got a lot of priceless publicity when that film played at the Publix Rialto Theatre, Lincoln, Neb.

A locomotive model mounted on a Fordson tractor was driven all over town during the showing of the picture. Signs and banners on the ballyhoo announced the title of picture, name of theatre, and play dates.

The tractor was furnished by the Ford dealer and the lomotive model and services for mounting same were furnished gratis by the Burlington railroad.

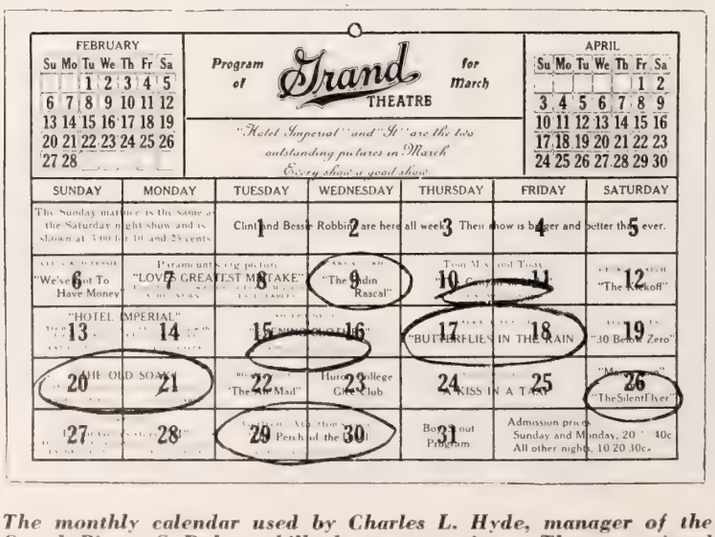
The whole stunt was put over at a cost of $7—which paid the salary of the driver and the cost of gasoline.

Offers Free Parking for Bikes and Coasters

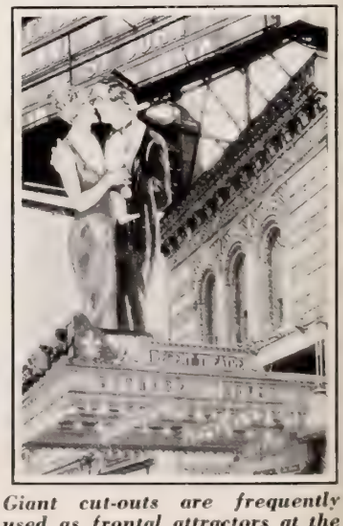
Here's a good Saturday stunt that's easy and cheap. Lee Berger, manager of the Cedar-Lee theatre, Cleveland Heights, a residence suburb of Cleveland, circularizes his territory. And on the circulars he announces special, free parking space for bicycles, coaster wagons and other junior conveyances.



Effective use of 24-sheet for lobby display on "Tramp, Tramp, Tramp" (First National) at the Blackstone theatre, Pittsburgh.



The monthly calendar used by Charles L. Hyde, manager of the Grand, Pierre, S. Dak., to bill advance attractions. They are printed in red, with overprint in black of the pictures booked for the month.



Giant cut-outs are frequently used as frontal attractors at the Regent theatre, Pittsburgh. The display above featured "Easy Pickings" (First National)

Studio Briefs

Barbara Worth, Universal contract player, will have the feminine lead in "The Fearless Rider," the Universal Western which will star Fred Humes. Edgar Lewis will direct the picture.

Mack Sennett has finished "For Sale, a Bungalow," and "Smith's Modiste Shop," two new comedies for Pathe release. Earl Rodney directed the first, which co-stars Madeline Hurlock and Eddie Quillan; the second was directed by Alf Goudling. The usual Smith family, Raymond McKee, Ruth Hiatt and Mary Ann Jackson are appearing in "Smith's Modiste Shop."

Avonne Taylor, Ziegfeld beauty, has been signed by Metro-Goldwyn-Mayer to a long term contract, following screen tests.

In production on the Sennett lot are a golf comedy starring Eddie Quillan, who is working under the direction of Harry Edwards and a Jimmy Smith comedy which has a beauty contest plot and which Earl Rodney is directing. Alma Bennett, Billy Bevan, Vernon Dent, Andy Clyde, Glen Vavender and Mary Maberry are in the golf comedy and in the Smith number besides the usual trio of featured players are Irving Bacon and Harney Hellum. James Montgomery Flagg appears in a number of scenes with Raymond McKee.

William Austin, one of the younger screen actors, has signed a Universal contract to play in "Silk Stockings," a forthcoming Laura La Plante film on which actual production was started this week under Wesley Ruggles' direction. Otis Harlan is one of the important players in the cast.

Lillian Gish, Metro-Goldwyn-Mayer star now working in "The Wind," is supported in that picture by little Miss Carmencita Johnston, who has appeared in forty pictures.

Walter Woods, now under contract with De Mille, has been assigned the supervision of "His Dog" which Karl Brown is to direct.

The cast for "Snowbound," Tiffany's next production to go into work, has been engaged and includes Betty Blythe, Robert Agnew, Lillian Rich, Guinn Williams, George Fawcett, Martha Mattox, Pat Harmon and Harold Goodwin.

Sally Rand, one of the newer De Mille players and a Wampas baby star, will have one of the principal roles in "His Dog," an Albert Payson Terhune story which Karl Brown will direct. The featured player will be Joseph Schildkraut. Walter Woods is supervising the production.

Robert Hichens, author of the novel, "The Garden of Allah," recently joined the film unit at Biskra, a North African location where exterior scenes are being taken under the direction of Rex Ingram.

Sarah Padden is the latest addition to the cast of the Fox Films' picture, "Colleen," which will feature Madge Bellamy.

Leo Maloney has started actual production work on his seventh production for Pathe release, "Border Blackbirds" at his San Bernardino ranch. Ford I. Beebe did both the synopsis and continuity. Maloney's supporting cast will include Eugenia Gilbert, Morgan Davis, Bud Osborne and Joseph Rickson. Edward C. Kull is taking care of the photography.

Metropolitan Pictures has decided upon Harrison Ford to play the male lead in Marie Prevost's new picture which E. Mason Hopper will direct. Zelda Sears and Fred Stanley are responsible for the adaptation and the continuity on the production over which F. McGrew Willis will supervise.

Hal Roach has engaged Henry Lehrman to take charge of the Roach story department. He will handle story material for the various directors producing Pathe comedies. The Roach directorial staff has been also augmented by the signing of Louis J. Gaznier, director, who assumes charge of a new unit immediately.

E. Mason Hopper, who has been Marie Prevost's director in her last four pictures to come from the Metropolitan studio, is collaborating with Zelda Sears and Fred Stanley on the adaptation of the star's next picture, which, it is said, will be entirely different from anything that Miss Prevost has done since she joined Metropolitan.

Blanche Payson, policewoman and actress, has joined the "The Callahans and the Murphys" cast. Miss Payson is about six feet three inches in stature. At one time she was a member of the comedy forces of Keystone and has recently played several comic character roles.

Charley Chase has begun another farce comedy for Hal Roach, as yet untitled. His new leading lady is Edna Marion and Caryl Lincoln and Lincoln Plummer have parts of prominence. James Parrott is directing, Max Davidson is also working on the fourth of a series of comedies with a Jewish strain. Leo McCarey is directing and completing the cast are Spec O'Donnell, David Butler and Lillian Elliott.

The casting of "Midnight Rose," the Universal-Jewel production which will star Lya De Putti, neared completion this week. Four new players, Gunboat Smith, Fred Kelsey, Lorrimer Johnson and George Larkin were signed for important roles and filming started this week. The story is an adaptation of "Backwash," by J. Grubb Alexander. James Young will direct.

Eileen Percy has joined the cast of "Twelve Miles Out," the John Gilbert film which Metro-Goldwyn-Mayer is producing. Joan Crawford and Betty Compson are also included in the cast.

Hal Yates directing a fan comedy on the Roach lot and among the actors and actresses whom he is directing are Stan Laurel, Oliver Hardy, Lupe Velez, Viola Richard, Will Stanton, Frank Brownlee, Anita Garvin, May Wallace, Henry Ward and Gustav Schirrffraht.

Photography was finished last week on "The Romantic Age," a Columbia drama which co-stars Eugene O'Brien and Alberta Vaughn and which Robert Florey directed from the screen adaptation by Dorothy Howell.

James K. McGuinness, author of the scenario on "The Secret Studio," the Fox Films production which was placed in work last week at the Fox studio in Hollywood, will be remembered for his conducting of columns in three of New York's evening newspapers, The Evening Telegram, The Sun and The Evening Post. Victor Schertzinger is directing "The Secret Studio" which has Olive Borden in the starring role.

Doris Hill, titian-haired young actress, was this week signed to a new long term contract by Paramount, Miss Hill has appeared in the two Paramount films, "Casey at the Bat" and "Rough House Rosie."

Howard Estabrook, who recently completed "Cafeteria," a comedy for First National, is now collaborating on a new comedy entitled "Own Your Own Home."

"The Race Track Tout," the temporary title of Syd Chaplin's new comedy for Warner Bros., was finished last week on the West Coast. Prior to the picture's presentation on the new Warner program as an extended run production, the title will probably be changed. The comedian has the role of a city dude who creates a furore in a small village in Vermont; Charles Reisner directed Chaplin, whose associate players include Clara Horton, Helene Costello, Duke Martin, Thomas Jefferson, Erville Alderson, Lal Kruger, Nora Vevil, Louise Carver and Bob Perry.

Columbia's production of drama in the circus, "The Clown," will be directed by William James Craft from a story by Dorothy Howell, Craft is expected to give the production more than ordinary realism as he was at one time a circus manager himself. One of the traveling circuses will be released by Columbia in its entirety to serve as atmosphere and background for "The Clown." Harry O. Hoyt is preparing the continuity.

Joseph Cawthorn, musical comedy star who was last seen in New York at the New Amsterdam Theatre in "Sunny," has signed a contract with Fox Films to play a character role in "The Secret Studio," on which production has just been started at the West Coast plant of Fox Films.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Belle of Broadway, The	—	2	10		61	5,877 Ft.
Lone Wolf Returns, The	—	1	9	—	67	5,750 Ft.
PARAMOUNT						
Ace of Cads	2	4	20	2	64	7,786 Ft.
Aloma of the South Seas	1	4	25	3	68	8,514 Ft.
Blind Alleys	1	3	6	1	60	5,597 Ft.
Blonde or Brunette	1	2	18	1	66	5,872 Ft.
Born to the West	—	4	33	—	67	6,042 Ft.
Campus Flirt, The	—	2	22	13	79	6,702 Ft.
Canadian, The	1	8	16	—	58	7,753 Ft.
Casey at the Bat	—	8	16	6	68	6,040 Ft.
Cat's Pajamas		3	17	5	72	5,863 Ft.
Diplomacy	4	7	15	—	54	6,950 Ft.
Eagle of the Sea, The	—	7	22	-	63	7,250 Ft.
Everybody's Acting	1	5	11	4	66	6,139 Ft.
Fascinating Youth	—	3	27	1	68	6,882 Ft.
Fine Manners	1	8	24	1	62	6,435 Ft.
For Heaven's Sake	1	13	37	10	68	5,356 Ft.
Forlorn River		11	21	1	61	5,992 Ft.
God Gave Me Twenty Cents	—	4	12	2	69	6,532 Ft.
Good and Naughty	-	4	9	2	66	5,503 Ft.
Grass	2	2	7		55	6,348 Ft.
Great Gatsby, The	4	3	7	1	53	7,296 Ft.
Hold That Lion	2	7	22	5	65	5,811 Ft.
Hotel Imperial	—	5	17	1	65	7,091 Ft.
It	-	—	18	20	86	6,452 Ft.
It's the Old Army Game	5	7	16	1	55	6,889 Ft.
Kid Boots	1	2	34	3	65	5,650 Ft.
Kid Brother, The	3	3	37	8	70	7,654 Ft.
Kiss in the Taxi, The	1	5	12	3	65	6,439 Ft.
Lady of the Harem	1	6	13	—	59	5,717 Ft.
Let It Rain		6	6	1	58	6,052 Ft.
London	2	3	6	—	56	5,584 Ft.
Love 'Em and Leave 'Em	1	6	11	1	59	6,075 Ft.
Love's Greatest Mistake	—	9	11	-	57	6,007 Ft.
Lucky Lady, The	1	8	9	—	54	5,942 Ft.
Man of the Forest		2	20	5	73	5,187 Ft.
Mantrap	—	7	21	—	63	6,077 Ft.
Nell Gwyn	3	5	16	2	61	6,741 Ft.
New York	—	1	12		67	6,877 Ft.
Padlocked		3	24	3	70	6,700 Ft.
Palm Beach Girl, The	—	5	31	6	71	6,918 Ft.
Paradise for Two	—	2	19		67	6,187 Ft.
Popular Sin, The	2	3	15	—	61	6,244 Ft.
Potters, The	—	1	19	1	70	6,680 Ft.
Quarterback, The	—	—	32	15	80	7,114 Ft.
Rainmaker, The	4	5	23	4	64	6,055 Ft.
Runaway, The		6	14	1	63	6,271 Ft.
Say It Again		4	20		65	7,443 Ft.
Secret Spring, The	4	3	3	—	41	5,710 Ft.
Show-Off, The	1	3	24	3	68	6,196 Ft.
Sorrows of Satan, The	2	7	11	2	59	8,691 Ft.
So's Your Old Man	1	4	25	6	70	6,347 Ft.
Stranded in Paris	—	—	24	2	72	6,106 Ft.
That's My Baby	1	4	26	3	68	6,805 Ft.
Tin Gods	—	3	24	7	73	8,568 Ft.
Variety	1	5	20	12	72	7,804 Ft.
Volcano	1	4	15	—	62	5,467 Ft.
We're in the Navy Now	—	1	22	18	82	5,519 Ft.
Wet Paint	7	7	19	-	53	5,109 Ft.
You'd Be Surprised	5	11	19	—	53	5,994 Ft.
You Never Know Women	—	7	15	—	60	6,064 Ft.
FILM BOOKING OFFICES						
Adorable Deceiver, The	1	5	5	—	52	4,879 Ft.
Bigger than Barnum's	2	7	20	2	62	5,391 Ft.
Breed of the Sea	1	2	7	—	59	6,450 Ft.
Cowboy Cop, The	—	2	8	1	67	4,385 Ft.
Dead Line, The	—	1	10	—	67	5,000 Ft.
Hands Across the Border	—	2	28	4	72	5,367 Ft.
Her Honor, The Governor	1	4	8	2	73	6,709 Ft.
Jade Cup, The	3	2	6	—	49	4,656 Ft.
Kosher Kitty Kelly	1	6	16	1	63	6,103 Ft.
Laddie	1	2	27	4	70	6,931 Ft.
Lone Hand Saunders	—	—	20	6	77	5,447 Ft.
Masquerade Bandit, The	—	—	8	1	65	4,919 Ft.
One Minute to Play	—	6	25	8	72	7,713 Ft.
Out of the West	—	1	11	—	68	4,609 Ft.
Regular Scout, A	1	-	9	2	71	5,601 Ft.
Sir Lumberjack	1	2	7	—	59	5,129 Ft.
Two Gun Man, The	—	1	25	8	76	5,139 Ft.
Wild to Go	—	—	12	—	70	4,750 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	2	9	4	74	6,433 Ft.
Amateur Gentlemen, The	3	5	14	2	60	7,790 Ft.
Blonde Saint, The	—	3	11	1	66	6,800 Ft.
Brown Derby, The	1	3	20	5	70	6,700 Ft.
Don Juan's Three Nights	1	2	7	1	69	6,374 Ft.
Duchess of Buffalo, The	1	7	13	1	60	6,940 Ft.
Ella Cinders	—	5	23	9	73	6,540 Ft.
Forever After	—	2	14	7	76	6,330 Ft.
Great Deception, The	2	3	17	3	66	5,855 Ft.
Into Her Kingdom	1	3	16	2	66	6,447 Ft.
It Must Be Love	—	6	25	3	67	6,848 Ft.
Just Another Blonde	1	3	10	—	60	5,603 Ft.
Kiki		5	18	9	74	8,299 Ft.
Ladies at Play	—	4	8	2	66	6,119 Ft.
Lady in Ermine		6	13	—	64	6,400 Ft.
Lunatic at Large, The	2	1	7	—	57	5,521 Ft.
McFadden's Flats	—	1	15	13	82	7,846 Ft.
Men of Steel		3	24	5	72	7,153 Ft.
Midnight Lovers	2	3	8	—	56	6,100 Ft.
Mismates	-	6	11	—	59	6,856 Ft.
Miss Nobody	—	3	13	4	72	6,859 Ft.
Old Loves and New		7	12	—	59	7,423 Ft.
Orchids and Ermine	—	6	5	6	70	6,734 Ft.
Overland Stage, The	—	2	10	3	7'	6,392 Ft.
Pals First	—	6	12	—	60	6,834 Ft.
Paradise	1	—	13	1	69	7,090 Ft.
Perfect Sap, The	1	1	9	—	63	5,982 Ft.
Prince of Tempters, The	—	1	15	1	70	7,780 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Puppets	—	4	15	—	64	7,486 Ft.
Ranson's Folly	3	5	17	—	54	7,322 Ft.
Savage, The	—	4	16	3	69	6,275 Ft.
Sea Tiger, The	—	1	8	1	70	5,606 Ft.
Senor Daredevil	—	3	20	7	74	6,402 Ft.
Silent Lover, The	—	5	11	1	63	6,500 Ft.
Sporting Lover, The	—	4	9	1	61	6,446 Ft.
Stepping Along	1	2	9	1	64	7,038 Ft.
Strong Man, The	—	3	17	1	67	6,882 Ft.
Subway Sadie	—	2	24	4	72	6,727 Ft.
Sweet Daddies	1	1	16	7	75	6,562 Ft.
Syncopating Sue	—	5	18	1	65	6,770 Ft.
Twinkletoes	—	2	18	3	71	7,833 Ft.
Unknown Cavalier, The	1	4	10	4	67	6,595 Ft.
White Black Sheep, The	1	2	12	3	69	6,798 Ft.
Wilderness Woman, The	—	8	22	2	64	7,533 Ft.
Wise Guy, The	—	1	16	2	72	7,775 Ft.
FOX FILM CORP.						
Auctioneer, The	—	3	9	—	63	5,686 Ft.
Black Paradise	1	2	17	—	65	4,962 Ft.
Blue Eagle, The	1	6	12	2	62	6,200 Ft.
Canyon of Light	—	7	10	5	67	5,399 Ft.
City, The	1	4	6	—	55	5,508 Ft.
Country Beyond, The	—	1	11	1	70	5,363 Ft.
Family Upstairs, The	1	2	16	3	69	5,971 Ft.
Fig Leaves	—	3	10	3	70	6,498 Ft.
Flying Horseman, The	—	—	19	1	72	4,971 Ft.
Gentle Cyclone, The	1	1	12	1	67	4,825 Ft.
Great K. & A. Train Robbery	—	1	16	4	74	4,800 Ft.
Hard Boiled	—	2	18	2	70	5,680 Ft.
Last Trail, The	1	2	7	1	63	5,190 Ft.
Lily, The	2	5	6	—	51	6,268 Ft.
Man Four Square, A	2	—	15	1	66	4,744 Ft.
Marriage License	1	3	10	—	60	7,168 Ft.
Midnight Kiss, The	1	4	7	—	56	5,025 Ft.
More Pay—Less Work	—	2	10	1	68	6,027 Ft.
Music Master, The	—	1	13	3	74	7,754 Ft.
No Man's Gold	—	2	24	7	75	5,745 Ft.
Return of Peter Grimm	—	4	18	1	65	6,961 Ft.
Rustling for Cupid	1	3	13	1	64	4,835 Ft.
Sandy	2	9	21	4	63	7,850 Ft.
Shamrock Handicap, The	—	1	13	2	72	5,866 Ft.
Silver Treasure, The	1	3	11	—	61	5,386 Ft.
Summer Bachelors	—	1	11	2	72	6,782 Ft.
Thirty Below Zero	1	2	8	3	68	4,691 Ft.
Three Bad Men	—	2	22	12	75	8,710 Ft.
Tony Runs Wild	1	3	11	4	69	5,477 Ft.
Wings of the Storm	—	1	8	1	70	5,244 Ft.
Womanpower	1	2	15	2	66	6,240 Ft.
METRO-GOLDWYN-MAYER						
Altars of Desire	—	2	8	—	64	6,037 Ft.
Bardelys the Magnificent	—	—	14	7	80	8,536 Ft.
Battling Butler	1	6	17	4	66	6,970 Ft.
Big Parade, The	—	—	6	4	82	
Blarney	7	7	7	—	43	6,169 Ft.
Boy Friend, The	3	3	12	1	59	5,584 Ft.
Demi-Bride, The	—	1	11	5	77	6,886 Ft.
Desert's Toll	—	2	10	—	65	5,376 Ft.
Exit Smiling	7	4	1	—	31	6,461 Ft.
Faust	—	4	15	2	67	8,110 Ft.
Fire Brigade	1	3	10	1	63	8,716 Ft.
Flaming Forest, The	—	3	17	3	70	6,567 Ft.
Flesh and the Devil, The	—	3	23	16	79	8,759 Ft.
Gay Deceiver, The	3	7	10	1	54	6,624 Ft.
Johnny Get Your Hair Cut	—	1	12	4	75	6,781 Ft.
La Boheme	1	4	16	5	69	8,781 Ft.
Little Journey, The	1	2	8	—	60	6,088 Ft.
Love's Blindness	2	5	8	2	59	6,023 Ft.
Lovey Mary	—	4	15	1	66	6,167 Ft.
Magician, The	3	5	9	1	55	6,960 Ft.
Mare Nostrum	—	3	19	3	70	9,476 Ft.
Mike	1	9	36	10	70	6,755 Ft.
Monkey, Talks	—	3	6	1	64	5,139 Ft.
Paris	3	5	14	—	56	5,580 Ft.
Red Mill, The	3	5	10	3	60	6,337 Ft.
Road to Mandalay	2	2	28	9	73	6,551 Ft.
Scarlet Letter, The	—	2	11	3	72	8,229 Ft.
Show, The	—	1	7	3	75	6,308 Ft.
Slide, Kelly, Slide	—	1	5	4	79	
Taxi Dancer, The	—	3	8	—	62	6,289 Ft.
Tell It to the Marines	—	—	17	17	85	8,800 Ft.
Temptress, The	—	5	17	10	75	8,221 Ft.
There You Are	—	2	14	—	66	5,652 Ft.
Tin Hats	—	3	21	6	71	6,969 Ft.
Upstage	—	4	12	1	65	6,048 Ft.
Valencia	4	3	17	2	61	7,569 Ft.
Waltz Dream, The	3	3	16	2	63	7,322 Ft.
Wanting Sex, The	—	3	28	3	70	6,025 Ft.
War Paint	—	2	10	4	74	5,032 Ft.
PATHE						
Devil Horse, The	1	1	16	13	71	5,853 Ft.
PROD. DIST. CORP.						
Bachelor Brides	1	3	12	—	61	6,612 Ft.
Clinging Vine, The	1	3	11	1	63	6,420 Ft.
Corporal Kate	—	2	5	3	73	7,460 Ft.
Dice Woman, The	—	3	7	—	61	5,614 Ft.
Eve's Leaves	1	3	11	2	66	6,750 Ft.
Flame of the Yukon	1	1	10	—	63	5,800 Ft.
Getting Gertie's Garter	—	2	8	2	70	6,859 Ft.
Gigolo	1	6	19	2	64	7,295 Ft.
Her Man O' War	—	3	10	—	63	6,106 Ft.
Last Frontier, The	—	5	19	—	64	7,964 Ft.
Nervous Wreck, The	2	4	6	2	59	6,730 Ft.
Prince of Pilsen, The	3	2	14	2	63	6,600 Ft.
Sea Wolf, The	1	2	14	—	64	6,763 Ft.
Shipwrecked	—	2	10	—	65	5,865 Ft.
Silence	2	3	15	4	67	7,518 Ft.
Sunny Side Up	1	4	6	—	55	6,007 Ft.
Unknown Soldier, The	—	1	22	17	82	7,979 Ft.
Up in Mabel's Room	—	1	23	16	81	6,345 Ft.
Volga Boatman, The	—	2	27	34	85	10,643 Ft.
Young April	1	4	11	1	62	6,858 Ft.
UNITED ARTISTS						
Beloved Rogue, The	—	—	10	7	82	9,380 Ft.
Black Pirate, The	13	7	22	12	69	6,388 Ft.
General, The	—	4	8	1	63	7,440 Ft.
Night of Love, The	—	1	14	9	94	7,600 Ft.
Son of the Sheik, The	—	2	24	24	85	6,685 Ft.
Sparrows	6	11	17	4	62	7,763 Ft.
Stella Dallas	1	6	25	10	72	10,157 Ft.
Winning of Barbara Worth	—	2	12	6	76	8,560 Ft.
UNIVERSAL						
Buckaroo Kid, The	—	1	10	2	72	6,167 Ft.
Butterflies in the Rain	—	8	9	1	60	7,319 Ft.
Chasing Trouble	2	4	5	—	50	4,585 Ft.
Cheerful Fraud, The	—	3	11	—	64	6,968 Ft.
Denver Dude, The	—	2	8	3	72	5,292 Ft.
Fighting Peacemaker	1	3	8	—	58	4,292 Ft.
Flaming Frontier, The	1	7	19	10	71	8,829 Ft.
Her Big Night	—	2	10	1	65	7,603 Ft.
Ice Flood, The	—	2	13	—	66	5,747 Ft.
Love Thief, The	2	7	10	—	54	6,822 Ft.
Man in the Saddle, The	2	5	9	3	62	5,492 Ft.
Marriage Clause, The	—	—	16	7	79	7,680 Ft.
Michael Strogoff	—	1	10	3	74	9,315 Ft.
Midnight Sun, The	—	8	20	2	64	8,767 Ft.
My Old Dutch	2	5	12	—	57	7,685 Ft.
Oh Baby	1	5	7	—	55	7,152 Ft.
Old Soak, The	—	1	18	2	71	7,445 Ft.
Phantom Bullet, The	—	4	15	1	66	6,148 Ft.
Poker Faces	2	1	18	4	70	7,808 Ft.
Prisoners of the Storm	1	4	13	—	61	6,102 Ft.
Rolling Home	2	2	16	5	72	6,993 Ft.
Runaway Express, The	1	4	7	2	62	5,865 Ft.
Set Up, The	1	3	7	1	61	4,478 Ft.
Silent Rider, The	—	—	10	2	75	5,879 Ft.
Skinner's Dress Suit	3	7	21	4	61	7,025 Ft.
Spangles	1	1	8	—	62	5,633 Ft.
Still Alarm, The	—	5	19	5	70	7,406 Ft.
Take It From Me	5	3	11	4	60	6,649 Ft.
Texas Streak, The	—	1	13	4	75	6,367 Ft.
Watch Your Wife	—	7	8	—	56	6,980 Ft.
Whole Town's Talking, The	—	3	9	—	63	6,662 Ft.
Yellow Back, The	3	1	6	—	52	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	20	6	76	6,954 Ft.
Broken Hearts of Hollywood	1	2	10	—	62	7,770 Ft.
Footloose Widows	—	2	10	2	70	7,163 Ft.
Hell Bent for Heaven	1	2	12	1	65	6,578 Ft.
Hero of the Big Snows	2	3	12	2	63	4,745 Ft.
Millionaires	—	2	9	—	65	6,903 Ft.
My Official Wife	1	3	10	1	63	7,846 Ft.
Private Izzy Murphy	—	—	12	8	82	7,889 Ft.
So This Is Paris	3	4	8	1	55	6,135 Ft.
Third Degree, The	—	1	17	2	73	7,647 Ft.
While London Sleeps	—	3	7	1	65	5,810 Ft.



"The Home Trail"
(Universal Mustang—Two Reels)
(Reviewed by E. G. Johnston)

THERE'S plenty of action in this newest Mustang featuring Fred Gilman—and a good little story to boot with the one exception that the old familiar buckboard rescue is rung in once again. However, it furnishes action and comes early in the first reel when the attractive little Miss arrives to take care of Fred's adopted infant. Now, this infant is of considerable importance to this picture, having inherited several thousands of gold dollars and thereby creating the need for a villain to rob the cache. The villain is the little Miss' step-brother and he almost succeeds with the dastardly deed but for the little girl's change of heart and intercession. The latter has, of course, concluded that Fred is a square guy. Quite a bit of riding and fighting in the second reel—and after it's all over, as the first reel obviously pointed out, little Miss stays on the farm with Fred. All in all, 'though, Director Wm. Wyler has done pretty well.

"Just A Husband"
(Fox Comedy—Two Reels)
(Reviewed by E. G. Johnston)

THIS is a continuation of the Helen and Warren series based on the stories by Mabel Herbert Urner, and is well up to the standard of those made in the past. Its treatment, however, is considerably different from its predecessors. This time Director Harry Sweet has taken for his theme two newlyweds who by a series of mishaps are cast into Death Valley. From the time they land there and meet three starving itinerants of the desert, it's a laughable burlesque of the old time Death Valley affairs. If starvation is funny, this two reeler gets away with it. There are some real good gags; the eating of the groom's straw hat, the drawing of lots to determine who shall be eaten, and the assault on the cabin wherein is stored eatables. The rolling stones, always good for laughs when they are being dodged, are well handled. Kathryn Perry and Arthur Housman are the featured players.

"Stop, Snookums"
(Universal Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

THIS Snookums kid certainly seems to get a great kick out of his work in these two reelers of Stern Brothers if a grinning countenance is any proof. He seems perfectly happy whether immersed in a bin of flour or being pulled around the floor by that cock-eyed dog friend of his. But then, Father has rather a tough time while Mrs. Newlywed is away and can't do much in the way of entertaining his friends at poker with Snookums to mind. Lollypops, chips and cards do not mix very well; neither do the extra cards that Snookums extracts from a player's trouser-legs. The game is in a bad way when Mother returns unexpectedly.

Sid Saylor, Ethyln Clair and Snookums are the featured players and the effort on the part of Director Gus Meins is praiseworthy.

"A Dog's Pal"
(Fox Comedy—Two Reels)
(Reviewed by E. G. Johnston)

FURTHER adventures of Little Jerry and his dog Pal have made another very fair brand of comedy entertainment and it isn't often that these players have the opportunity of doing their stuff on an ultra-expensive set. The one used happens to have been in service for the Fox production "Sunrise." Jerry is having his usual trouble with opposition in the newspaper selling game when his friend, an elderly banker, arrives accompanied by his little daughter. Later, Jerry rescues her purse and is invited to return it to the banker's mansion. He arrives with Pal and dozens of other dog companions while a party is going on. Although championed by the little girl, Jerry is persona non grata with the governess, etc.; is accused of stealing the purse and a wild chase around the house follows. Of course, all is well in the end.

"Bigger and Better Blondes"
(Roach-Pathe—Two Reels)
(Reviewed by Harold Flavin)

ANOTHER very amusing comedy with the inimitable Charley Chase as the chief funmaker. This time Charley plays the role of jeweler's errand boy, falls in love with the girl to whom he is delivering some jewelry and likewise attracts the attention of a couple of yeggs through displaying the jewels in public. There is a party at the girl's home and an attempted robbedy which is forestalled in an entertaining manner.

Charley's supporting cast consists of Jean Arthur, Mario Carillo, Gale Henry and Frank Brownlee, all good troupers. James Parrott directed with credit to himself.

"Crazy to Act"
(Sennett-Pathe—Two Reels)
(Reviewed by Harold Flavin)

MACK SENNETT'S latest will make a fairly amusing contribution to your program as it incorporates some funny and some not-so-funny gags. The cast works hard and there's a chuckle here and there. It's all about a poor but pretty girl with ambitions as an actress; the villain of the piece offers to back her first picture if she will marry him and she promises though her heart belongs to "another". The major portion of the film is devoted to the taking of the picture and it's projection.

Earl Rodney directed a cast comprising Mildred June, Matty Kemp, Oliver Hardy, Sunshine Hart and others.

Pathe Review No. 20
(Pathe—One Reel)

FLAPPERS and elephants and views of Japan's grand canyon in Pathecolor, comprise the ingredients of this issue of the Review. First the flappers showing how they "keep that school-girl complexion"; next some beautiful views of the Canyon situated in the southwestern part of Japan. An animal story with elephants, dogs and monkeys playing the roles winds up the reel.

They should like it.—HAROLD FLAVIN.

"When Snow Flies"
(Fables-Pathe—One Reel)

WITH the exception of Al Falfa everyone in the Aesop's Fables aggregation has a good time in this week's issue with a hockey game as the main source of fun. The gags are alright but they don't string along; poor continuity.—HAROLD FLAVIN.

"Tabloid Editions"
(Sportlight-Pathe—One Reel)

GRANTLAND RICE this week shows that all manners of sport may be indulged without great expense. As examples there are tabloid editions of gymnasium, ice boating, trap shooting, etc. Interesting, as usual.

—HAROLD FLAVIN.

Nine Shorts Pathe's List for Week of May 15

Two two-reel comedies head the Pathe releasing schedule for the week of May 15 and in all nine subjects are set for that week. "Crazy to Act," with Mildred June, Matty Kemp, Oliver Hardy, Sunshine Hart and others, is a Mack Sennett production which was directed by Earl Rodney. "Bigger and Better Blondes," starring Charlie Chase, supported by Jean Arthur, Mario Carillo, Gale Henry and Frank Brownlee, was directed by James Parrott for Hal Roach. The other Pathe offerings are: "A Strange Voyage," Chapter 6 of the serial, "Melting Millions"; "When Snow Flies," an Aesop film fable; "Tabloid Editions," one of the Grantland Rice Sportlights; Pathe Review, number 20; Topics of the Day, number 20, and Issues 42 and 43 of the Pathe newsreel.

"Eyes of the Totem" Due from Pathe on May 15

"Eyes of the Totem," an H. C. Weaver production which Pathe is distributing, is a Pathe feature release for May 15. Wanda Hawley and Tom Santschi have the leading roles, supported by Ann Cornwall, Gareth Hughes, Bert Woodruff, Violet Palmer, Mary Jones, Dorothy Llewellyn and Nell Barry Taylor. "The Totem Pole Beggar," W. W. Dickson's story, provides the source of the picture which W. S. Van Dyke directed. E. C. Marwell did the adaptation.

La Voy Becomes Special Pathe Photographer

Merl La Voy, globe-trotting cameraman who has been an active photographer since 1905 and whose exploits include several thousand feet of film of the world war on the Western and Serbian fronts, has been appointed a special correspondent of Pathe News by Editor Ray Hall. Mr. La Voy's territory will be world-wide; he has already received his first assignment and will make the first stop of his itinerary at China.

Kofeldt to Capitalize Questionnaire Craze

The questionnaire fad, the new craze that the public has taken to heart as much as the cross word puzzle, will be brought to the screen by Walter W. Kofeldt, Inc., of Hollywood, who will produce a series of single reel subjects scheduled for immediate release. They will bear the screen name of "Now, I'll Ask You!"

The Climbers

Should Do Well at the Box-Office

(Reviewed by Harold Flavin)

WE THOUGHT we were in for another costume picture but the latest Irene Rich vehicle gets away from the court scenes after the first reel and becomes a high class Western insofar as atmosphere is concerned. The picture version is quite a radical departure from the original as written by Clyde Fitch, but this treatment makes a fairly good yarn and the action and performances of Miss Rich and Forrest Stanley enhance the value of the production from an audience standpoint. The heroine's role is different from anything we have seen Miss Rich do in previous efforts, that of a man hating, iron willed woman who, through sheer courage, has made a success of running a plantation in the land of her exile. It's a great role and a great performance. Forrest Stanley, too, deserves honorable mention for his portrayal of the bandit character, whom he makes a light hearted, devil may care caballero a la Fairbanks. Flobelle Fairbanks, a blonde edition of Lillian Gish, looks like a comer.

Through the scheming of a "climber" in the court of Spain the Duchess of Arogan is banished to New Spain (Porto Rico), where she becomes a powerful figure, ruling a plantation with a hand or iron; but He turns up and she once more reverts to type.

The Cast: Irene Rich, Clyde Cooke, Forrest Stanley, Flobelle Fairbanks, Myrna Loy, Anders Randolph, Dot Farley, Rosemary Cooper, Nigel Barrie, Joseph Striker, Hector Sarno, Max Barwin, Martha Franklin. Directed by Paul Stein.

THEME: Drama. Spanish noblewoman is banished to New Spain where she becomes powerful figure through ruthless rule of plantation but falls in love with carefree bandit with resultant reversion to true femininity.

PRODUCTION HIGHLIGHTS: The court scenes. Miss Rich's performance and that of Forrest Stanley. The comedy and atmosphere on the plantation.

EXPLOITATION ANGLES. Story was a best seller. Play up Irene Rich and cast.

DRAWING POWER: Good buy for any house.

Produced and distributed by Warner Bros. Length, 6621 feet. Released May 14, 1927.



Some of the important scenes in "Hills of Peril," a Fox Films Western



Dramatic episodes from "Tracked by the Police," a Warner Bros. production

Venus of Venice

Not Much Point To It But It's Well Done

(Reviewed by Laurence Reid)

ONCE in a while the law of averages has to be obeyed, which accounts for this comedy not hitting on all six as compared with some recent releases starring Constance Talmadge. With a plot which is not overbright it offers considerable compensation in its technical highlights. These include lavish sets, colorful backgrounds—and exceptionally fine lighting to illuminate them.

The locale, naturally, is Venice—with the star playing the role of an Italian apache whose pals are a bunch of crooks. Constance makes herself up to provoke much interest from the boys, but her particular pal is one Marco, for whom she pilfers jewels, etc. Inasmuch as Venice is a city of canals it is easy for the heroine to effect her getaway by demonstrating her swimming ability. She eventually swims into a gondola and encounters the hero—who after becoming interested succeeds in reforming her. To spice it up a bit his fiancee comes along and asks for explanations. It all ends with the disappointed girl taking an exit in order to give Venus her chance.

The Cast: Constance Talmadge, Antonio Moreno, Julanne Johnston, Edward Martindel, Michael Vavitch, Arthur Thalasso, Andre Lenoy, Carmelita Geraghty, Mario Carillo, Tom Ricketts, Hedda Hopper. Director, Marshall Neilan.

THEME: Romantic comedy of "borrowing" gaming of Venice who after a brief life of crime is reformed by the American hero.

PRODUCTION HIGHLIGHTS: Star's sprightly performance. The locations. The atmosphere and lighting. The intrusion of fiancee. The incident of the heroine's escape.

EXPLOITATION ANGLES: Feature the title—which is light but colorful. Play up the location. Bill as a typical Constance Talmadge comedy. Feature the players.

DRAWING POWER: Should do business on strength of star's name—and the title should help. Suitable for all types of houses.

Produced by Joseph Schenck. Distributed by First National. Length, six reels. Released May, 1927.

Hills of Peril

Westerns Are Improving

(Reviewed by E. G. Johnston)

INTRODUCTION of some clever new gags, excellent photography and backgrounds and the same hard riding and fighting Buck Jones serve to hold up the quality of these Western melodramas. For this type of entertainment, we believe they'll be hard to beat; certainly they are on a par with the best of Western pictures. After your fans see Buck swim under the flaming surface of a subterranean stream, shoot away the side-arms of a "bad man" and perform numerous other stunts, we predict they will come back for more of the same kind. There is also a finely executed "swan dive" from a high cliff.

The story opens with Buck attempting to tame his white horse. Two crooks appear and he unwittingly assists in the capture of the Sheriff. He turns the tables, however, and makes a friend of the officer. They return to town, where Buck becomes involved in a bootlegging feud. Headquarters of the gang is in the shaft of an abandoned mine, which with the arrival of Ellen Wade, the heroine, is again being developed. Although Buck has joined the gang, he is really working with the town authorities. A scene in a dance hall brings matters to a head and sensing capture the bootleggers seek to outwit the posse. However, the town is finally cleaned up and Buck is chosen as Sheriff. He wins the heroine.

The Cast: Buck Jones, Georgia Hale, Albert Smith, Buck Black, Wm. Welch, Marjorie Beebe, Duke Green, Charles Athloff, Robert Korsman. Directed by Lambert Hillyer.

THEME: Western Melodrama featuring the clean-up of a band of bootlegging villains.

PRODUCTION HIGHLIGHTS: Action, the dance-hall fight, scenes in the cavern and good work of the principals.

EXPLOITATION ANGLES: They are making Westerns better with each new picture, it seems. Tell your patrons this along with the usual ballyhoo.

DRAWING POWER: Westerns are growing in favor and this is on a par with any.

Produced and distributed by Fox Films.
Length, 4,943 feet. Released May 1.



Interesting sequences from "The Venus of Venice," a First National film



A quartet of stills from "The Climbers," a Warner Bros. picture

Tracked by the Police

Rin-Tin-Tin an Actor and a Good One

(Reviewed by Raymond Ganly)

THE idea of a dog as an omniscient being, a quadruped who faithfully chooses to stick by his master and mistress even when his absence from the side of his mate may mean disaster for her—this idea should carry an appeal to an audience seeking entertaining and worthwhile screen fare. And more so when the dog happens to be Rin-Tin-Tin. In his latest he is not one whit behind the humans in going through the various emotions; as a matter of fact his performance means more to us because the dog in a way transcends the natural limitations that one would associate with dogs. His intelligence is of such a high order and the things he does are done in so magnanimous a fashion that the picture carries sufficient "lupine greatness" to satisfy the critical. Of course, attention is concentrated on Rin-Tin-Tin and Nanette, his leading lady, who are, it seems, a perfectly matched pair; Virginia Browne Faire and Jason Robard are the girl and the man whose lives are threatened by the blackguard (Tom Santschi). This trio perform very well, though we would ask for more naturalness on the part of Robards.

Outdoor shots, rushing waters, desert sands, abound.

The Cast: Rin-Tin-Tin, Nanette, Jason Robards, Virginia Browne Faire, Tom Santschi, Dave Morris, Theodore Lorch, Ben Walker, Wilfred North. Director, Ray Enright. Cameraman, Ed Du Par.

THEME: Outdoor melodrama. Enemies plot to destroy dam in construction. Young foreman and his dog succeed in checking their nearly successful attempts.

PRODUCTION HIGHLIGHTS: Wounding of the dog and his near extermination in the grandfather clock. The rising of the flood locks and Rinty's pulling of the lever, which act saves the girl. The slugging match between Robards and Santschi.

EXPLOITATION ANGLES: Do not place emphasis on the title for no police appear in the picture, and the title seems to have been erroneously chosen. Exploit the dog and the punch that is invested in the film.

DRAWING POWER: Good. It will please the majority, especially the children.

Produced and Distributed by Warner Brothers.
Length, 5,823 feet. Released May 7, 1927.

Eyes of the Totem

Devoid of General Commendatory Values

(Reviewed by Raymond Ganly)

AN H. C. Weaver production, the story of which was written by W. W. Dickson. Frankly it is nothing much in the way of sincere or even melodramatic entertainment. It is one of those things that starts out promisingly but falters before even the first half of the film has been projected. The initial episodes of the frozen North, its lonely inhabitants thirsting for the comforts of civilization, give expectations of something good to come. None of this is realized, however, when the scene changes to the city and its totem pole. It proceeds to become slow in motivation, poor in continuity and certainly not convincing. Wanda Hawley is woefully miscast and is utterly incapable of putting over her highly emotional role of distraught mother and revengeful wife who seeks the "eyes" that slew her husband. Tom Santschi as the heavy is convincing but tends to overact. Anne Cornwall and Gareth Hughes supply the youthful romantic element; the rest of the cast is mediocre. Director Van Dyke has not succeeded in putting over his "big" scenes; when the film has reached its most serious moments it does not vibrate but seems to be languid, at least from the all-important angle of interest well kept and sustained.

The Cast: Wanda Hawley, Tom Santschi, Anne Cornwall, Monte Wax, Bert Woodruff, Gareth Hughes, Violet Palmer, Mary Louis Jones, Dorothy Llewellyn, Nell Barry Taylor. Director, W. S. Van Dyke.

THEME: Her husband having been murdered by a man whose eyes she cannot forget, wife determines to seek him out by posing as beggar. He eventually passes by her way and the woman secures her long-sought revenge.

PRODUCTION HIGHLIGHTS: The first appearance of the "eyes." The goings-on in Santschi's dive. The scrap between Santschi and Hughes.

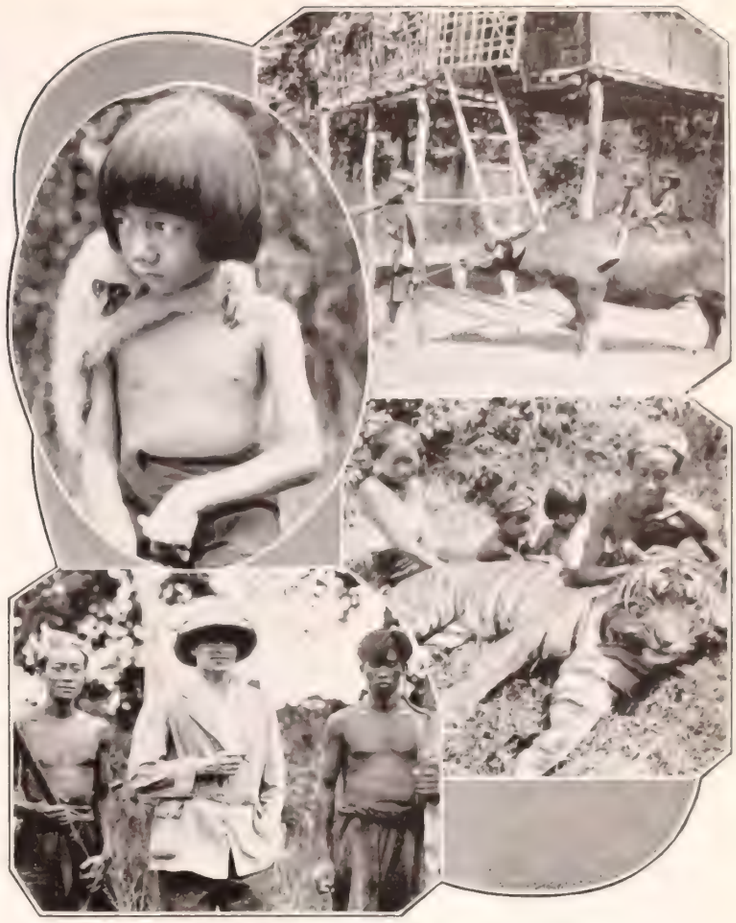
EXPLOITATION ANGLES: Play up the theme of a life devoted to revenge. Make use of the eyes idea, eyes of conscience, terror, etc.

DRAWING POWER: Not for sophisticated audiences. Suitable for second and third run houses.

Produced by H. C. Weaver. Distributed by Pathe. Footage, 6,228 feet. Released May 15, 1927.



Humorous moments from the Pathe feature comedy, "His First Flame"



Highlights of "Chang," a Paramount Picture

High Hat

Entertaining Number About the Movies

(Reviewed by Raymond Ganly)

THIS piece possesses entertainment qualities in fairly generous portions. It is a goodly little effort about two extras in a movie studio and a girl who works as a maid in the wardrobe department. Enough spark and pep is in it to make it interesting and spontaneously humorous. Ben Lyons easily fufills the role of a lazy studio "hanger-on" whose thoughts seem to be concentrated mainly on snoozing in comfortable perches. Sam Hardy as the latter's "friend" always captures the interest and puts over excellent comedy whenever he is emoting before the cameras.

Aroused from his baneful lethargy and imbued with a sudden spirit of hard work, Ben Lyon changes from a nonchalant to a vigorous and ambitious extra. And responsible for this really remarkable transformation is Mary Brian. But though he has cast off the shackles of slumber a series of ups and downs come his way and his job of studio extra is no more. Mary also drops her occupation when a necklace with which she was entrusted is lost. However, the semi-tragic High Hat (Sam Hardy) is found to be at the bottom of all this and he gets his you may be sure. Several scenes of the Harlem and Bronx find their way into the picture, too.

The Cast: Ben Lyon, Mary Brian, Sam Hardy, Iris Gray, Ione Holmes, Lucien Prival, Osgood Perkins, Jack Ackroyd. Director, James Creelman.

THEME: Comedy drama of an extra and his girl, a coworker in one of the Hollywood studios. Fellow extra plays him false and the girl is implicated in a theft. Hero awakens from his sleepy ways and recovers the stolen property, his girl's attention and the good graces of the studio lords.

PRODUCTION HIGHLIGHTS: Constant discoveries of hero sleeping on "live" props in studio. His efforts to redeem himself in eyes of tempermental director and his girl. His breaking into the fight sequence of the director's opus by whipping High Hat.

EXPLOITATION ANGLES: Youth in Hollywood and their efforts to scale the heights.

DRAWING POWER: Good for average house.

Produced by Robert Kane. Distributed by First National. Length, 6,161 feet. Released March, 1927.

Chang

A Masterpiece—One Of The Greatest Ever Shown

(Reviewed by Laurence Reid)

SUPERLATIVES sweep forward profusely here, begging to be used in describing the greatest wild-animal adventure picture ever shot. What "Nanook of the North" was in its depiction of life at the far reaches of the North, this epic (the word can be safely employed) is in its revelation of how life can be lived in the recesses of Siam's deepest jungle—a land heretofore only partially explored. The motivation of both pictures is the same in that it records the fight for existence among the natives, and Nature's plan of providing man with the inventiveness and ingenuity to succeed.

"Chang" was produced by Merion C. Cooper, a wild-animal hunter, and Ernest B. Schoedsack, the cameraman. Armed with their trusty weapons and their film paraphernalia, they have captured scenes which are actually astonishing in their realism, thrills, suspense, photographic beauty and simplicity. There's a story behind their adventure. It concerns a jungle native and his family. This Kru—for such is his name—is ever at war with the stalking tiger and leopard. He sets his traps and captures many of these wild trespassers. And he takes life philosophically. His children have oodles of fun with a comic gibbon, which supplies a happy comedy relief.

The picture builds from one highly interesting episode to another and climaxes with a scene which is positively amazing in its sweep and thrill. What it discloses has never been captured before. It's something even new for the films. Meanwhile the plot motivation carries out Nature's designs with man pitting his brain against brute force and instinct—and winning.

PRODUCTION HIGHLIGHTS. The photography. The constant thrills. The human interest. The comedy of the gibbon. The marvelous stampede.

EXPLOITATION ANGLES: Go the limit. Play it big as the biggest adventure film of jungle and wild animal life ever shot by a camera.

Produced by Cooper and Schoedsack. Distributed by Paramount. Length, about 12 reels.



Scenes from "High Hat," a First National Release.



Highlights from "Eyes of the Totem," a Current Pathe Release.

Broadway Nights

Stage Story Treated Too Seriously

(Reviewed by Laurence Reid)

THEY had to get serious with this stage story and inject a lot of pathos—which never becomes convincing. As a result it misses fire when it could just as well have been treated in a light fashion and carried the saving grace of humor. In the effort to build the heart interest the story gets out of hand—and all of the earnest work of the players seldom gets over.

The central figure is a stage-struck girl who, after "getting the hook" on an amateur night, is encouraged by a music hall entertainer. He makes her his partner and they become fairly successful until the song plugger gets to "rolling the bones." This breaks up the team—the girl being taken under the management of musical comedy producers, while her partner gambles and drinks to the point where he becomes a "down-and-outer."

From this point the authors proceed obviously to reconcile their central characters. After the hero has descended to the depths and the girl has climbed to the heights they are brought together through the medium of the radio. The gambler does some broadcasting and when his voice is recognized by his fair partner it is all over but the shouting.

The picture could stand more sophistication and less hokum. The contrasts are too sharply divided. It doesn't ring very genuine.

The Cast: Lois Wilson, Sam Hardy, Louis John Bartels, Philip Strange, Barbara Stanwick, "Bunny" Weldon. Director, Joseph C. Boyle.

THEME: Romantic drama of the theatre with actress after being disillusioned over partner's character becomes reconciled when he reforms.

PRODUCTION HIGHLIGHTS: The amateur night. The acting by Lois Wilson and Louis John Bartels. The moment of reconciliation. The rehearsal The atmosphere of the theatre.

EXPLOITATION ANGLES: Tease the title. Might put on an amateur night. Play up fact it is theatrical story.

DRAWING POWER. Suitable for average houses. Title has appeal.

Produced and distributed by First National. Length, 6765 feet. Released May, 1927.



Newspaper displays which exploited Metro-Goldwyn-Mayer's "Slide Kelly, Slide" at some of the leading first runs are shown above. The ads in the layout were used by the following: Embassy, New York; Stanton, Philadelphia; Stillman, Cleveland; Loew's Columbia, Washington, D. C.; 5th Avenue, Seattle; Florida Theatre, Jacksonville.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

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ORGANIST, now available, wishes position. Pacific Coast preferred. Ten years' experience, complete library, any make organ, understand cueing pictures. Good salary. Wire, write, Frank C. Howard 925 B Street, San Diego, Calif.

YOUNG MAN, 23, intelligent, responsible, four years' theatrical experience, desires position with theatre, assistant to manager; New York or Georgia. Box 350, Motion Picture News, New York City.

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MANAGER wants change. Four years manager, four years newspaper man. Young, sober, good personality and appearance. A hustler who produces. Box 345, Motion Picture News, New York City.

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THEATRE FOR SALE—Good Wisconsin City of thirty-five hundred. No competition. Seven-night town. Address A. C., Motion Picture News, 845 S. Wabash Ave., Chicago.

MAILING LISTS: 21,000 moving picture theatres giving name, address, population and, in most cases, seating capacity, price $20.00 for the complete list, or $6.00 per M. by states. Also film exchanges, studios and supply dealers. Ask for itemized price list. All lists guaranteed. Trade Circular Co., Inc., 166 W. Adams Street, Chicago.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

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It Will Pay You to Advertise in the Classified Ad Section

Newspaper Opinions

"The Better Way"—Columbia Pictures, Hippodrome Theatre, Baltimore

Post: "Very entertaining film. Plenty of action, rich comedy, beautiful love scene and, above all, dresses and scenery that form luxurious framework for picture."

American: "Some novel and interesting twists. Entertaining romance of society and modern business, not without thrills."

Evening Sun: "Comparatively short feature picture, but one that we enjoyed from first to last. Tells story and goes about business very briskly. Dorothy Revier comely creature. We don't see her near often enough. Let's have 'Revier Week' four times a year."

"Ankles Preferred"—Fox Film Corporation, Roxy Theatre, New York City

Evening World: "A hit. Held Roxy Theatre in peal after peal of good honest laughter."

World: "Another of those sure-fire successes."

Evening Post: "Too romantic and generally delightful for words."

Times: "Skillfully directed—titles amusing—holds attention. Succeeded in arousing many a wave of laughter."

News: "Madge Bellamy at her prettiest."

Regional News from Correspondents

N. Y. & N. J.

MANAGER CARL PORTER, of the Victory Theatre of this city, had moving pictures taken by the Capitol Film Company here, of the Egg Rolling Contest held at the State Capitol through the Salt Lake Telegram, a local newspaper, Easter Sunday. These pictures show the five thousand kiddies in action as well as Governor George Dern, Mayor Clarence Neslon, and Secretary Crockett displaying their dexterity in egg rolling, and are being shown at the Victory Theatre this week. Porter acted as one of the judges, with Mayor Neslon and Eddie Diamond, Publicity Manager of the Pantages Theatre here.

Joe Noehler, manager of the Idaho Theatre at Twin Falls, Ida., has been in this city for the past several days.

Ray Hendry, manager of the Paramount Theatre at Ogden, Utah, is also in this city, arranging for bookings.

The Cozy Theatre of this city, owned by the Fred Dahmaken Company, is to be closed the latter part of this week, according to report.

Dave Farquhar, local manager for Warner Bros., returned a few days ago from a week's trip into Montana, and is preparing to leave for New York to attend the National Convention held there by Warner Bros.

John Trewhela, formerly covering the Montana territory for Fox, has now joined forces with Metro-Goldwyn-Mayer, and has been appointed Short Subject Special Representative in Montana.

Ray Hall, editor of the Pathe News Reel at the Pathe home office, was in this city for a brief visit this week, during which time he gave a sales talk to the sales force of this organization.

Branch Feature Sales Manager Able Davis will return from an extended trip into Idaho within a few days.

W. J. Heineman returned to his managerial desk a few days ago after visiting the larger Utah situations.

W. F. Gordon, local manager for Associated First National, just returned from Boise.

Lee Stallings, owner of the Kinema Theatre at Richfield, Utah, is conferring with local branch managers.

J. T. Sheffield, owner of the Columbia Exchange, is leaving the Salt Lake office this week for Denver.

Earle Steele, of the Venice Theatre at Nephi, Utah, was among recent exhibitor visitors here.

The Isis Theatre at Bingham, Utah, owned by Barnard & Steele, is reported to have closed down last week.

Clyde H. Messinger, manager here for Educational, will return this week from Twin Falls, Ida., and will leave shortly for the convention to be held in Los Angeles.

L. T. Brown is in this city in the interest of his Isis and Oak Theatres of Preston, Ida.

C. I. Walker, newly-appointed manager here for Fox, is spending several days in the Idaho country.

R. L. Wicker, of the Delta Theatre at Delta, Utah, was lining up new business along the Row here last week.

D. J. McNerney, manager of the United Artists office in this city, is back from a sales trip into Montana.

Fred Lind left his managerial duties at the local F. B. O. office recently for Idaho.

J. M. Weisfeldt, district sales manager for F. B. O., will be in the Salt Lake office next week from Los Angeles.

Central Penn

C. FLOYD HOPKINS, head of the Wilmer & Vincent theatres in Harrisburg, gave free use of the State theatre, on the afternoon of April 30, to the Child Health Week movement, and permitted three hundred school children to have their teeth examined there. Six dental chairs were arranged in the lobby of the theatre where dentists worked, and each child who showed a certificate that his or her teeth had been examined was permitted to attend the matinee performance of the theatre later in the afternoon as the guest of Mr. Hopkins.

Every Thursday night music in the Park Theatre, Reading, is now being broadcast through station WRAW, of that city, through a tie-up made by Manager Cornelius G. Keeney, of the theatre, with the radio concern.

The Strand motion picture theatre, Johnstown, had a narrow escape from destruction and was slightly damaged by flames on Saturday afternoon, April 23, when the interior of the Regent billiard parlor, next door at 515 Main street, and an adjoining shoe store were gutted by fire. There was no panic in the theatre, notwithstanding the heat was so great that part of the sheet metal display sign in front of the theatre was melted.

The Wilmer & Vincent theatres of Harrisburg were listed in the newspapers as being in the class that contributed between "$300 and $1,000" in the annual campaign to raise $290,000 for the Harrisburg Community Fund for support of welfare work.

Charles J. Jones, former magician and manager of the Victoria and Colonial motion picture theatres in Harrisburg, will head a delegation of Harrisburg professional prestidigitators who will attend the second annual convention of the International Brotherhood of Magicians to be held in Kenton, Ohio, June 8 to 10.

Mayor Louis Franke and all the principal officials of Johnstown, were guests of Scherer & Kelly, who operate the Cambria theatre, in that city, at the performance there on April 25.

Following the making of minor improvements the Globe theatre, Oxford, Pa., has been reopened under new management. The theatre has been leased by Joseph G. Crowl, who obtained control at the expiration of the lease that was held by B. R. Woolworth.

An auditorium suitable for use as a motion picture theatre and other entertainments, is to be built in Steelton, as a part of a community hall to be erected in South Second street by the St. Nicholas Serbian Orthodox Church.

Baltimore

JOSEPH ROBBINS, one of pioneer film theater exhibitors and exchangeman in Baltimore, who has been in the sign business recently, went back to Virginia Beach, Va., Tuesday.

Upton S. Brummell, one time house manager of the Century Theater for several years and later manager of Loew's Parkway, has become associated with a coal company of Baltimore as salesman.

Mrs. Elizabeth Leirsemann, one of the cashiers at the New Theater, Baltimore, slipped and fell on a rainy day on a sidewalk here recently, fracturing her right ankle and had to undergo an operation upon it. She is still working but has found the injury very painful.

Hal Lidman, formerly manager of the Savoy Theater, Bethlehem, Pa., has succeeded Harry Berman, as manager of the Embassy Theater, here. Mr. Berman has returned to Washington, D. C., to re-enter the cloak and suit business.

Benjamin Oletzky, manager of the Waverly Theater, Baltimore, is now recuperating at his home from an operation recently performed upon him at the Maryland General Hospital.

Several theaters have changed hands in Virginia, including the Rex at Berkley, purchased by W. F. Crockett from M. C. Harksen; the Amuzu at Gate City, purchased by H. E. Lane from C. H. Rainey; the Colonial at Newport News, bought by H. Dixon from O. Cipriani and the Wilder, at Wilder, bought by Gus Kastanos from Peter Xenos.

George H. Gross, conductor of the orchestra at the Lyric Theater, Richmond, Va., has been elected president of the Richmond Theatrical Employes Association, recently organized as a social and beneficial organization which will have about 200 members, it is thought, when all those eligible join up.

William Dalke is building a moving picture theater in New Market, Va., which measures 130 by 40 feet. Another is being built in Woodstock by Mr. Dalke also.

The Loflin Building, 121 North Main street, High Point, N. C., has been leased by the High Point Amusement Company, A. B. Huff, manager, and plans are under way to remodel it for a theater, it is reported.

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Tel. 5580 Penn.

New York and New Jersey

THE "Get-to Gether" luncheon held recently at the Hotel Astor by the Motion Picture Film Salesmen, Inc., has produced results which are particularly gratifying to those who labored so hard to bring about a condition permitting a closer relationship between the salesmen's organization and the local Film Board of Trade.

According to report, future meetings of the Film Board of Trade will include at least one delegate from the Motion Picture Salesmen, Inc. Members of the latter body first attending will probably be the officers and after each of this group has had his turn at sitting in, salesmen members from the several exchanges will also serve.

As additional proof of their desire to do away as much as possible with misunderstandings which frequently arise between salesmen and their managers, thereby eliminating to a great extent conditions which are always detrimental, to good business, a committee of three from each body has been appointed to iron out these matters.

The Committee from the Film Board of Trade consists of Louis Phillips, executive secretary of the Board; J. Vergesslich, of the Jersey First National exchange, and Harry Thomas, of Merit. Chas. Rosensweig, of F. B. O. is ex-officio.

The Salesmen's committee is made up of Dick Gladhill, Merit; Morris Markowitz, of the Hollywood exchange, and Joe Felder, of P. D. C.

"Jimmie" Binckoff, of the Temple Theatre, Union Hill, N. J., is to be commended for the manner in which he handled his audience during a serious film room fire which recently destroyed nine reels of film. Now, nine reels make considerable of a blaze and can be calculated to cause not a little excitement in a theatre; but under Mr. Binckoff's leadership, instead of becoming "panicky," the patrons stayed in their seats and made no move except to turn their heads in order to witness the fire.

There is a report that the Consolidated Amusement Company, extensive operators of theatres on the West Side of New York and in the Bronx, may soon have opposition in the form of a concerted move by several of the leading exhibitors in the Bronx. Lawrence Bolongino and Lou Ganz are the two well known in the ranks of Consolidated, and while no names have been mentioned connecting any Bronx theatre men with this move, the territory effected would appear to be occupied by theatre circuits under the control of Suchman Bros., Grobe and Knobel and Julius Joelson.

Down in the neighborhood of Clinton and Delancy streets, where Dave Lustig holds forth and where is located the headquarters of the Steiner and Blinderman circuit, they are busy getting the East Side's Only Roof Garden in condition for the approaching hot weather. Seats are in the process of installation—projection apparatus is ready to be hooked up and the owners are also making preparation to decorate the sides with an Italian garden effect. Spacious elevators will carry the patrons from the foyer to the roof.

Rosenzweig and Katz, long identified as prominent Brooklyn exhibitors, are no longer connected with one another according to report. With the exception of the Culver, Beverly and Leader theatres which were recently sold to Federal Theatres, controlled by Henry Siegel, the balance of the circuit will remain under the banner of David Katz. Mr. Rosenzweig's future plans are unannounced at present.

The Katz theatre holdings, as near as can be ascertained are the Lefferts, Our Civic, Concord, Norwood, Adelphi, Sheridan, City Line and Kinema theatres. Mr. Katz is also reported as having taken over the Cross Bay and Rugby theatres from Edw. Spiegel.

An exhibitor of bona fide American Indian descent is said to have invaded the ranks of New Jersey showmen. He is unnamed at present but is reported to be the new owner of the Warren Square Theatre, Newark. Ben Eilen was the former proprietor.

Jack Goldstein, Commonwealth exchange salesman and editor of the live little bi-monthly organ of the Motion Picture Salesmen, Inc., informs us that demand for his diminutive publication is increasing regularly. Mr. Goldstein also renders the information that the Seymour Schussel Convention will be held at [illegible] hotel in 91st street, New York City. (Not confirmed by Mr. Schussel.)

Manager Cox formerly with Chas. O'Reilly, who recently tendered his resignation as President of the T.O.C.C. of New York City, is now in charge of Leon Rosenblat's Rex Theatre, Bayonne.

Fred Dollinger is said to have resigned from his position as manager of the Lynbrook Theatre, Lynbrook, L. I.

Harry Harris, owner of a string of theatres stretching from the Battery to upper Broadway, has taken over the S. & A. Theatre, 125th street, near Broadway, according to report. Mr. Harris will temporarily close the house in order to make some needed repairs.

F. G. Wilson's Endicott Theatre, a 2,000 seat house at 71st street and 13th avenue, Brooklyn, held its first night last Friday.

D. Liman has recently opened the Eagle Theatre, a house seating about 600 at 16t6h avenue and 43d street, Brooklyn. The Eagle has been closed for some time.

B. Praeto has purchased the American Theatre, Fort Hamilton Avenue, Brooklyn. Liss was the former owner.

The new Hendryx Theatre, Pitkin and Hendryx, Brooklyn, has been taken over by A. Krawwitz & Son. A. Wollen was formerly in charge.

San Diego

WITH the opening of the New California Theatre, the Fanchon & Marco "Ideas" and Al Lyons and his band, both of which have been popular features at the Balboa Theatre for a long time, have gone over to the new house. The Balboa has now inaugurated a new policy for first run photoplays exclusively with a change in prices to 25, 35 and 50 cents, with bargain matinee rates of 25 cents on all days except, Saturday, Sunday and holidays. A complete change of bill will be made on Sundays and Wednesdays.

R. E. Struve of Oceanside and Carlsbad is planning the erection of a motion picture theatre at Encinitas, a community not now served. Mr. Struve recently built and opened the Carlsbad Theatre.

J. Weinberger is spending $10,000 in remodeling a building for use as a motion picture house at 4354 University avenue.

The Cabrillo Theatre has been closed temporarily for the purpose of renovating and alteration. It is one of the three local houses operated by West Coast Theatres, Inc.

The Superba Theatre has been undergoing renovation and redecorating, inside and out. This is one of the chain under control of the National Theatres.

The Granada Theatre Company, with headquarters at La Jolla, a suburb of San Diego, has been incorporated with a capital of $25,000. The incorporators are Louis and Mary V. Stutz and Harry J. Carey, all of La Jolla.

When it was announced that the West Coast house here was to be called the California, an injunction was sought by the National Theatres of California, who operate a house of that name here on Fifth street. After considering the arguments the court decided that no injunction would be granted for the reason that it was not shown that the use of the name of the New California Theatre would injure the reputation of the older house. The block in which the New California is located is known as the California building, and this, it was held, also justified the use of the name for the newer film house.

Announcement is made that a new $35,000 motion picture, in Italian type of architecture, will be erected at India and Fir streets by Melvin Walters. The new house will have seats for 600 and will be opened in the early fall. There is no film house in that vicinity at the present time.

Florida

IT is reported that the Park Theatre at Okeechobee was burned last week, and that a new theater will be built.

J. J. Fitzgibbons, Frank Dowler, Public district managers in Florida and Tennessee respectively, are making a trip around East and West coast territory. They left Jacksonville Tuesday and expect to be gone about ten days.

Walter Lloyd, who has been managing the Florida Theater at Jacksonville during the illness of Guy Kenimer, left Tuesday for Daytona Beach, where he will be in charge of Publix houses there. Mr. Kenimer has taken up his duties as manager of the new Jacksonville exchange last Saturday evening at their home in Ortega.

W. A. Krause, Jr., manager of Sparks' Empress, was limping around this week due to a strained ankle, caused by a fall at the

Mr. and Mrs. C. B. Ellis gave a party to the F. B. O. force of the Riverside last Saturday night.

Herbert Bowen has left the Florida theater exploitation post, and Jack Hodges is handling the work. Jack formerly was assistant manager at the Arcade under Mr. Kenimer and moved to the Florida with him.

South East

R. B. WILBANKS, manager, Charlotte, N. C., exchange of Famous-Players Lasky, left Sunday morning, together his salesmen, J. W. Doylan, Mark Kuester, E. M. Adams, R. E. Parsons, Ed. Crowell, booker, and Henry Owen, ad sales manager, to attend the annual spring convention held in New York City. They expect to be gone the entire week.

W. M. Conn, manager, F. B. O. Exchange, Charlotte, left Friday night accompanied by his salesmen, H. Henry and C. Alexander, to attend the annual spring convention of F. B. O., held at Atlantic City.

M. E. Joyner, owner Gem Theatre, Wake Forest, N. C., had the misfortune of having his theater completely destroyed by fire on Friday of last week. The fire started in a barber shop near the theatre. The café owned by Mr. Joyner, located in the same building as the theatre, was also destroyed.

D. M. Eaves, of the Eaves Circuit in South Carolina, sustained considerable damage to his Dreamland Theatre, Chester, S. C., Thursday of last week, when a fire, caused from defective wiring, broke out in the projection booth. Ten reels of film were destroyed, both projectors damaged and one of the operators was burned about the hands and arms. The flames were confined to the booth.

Oscar S. Oldknow, vice-president of the National Theatre Supply Company, spent Monday and Tuesday in the Charlotte office.

B. S. Aranson, general manager of Aranson & Browne, and the Aro Amusement Co., of Raleigh, N. C., was very sick several days last week.

Fuller Sams, Jr., of the Auditorium Theatre, Winston-Salem, N. C., was in Charlotte during the week.

E. L. Massey, owner Opera House, Dunn, N. C., visited the different exchanges Monday.

Ed. Stewart, of the Pastime Theater, Concord, N. C., was in Charlotte during the week.

J. E. Simpson, owner Lyric and Ideal Theatres, Gastonia. N. C., is in the Charlotte Sanatorium, having undergone an operation.

J. F. Miller, of the Rex Theatre, Rutherfordton, N. C., was in Charlotte, Monday.

H. P. Howell, former owner of the Isis Theatre, Warsaw, N. C., announces that he has sold this house to D. S. Chesnutt.

A. E. Hamby and W. R. Winkler, owners of the Pastime Theatre, Boone, N. C., have taken over the Carolina Theatre, West Jefferson, N. C., effective immediately.

Samuel Webb and H. L. Centry will open a new theatre, "The Taylor," at Camp Taylor, on the outskirts of Louisville, Ky. No definite date has yet been announced for the opening, but it is expected to be either April 30 or May 7.

W. T. Hayes, of the Dreamland Theatre, Providence, Ky., was in Louisville this week buying supplies for his theatre.

Maurice White, manager of the local First National Exchange, and V. W. Castleberry, booker, attended a get-together meeting and luncheon held by the Indianapolis Film Board of Trade at Indianapolis on Saturday, April 23d.

Floyd Brown, Indianapolis manager for First National Pictures, and President of the Indianapolis Film Board of Trade, spent Friday in Louisville, calling on the Switows, who operate several theatres in this territory.

A youth snatched fifty one dollar bills from the box-office of the Majestic Theatre, Louisville, last Tuesday afternoon. He made his escape after being chased through crowds in the business district.

B. F. Keith's National Theatre will close on April 30th for the summer months.

B. F. Keith's National Theater will close on April 30th for the summer months.

The friends of Mr. Ray Harrell, of the Liberty Theatre, Rockport, Ky., were greatly shocked to learn of his death in this city last week. His death was due to pneumonia. He was buried at Beaver Dam, Ky.

H. A. Morre, Paris, Ky.; Dr. W. T. Hayes, of the Dreamland Theatre, Providence, Ky., and S. L. Martin, of the Columbia Amusement Company, and W. C. Brown, of Nicholasville, Ky., were visitors in Louisville last week.

Harrison Scott, exhibitor in Eastern Kentucky, recently purchased a home in Lexington.

The McVeigh Theatre, McVeigh, Ky., will close on April 15. This theatre has been condemned and will be closed for repairs.

The Star Theatre, Independence, Ky., will close April 30th for the summer.

Lee L. Goldberg left Wednesday night, accompanied by Mrs. Goldberg, to attend the Educational Convention in California. From there they will go on an extended trip through the West.

Ernest Turner has take nover the Drift Theatre and renamed it Turner's Theatre. However, Jesse Clark, who formerly operated this theare, is reopening a new theatre in Drift, Ky., which will be operated under the name of the Dright Theatre.

Edgar Howell is the ne wowner of the Karlton Theatre, Whitesburg, Ky.

Birmingham friends of Paul Strachan, live wire salesman for First National in this territory, are wishing for him a speedy recovery from his recent operation for appendicitis.

Albany

JOE SAPERSTEIN has reduced admission prices to Harmanus-Bleecker Hall in Albany, as a means of combatting daylight saving.

Al Barton, manager of the Playhouse in Ticonderoga, wearing a distinctive coat of tan, is back on the job following a vacation in Asheville, N. C.

Fred W. Lemieux, owner of the Regent in St. Regis Falls, is remodeling his theatre at the present time.

Mr. and Mrs. Henry Sequin, operating the Liberty at Rouses Point, are back home from a motor trip to Columbus, Ohio, and were along Film Row one day last week.

B. J. Worman, operating the theatre at Westport, was moving to his camp last week on Lake Champlain, and was so busy that he was unable to see any of the film salesmen.

Manager Fry, of Charlie Sesonske's theatre in Lowville, journeys each Saturday night from Lowville to Gloversville, 100 miles or more, and then back again on Sunday night. Friends declare that the trips will shortly cease with the ringing of wedding bells.

Pat Quinlan, owner of the Ideal in Chateaugay, is back from a two months' trip to the West Coast.

A store owned by J. H. Chittenden in Hopkinton, which had been in the family for over 100 years, and which was burned to the ground a short time ago, is now being rebuilt. Mr. Chittenden also runs the theatre in his home town.

What Bill Donovan loses with the approach of warm weather at his theatre in Tupper Lake, he gains at his gents' furnishing store. He was a bit discouraged one morning last week, however, when he had spent hours the day before in arranging a display of the latest in spring fashions, only to be confronted with a six-inch fall of snow.

New cars are appearing each week along Film Row. S. E. Feld appeared with a new one last week, while Alec Herman is now taking lessons and will shortly enjoy his first automobile. Mary O'Melia, of the Bond Photoplay office in Albany, received a new car last week from her husband as an anniversary gift.

J. C. Ellis took over Convention Hall in Alexandria Bay on May 1st, when the lease of Sangster & Robbins expired.

Basil Brady, Buffalo manager for Pathe, was in town during the week, as was also Sam Baker, of New York, from Pathe's educational department.

The Paramount crowd, including Harry Goldstein, Harry Bassett, Clayton Eastman, O. R. Rieffel, Dick Hayes and Bob Grossman, departed on Sunday for New York to attend the convention.

The Tiffany exchange will move this week into new quarters on Film Row, occupying an entire unit.
forces, and will be in charge of the short subjects department in Albany.

No word has yet been received in Albany as to whether the P. D. C. exchange will be moved from Film Row and placed under the same roof with Pathe in the business center of the city.

Julius Singer, manager of the Universal exchange here for several months, has returned to the home office, and has been succeeded by Nat Levy, salesman connected with the Philadelphia exchange.

Charles Gilmore, who recently acquired the Sanschagrin theatre in Saranac Lake, has renamed the house the "Temple."

Ray Smith, Universal salesman, had the mismortune to figure in an automobile smash-up during the week while driving H. C. Biessell's car. Mr. Smith, together with Nat Levy, Fred Duffy and Leon Herman, all connected with the Universal exchange, left on Saturday for Chicago to attend the convention.

Charles Sesonske has acquired additional land in the rear of his theatre in Watertown, and will erect an addition in the near future.

Andrew Leyare, former exhibitor in Watertown, is now rebuilding one of the Shipping Board boats at Philadelphia into a show boat that will be used on Southern rivers. The theatre on the craft will have a seating capacity of 1,500 persons.

Harry Levy started last Monday as a salesman with the Warner Brothers' exchange.

Lew Fischer, of Fort Edward, looks like a Western cowboy these days when he appears on Film Row, as he has adopted a Tom Mix hat. F. P. Smith is now doing the booking for the theatre at Willsboro.

V. J. Highland will shortly reopen the Columbia at Valley Falls. Mitchell Conery, of Menands, has reopened his Westerlo house.



Atlanta



O. L. Freeman, ad sales manager in the Atlantic office of Paramount, returned to the city early Thursday morning from Daytona, Fla., where he attended the tri-state convention of Elks.

Hank Hearn, head of the Atlanta exchange of Liberty-Specialty, left early this week for an extended trip through the South Georgia and Florida territory.

Mrs. P. G. Maddox, of Archer, Fla., operating theatres in Stark, Williston, Cedar Keys, Inverness and Archer, visited Film Row this week.

Arthur C. Bromberg, President of Arthur C. Bromberg Attractions, with headquarters in Atlanta, returned to the city early this week from an extended trip which took him to Dallas, Texas.

Paul A. Strachan, well-known salesman for First National, working out of the Atlanta office, was reported this week well on the road to recovery at the Georgia Baptist hospital here, after his recent operation for appendicitis.

George P. Montgomery, manager of the Wells Theatre at Anniston, Ala., was a visitor on Film Row on Thursday.

At the request of the War Department and in behalf of putting Georgia, Alabama and other Southern states "over the top" on their quota for the Citizens' Military Training Camp, Jack Connolly, Washington representative for the Hays organization, and himself Lieutenant-Colonel in the Signal Corps Reserve, visited Atlanta recently to confer with members of the film fraternity in the interest of this undertaking.

William G. Minder, Southeastern manager for Tiffany Productions, Inc., with headquarters at 106 Walton Building, Atlanta, announces the appointment of Frank L. Hudson, one of the best-known film exchange men in this section, as special representative for this territory.

Paul Short, who has been in Savannah for the past few months doing special work for the Theater Operation Company of that city, is now manager of the West End Theater in West End, one of the chain operated by the Lucas-Jenkins Enterprises.

Under the group insurance plan inaugurated by Carl Laemmle, president of the Universal Pictures Corporation, the Atlanta exchange of Universal has been "written up" 100 per cent.

Ben Y. Cammack, branch manager of Universal in Atlanta, announces "promotions within the ranks" as follows:

E. L. O'Neill, formerly short product booker, has been made a [illegible] signed; Paul Stephens, formerly shipper, has been promoted to short product booker; Horace Stephens, formerly manager of the accessory [illegible] and Gervis Kimberly, assistant in the accessory department, has been made manager of accessories. Mr. O'Neill's territory is North Georgia and part of Tennessee.

Fannie Groodzinsky, private secretary to Ben Y. Cammack, Universal branch manager in Atlanta, continues very ill at her home on South Pryor Street, being threatened with pneumonia.

Earle E. Griggs, Universal exploiter in the Southeast, returned to the Atlanta exchange this week from Huntsville, Ala. Charlie Crute's house in Huntsville has undergone a complete renovation, a new lobby and marquee being installed.



San Francisco



W. B. SEIB, new branch manager of Pathe, Inc., who has officially taken charge of the San Francisco office, comes to the San Francisco exchange rich with Pathe experience. He has been identified with the film industry since 1913. Mr. Seib was introduced to his brother film exchange managers by Manager E. L. Kennedy at the Film Exchange Board of Trade recently.

Local Manager Louis Reichert, of Tiffany Exchange, was host to his general manager, Wm. H. F. Hoffman, who came in from Los Angeles for a short stay and business conference.

Miss M. Peterson, Pathe's district manager's secretary, has gone and done it, having married Mr. Wm. Whitlow.

San Francisco Exchange of P. D. C. was visited recently by district manager "Les" Weir, conferring with branch manager Mark Cory.

Mrs. Alice Bates is superintending work on a new motion picture theatre which is planned to be ready for opening the last of May in Portola, California, near San Francisco.

Following more than one year continuous service as leader at the West Coast Theatre at Long Beach Owen Sweeten, was transferred to the Sacramento Senator Theatre, where he is now manager.

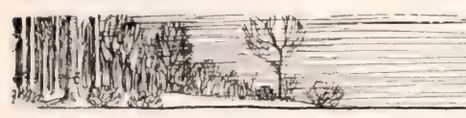
J. Nichols has returned to Los Angeles to take over Joe Johnson's position with Pathe Weekly.

Mike Blache is the new local Pathe camera man to take the place of J. Nichols.

George F. Sharpe, manager of the Fresno Theatre, is a candidate for Legislative Commissioner.

L. E. Kennedy departed from Los Angeles upon his resignation of the Pathe local exchange. Kennedy will become connected with the Pathe Los Angeles exchange, and will be identified with the sales department. Local employees of Pathe, as is the usual custom, presented Kennedy with a suitable gift in appreciation of their high regard for the departing manager.

Miss Dorothy Taylor, charming secretary to G. C. Parsons, San Francisco branch manager of Merto - Goldwyn - Mayer, has announced her engagement to Johnnie Luft, proprietor of the Varsity Theatre at Davis. The wedding is planned for the latter part of July, after which Miss Taylor will make her home in Davis, near San Francisco.



Canada



ALDERMAN W. A. Summerville of Toronto has opened his second imposing suburban theatre in Toronto, this being the Eastwood Theatre on Gerrard Street East. He also has the Prince of Wales Theatre on Danforth Avenue. Roy O'Connor, manager of this house, is actively associated with the Ontario M.P.T.O. in an official capacity.

The Star Theatre, Aylmer, Ontario, has been re-opened as the Capitol, the house having been remodelled and enlarged by the owner, Ed. Johnson.

John Connor, proprietor of the Savoy Theatre, Glace Bay, N. S., recently destroyed by fire, has undertaken the erection of a new theatre on a site which he has bought.

Morris Harris, contractor of Windsor, Ontario, is building a $40,000 theatre at Josephine and London Streets, Windsor, which will be under the management of Max Allen, former manager of the Palace Theatre, Windsor, which is now under the control of Famous Players along with the Capitol Theatre of Windsor. The new house has a seating capacity of 499.

Justice Logie, in the non-jury assize court at Toronto, Ontario, has awarded Mrs. Ena Budd $3,500 damages against the Eastern Theatres, Limited, operating the Pantages Theatre, Toronto, of which N. K. Miller is manager, for injuries which she received when she tripped on a stairway in the theatre one year ago.

The plaintiff claimed that the lighting and construction of the stairway were deceptive and because of this fact she fell, receiving contusions and a fractured ankle.

The Publix Theatres Corporation has been organized under a Quebec Provincial Charter with headquarters at Montreal, Quebec, for the purpose of operating, purchasing, erecting, etc., moving picture theatres in the Quebec Province.

Recently a Publix Theatres enterprise was incorporated under the Federal laws of Canada with head office at Toronto, Ontario. No announcement has been made of Publix plans in the Dominion.

The B. F. Keith-Albee Corporation of Canada has been incorporated in the Province of Quebec, under a Provincial charter. The Keith-Albee interests are rebuilding the Auditorium Theatre at Quebec City and will re-open the enlarged house next August for vaudeville and film presentations.

The many film exchanges having offices in the Albee Building, 12 Mayor Street, Montreal, Quebec, missed their mail the other morning and there was considerable excitement when it was learned that a youth had walked off with the bag of the mail carrier when he had laid it down in the ground floor corridor for a moment.

A few minutes later the police received calls from nearby banks with the information that a suspicious-looking young man was attempting to cash a variety of cheques. The Royal Canadian Mounted Police were soon on his trail and within an hour the thief was behind the bars. He was Harry Anderson of Plattsburgh, N. Y. In court a few minutes later, Anderson pleaded guilty to the charge of stealing His Majesty's mail and was sentenced to three years imprisonment at once.

The cheques and letters were later delivered to the film exchange offices, little the worse for wear.

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Southwest



THE Hawk Brothers, present owners of the Majestic Theater at Cherokee, Okla., have recently purchased the Crystal Theater from C. L. Wilson. The entire building will be renovated and reopened to the public as soon as improvements are completed.

The Palace Theatre at Seguin, Texas, has this week installed a new organ. This organ compares favorably with those of larger cities in tone, quality and size.

Dias Callahan, who recently acquired another theatre in the Valley, was a visitor to Dallas last week.

Charles E. Kessenick, Southern district manager of M-G-M, last week made a trip through Dallas and surrounding territory.

Henry Dorenson, of the Dallas Theatre Supply Company, has just returned from a trip to West Texas.

R. D. Howell has sold his Liberty and Grande Theatres to C. E. and A. B. Momand, of Shawnee, and J. W. Cotter, of Holdenville, Okla. Messrs. Momand are owners of a string of show houses in Oklahoma, at the present time owning two in Shawnee, two in Seminole, three in Wowoka, one in Okemah, one in Hartshorne, one in Pawjuska and three in Holdenville, in which Mr. Cotter is a partner.

A. Callahan, former manager of the theatre at Carrizo Springs, Texas, announces the purchase of the National Theatre at Asherton from J. G. Garcia. The theatre will be reopened after extensive improvements and remodeling.

Contract has been let for the erection of a new $10,000 theatre in Catarina, Texas, just outside of San Antonio.

Theatres recently purchasing pipe organs are as follows: The Majove Theatre, Alpine, Texas; Happy Hour, Livingston, Texas; Palace, Cleburne, Texas; B. A. Lawrence, Hillsboro, Texas; Odeon, Fort Worth, Texas; Oscar Korn, Slayton, Texas; Miller & Jones, Yoakum, Texas.

Fred M. Jack, who for nearly a year has been a special representative for First National in the Southern District, and recently attached to the Memphis office, has been appointed assistant manager of the Atlanta Branch of First National. W. G. McCorney, Atlanta salesman, has been transferred to Memphis to succeed Mr. Jack.

Nat Levine, independent producer of pictures, was a recent visitor to Dallas.

C. E. Boyett, manager of the Lyric Theatre at Brownwood, Texas, announces that work will soon start on the remodeling of the theatre throughout.

W. E. Callaway, Southern sales manager for First National Pictures, is in New Orleans negotiating with the Saenger Circuit for First National's specials.

All theatres in Dallas joined in staging a monster midnight matinee at the Majestic Theatre on April 28th, for the benefit of the flood sufferers.

Walter Hurtel, manager of the present theatre at Benjamin, Texas, has laid the foundation and has material on the lot for the erection of a new theatre in that town. The new theatre will be located on the east side of the square.

ager of Warner Brothers, is in "Pop" Wildman, Dallas man- New York for conferences on Vitaphone operations in the Southwest.

Bill Neville will close his Washington Theatre in Dallas when his lease expires June 1st.

Bill Underwood will close his Crystal Theatre for the summer upon the expiration of his lease, in about five weeks.

The Old Mill Theatre, Dallas, is being remodeled to accommodate road shows, fourteen already being booked.

E. H. Hulsey, owner and operator of the Circle Theatre, is having a $25,000 cooling system installed in his theatre, and will change the policy of the house from Vitaphone to musical comedy as soon as the installation is completed. He is negotiating with prominent theatrical men here to place the Vitaphone in "Theatrical Row" on Elm Street.

Cliff Mooers, Secretary to the President of the Interstate Amusement Company, was awarded third prize, or $300, in a recent contest conducted by the Liquid Veneer Corporation. Now he is sporting a new Ford coupe.

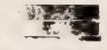
John Eberson, of Chicago, will be the architect for planning new theatres for the Interstate Circuit, to be located in Little Rock, Ark., and Birmingham, Ala. These theatres will be of the "atmospheric" type of architecture, which Mr. Eberson has made famous throughout the country.

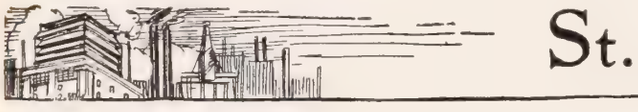
Gene Oliver, manager of the Majestic Theatre at Little Rock, reports that the temporary uneasiness caused by the flood conditions around Little Rock has subsided, and business is again moving along at its natural stride.

Dan Daley, Auditor of the Interstate Amusement Company, was in Little Rock at the time the flood was at its worst, and was delayed returning to Dallas several days. Dan's train had to grope its way back to Dallas and was nearly marooned on several occasions.

Verne Gibson, formerly of the Majestic Theatre, Dallas, staff, is now on the road with his own company.

A new company, called The Palace Amusement and Theatre Company, with headquarters in Dallas, has just been chartered by the State of Texas. The nature of its operations has not as yet been revealed, but it is known to be a subsidiary of the Interstate Amusement Company. Daniel J. Daley, K. S. Mallory and Clifford H. Mooers are listed as the incorporators.





St. Louis



FRANK FRANCIS, 37 years old, owner of the Lincoln Theatre, Charleston, Mo., died April 27 from injuries received the night of April 22 when he fell with a 20-foot ladder while replacing light bulbs over the stage in his theatre.

Tom McKean, manager of the St. Louis F.B.O. office, spent much of the past week in the territory, visiting among other towns Hannibal, Quincy and Springfield.

S. Sigoloss, through his architect Otto J. Krieg, 822 Wainwright Building, has taken bids on a new one-story theatre building to be erected at the southeast corner of 18th and Park avenue, St. Louis.

The structure, to be known as the Elite Theatre, will be 143 feet by 46 feet. It will be known as the Elite Theatre.

J. Meador has taken over the theatre at Macon, Mo.

On January 21, 1913, the Ferris Grand Opera House, which occupied the same site, was destroyed by fire.

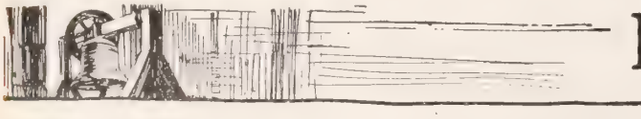
Manager O'Toole of Producers Distributing Corporation visited Paducah, Ky., and Cairo, Ill., during the week. He reports that the flood conditions in the Lower Mississippi Valley are fearful.

The Farmington Entertainment Company of Farmington, Mo., of which Dr. C. A. Tetley is president, has had plans prepared by J. Hal Lynch & Son, 412 Dolph building, St. Louis, Mo., for a new theatre. Construction plans will be prepared at once, as preliminary sketches have been approved.

The Minden Amusement Company, Rollin Williams, manager, Minden, La., plans to rebuild its theatre at once. Details not yet available.

Harry Kelley has just purchased a site on West 12th street, Bentonville, Ark., on which he plans to erect a new theatre. The lot is 110 by 42 feet.

Shreveport, La., is to have two new theatres. Charles Morel, El Dorado, Ark., plans to build at Portland and Fetzer Avenues. His house will cost about $30,000. A. L. Waller plans a house on Texas avenue. It will have a main floor and balcony and cover a site 40 by 125 feet. Plans for both houses have been prepared by Jones, Roessle, Olschner & Wiener, Ardis Building, Shreveport, La.



Philadelphia



GABRIEL HINES has succeeded Graham Harris as conductor of the Stanley Symphony Orchestra. Mr. Harris was for some years conductor of the London Symphony Orchestra and had been connected with the Stanley Company for about a year and a half.

Sam Hochfeld, pioneer salesman in Philadelphia territory and connected with the Pathe exchange for more than a decade, has been confined to his home for two weeks with a serious attack of foot poisoning. He will probably not be able to resume his duties for another fortnight.

Bill Quinlivan, who was formerly assistant manager at the Philadelphia exchange of Universal, has joined the P. D. C. sales force under Bill Humphreys, and will cover both Philadelphia and upstate territories for P. D. C.

Nat Levy, for many years connected with the Philadelphia office of Universal, has been transferred to the Albany exchange of the company and has been promoted to branch manager. Mr. Levy was given a most cordial send off by his associates in the Philadelphia exchange and his friends.

The motion picture industry in Philadelphia was saddened by the death of Joseph F. McCarthy, brother of John A. McCarthy, one of the directors of the Stanley Company of America. Mr. McCarthy was head of an electrical concern and had been identified with the motion picture industry not only through his brother's association but in his capacity as an electrical contractor.

Milwaukee

THE film men's baseball season officially opened on Wednesday, April 27th, when the Film Board of Trade team met the Saxe Managers in a lively game which the Film Board took to the tune of 16 to 14 (no, not basketball—baseball!). The Saxe battery, Milt Harmon, catcher and F. Fitzgerald, pitcher, were supported by C. Braun at 1st, Jack Plant at 2nd, Johnny Strain, 3rd; J. Long, S.S.; Frank Dau, R.F.; D. Smith, C.F.; and Stan Brown, L.F.

The Film Board line up—J. Frackman, catcher; Sam Shurman, pitcher; Joe Imhof, 1st; Charley Trampe, 2nd; Newton, 3rd; E. Weisman, S.S.; S. H. Abrams, R. F.; Jack "Punk" Goldman, C.F.; and Bob Smith, L.F.

The game was called a few days earlier than was originally anticipated. Sam Shurman as pitcher for the Film Board was the outstanding performer of the game. Lyman Ballard, the official mascot for the Film Board team, failed to make his appearance, which greatly lowered the morale of his team. Ben Koenig umpired a splendid game.

The Universal theatres are undergoing a thorough spring house cleaning which is taking form in new paint, new fixtures, new organs, and general redecorating. The Downer and State theatres have completed their activities, and the Jackson is very nearly finished. The Jackson under management of Joe Seidel has radically changed in appearance.

Peter Roumain of the State theatre at Rhinelander showed up at the exchange this week, his first visit in a good many months.

"Doc" Honeck, P. D. C. manager, left on Wednesday on a three-day trip to Manitowoc, Two Rivers, and Green Bay.

J. Vander Vaart, manager of the Vander Vaart theatre at Sheboygan, was a recent Film Row visitor.

R. F. Smith, Warner's manager, left Thursday morning to attend the convention in New York. He expects to be gone until Tuesday of next week.

The wind-up of the bowling season was held on Wednesday noon when the teams met for final games to decide the distribution of treasury funds. The money which was left in the league's coffers was divided into four prizes. Steve Bauer's team took first, Charles Trampe's team, second; N. Weinbaum's, third; and E. W. Van Norman's took fourth.

Howard Colburn, of the Orpheum at Burlington, stopped in for a brief visit at exchanges during the week.

G. H. Adams, of the Ozaukee theatre at Port Washington, was in the city during the week and visited several of the exchanges.

George L. Fecke, radio director from the M-G-M New York office, spent a few days in the Milwaukee office prior to going to St. Louis.

Neil Duffy, of the Elite theatre at Appleton, was among out-of-town visitors at exchanges this week.

E. J. Weisman, Educational Manager, left on Friday for Los Angeles to attend the Educational convention. He was accompanied by Max Stahl, special representative of New York.

August Berkholtz, of the Mermac theatre at West Bend, visited Film Row for a short time on Wednesday.

O. L. Meister, manager of the White House theatre, entertained a number of his friends at a midnight smoke fish dinner at Port Washington on Tuesday. The Loos Brothers who are appearing on the Majestic bill this week were his guests of honor. It is Mr. Meister's custom to fete these old friends [illegible] their [illegible]

[illegible] arrived at the local M-G-M office [illegible] a visit of a few days.

Out-of-town visitors this week included Charles Bauman, manager of the Star at Oshkosh; R. C. Wheeler, of the Lloyd theatre at Menominee, Mich.; Percy Palmer, of the Rialto theatre at Edgerton; and R. B. Riggs, of the Purtell theatre at Rio.

Frank Welter, of the Grand theatre at Wausau, was in the city during the week. His theatre is being razed to make room for the new 1500 seat theatre which is being built by the Wausau Theatres Co. of which Mr. Welter is manager.

The building will have a frontage of 80 ft. on Fourth St., and will extend back 146 ft., which will include the stage and loft. The theatre will be provided with a stage 30 x 67 ft., with a proscenium opening 42 ft. wide and 32 ft. high. A new Kilgen organ is to be installed.

Mr. Welter is hoping to have the new building completed in record time.

New England

THE Premier Theatre Co., which now operates the Premier Theatre at Norwood, expect to announce the opening date for their new Norwood Theatre within a short time. The house is rapidly nearing completion and will open sometime during the mid-summer season. Thomas Hayden and William Breen are in active charge.

William Massee, who operates the Idle Hour at Three Rivers, is closing the theatre this week for extensive renovation and redecorating, and will reopen at an early date with a change of policy.

John McConville, publicity director for the Gray Circuit of Publix Theatres in New England, has joined the sales staff of Independent Films, Inc., and will cover New Hampshire and Vermont. He is a brother to Joseph McConville, president of Independent.

Herbert Rose, of New York City, is spending a few weeks at the Boston exchange of Metro-Goldwyn-Mayer before leaving to act as special representative of that company in the Philippines.

Louis Coriarty, who recently acquired the Bijou Theatre at Uxbridge, has added another theatre to his embryo chain, the Regent Theatre at Arlington, formerly operated by Nate Hoffman.

The Lyric Theatre at Westerly has been sold by Mrs. J. C. Davidson to John B. Findlay, who also owns the United Theatre at Westerly, and who will operate both houses.

C. L. Devizia, long a salesman for Educational and well known through Northern New England, has resigned to join the staff of Metro-Goldwyn-Mayer and will cover the Rhode Island territory for them.

H. F. Campbell, district manager for Fox in New England, has been in Portland for several days on business.

Larry Gardner, booker at F. B. O., who was at one time a salesman for Metro-Goldwyn-Mayer, has been made a salesman at F. B. O., and assigned to Rhode Island and Southern Massachusetts.

Fox salesmen are being given another week's vacation with pay prior to another sales drive, half the salesmen getting their vacations this week and the other half next week.

Joseph Mekelberg, salesman for Film Booking Office at Boston, has been transferred to the Cincinnati exchange.

National Theatre Supply Co., which has moved from Church Street to larger quarters at Columbus Avenue and Berkeley Street, Boston, held a house warming at its new rooms on Tuesday, which was the occasion for bringing an unusually large number of exhibitors to Boston.

Manager Harry F. Campbell of Fox exchange, Ed Connolly of the sales force at Pathe, and Lee Rhodeniser of the Strand Theatre, Rockland, Mass., enjoyed a day's fishing Sunday and returned with thirty-four of the speckled beauties which were distributed among friends.

Wilfred Lupu will open his theatre at Old Orchard, Me., on May 30.

The new Pine Point Theatre at Springfield opened this week. H. Sitomar, who built the house, will operate it.

Everything is in readiness for the opening of the new Steinberg Theatre in Worcester, and the opening date is momentarily expected to be announced. Furnishings are being installed.

Division Sales Manager Munroe, of Producers Distributing Corp., was a visitor to the Boston exchange during the week.

Benjamin Bebchick, shipper at P. B. C., has resigned to become associated with Metro-Goldwyn-Mayer's exchange. Michael Zaman has been promoted to succeed Bebchick.

Murray Curran has resigned as salesman for Warner Brothers in the New Hampshire and Vermont territory.

Al Emery is building a new theatre in East Providence to seat about 1500.

Max Nathanson, formerly of Providence and Woonsocket, has returned from a very successful fishing trip to Sebago Lake, Me. Sixteen below zero weather only added to the sport, he says.

Thomas Duane, formerly advertising sales head at Paramount-Famous-Lasky, has been advanced to the sales department and will cover the Cape territory.

Samuel Levine, booker at the Tiffany exchange, is congratulated upon the announcement of his engagement to Miss Williams.





Chicago



MARKS BROTHERS are planning to open their huge Marbo Theatre on May 17, although the date may have to be put back slightly on account of delays in finishing the house, which seats 4,000.

Tom Mitchell of Progress Films, started for the Aurora Race Track last Saturday, but en route, crossed wires set his automobile on fire and the machine was totally wrecked. The passengers, however, escaped without injury.

Mike Siegel is now managing the Prairie Theatre which is owned by Ludwig Siegel. The gentlemen in question are not related.

It is reported that Bruce Godshalk has resigned from the Karzas organization to become connected with Schoenstadt & Sons. General Manager Van Ronkel is leaving the latter organization.

Anthony Caputo, head of the A. B. C. Studios, 845 S. Wabash Avenue, has joined the ranks of the benedicts, having been married last week to Tillie Antoinette Florentine, popular Chicago girl.

The Kankakee interests, which intended to erect a house which was to be leased to Great States Theatres, have been unable to get together, it is reported, and construction of the house is indefinitely postponed.

J. Roder of the Astor Theatre has taken over the La Salle Theatre, for many years a legitimate and musical comedy house, located in the loop on Madison Street. After redecorating and installing a new organ, this eight hundred seat theatre will be reopened as a motion picture house under a daily change policy at ten cents admission on week days and twenty cents on Sundays. J. P. Koppel will be in charge of the La Salle.

It is reported on good authority that Manager Levine of the Adams has secured the lease on the Randolph Theatre and will take it over on August 1, and will operate it on a ten cent policy. It is understood that the State Street entrance will be converted into a store.

Manager H. C. Young of the National Screen Service has returned from his company's national convention at Atlantic City.

The Fischer Circuit is planning to open its new house at Portage, Wisconsin, this week. It is a modern de luxe theatre of two thousand seats. The Fischer Circuit has also added to its chain of theatres, the Pastime at Delavan, Wisconsin, the Orpheum at Burlington and the theatre at White Water, Wisconsin.

Frank Goldquist has resigned as managing director of Great States' theatres and has been succeeded by Perry Hoeffler, who is a son of J. P. Hoeffler, general manager of Great States Theatres in Quincy. Tom Sawyer who has been managing the La Petite in Kanakee has been appointed managing director of the four Great States houses in that city.

It is reported that Joe McCormick has sold his Jefferson theatre on E. 55th Street.



Kansas City



THE Olive Theatre, St. Joseph, Mo., has been sold by Mrs. S. E. Moore to George Montray.

Among the out-of-town exhibitors in the Kansas City market this week were: Edward Smith, Cozy, Minneapolis, Kan.; Frank Whittman, Bonner Theatre, Bonner Springs, Kan.; T. D. Block, Odessa, Mo.; Charles Fiske. Butler, Mo.; S. E. Wilhoit, Electric, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kan.

C. A. Schultz, manager of the Kansas City P. D. C. branch, will become manager of the Midwest Film Distributors, Inc., of Kansas City, May 1, it was announced this week by E. C. Rhoden, president of the latter company.

Russell Borg, booker for the Kansas City Educational branch, had a sore right arm this week from shaking hands of congratulating friends, following his victory in the monthly "Hall of Fame" contest, it being the first time a booker ever had won the contest.

Frank Harris, field representative for Harold Lloyd, was a Kansas City visitor this week.

In the last two fire drills at the Warner Bros. branch the exchange has rated 100 per cent.

E C. Rhoden, president of the Midwest Film Distributors, Inc., returned from a business trip to Chicago this week, but Fred Willoughby, of the Haywood-Wakefield Company, is reported "Lost" in Oklahoma or Kansas, he having been driving back from Oklahoma when the floods occurred.

Nat Levine, producer, was a Kansas City visitor, he being en route to the Pacific Coast.

The accounting and office management of the Kansas City F. B. O. branch is nearer perfect than any other branch which A. J. McPhail, home office auditor, has visited thus far, according to Mr. McPhail's frank admission to J. A. Masters, assistant branch manager, this week.

R. A. McGuire, Warner Bros. home office representative, departed from Kansas City this week after spending two weeks here.

Edward Alperson, district manager for Warner Bros., also was a Kansas City visitor.



Minneapolis



THE Crystal theatre, 305 Hennepin avenue, Minneapolis, celebrated its eighteenth anniversary last week. The theatre opened in 1909 and has operated continuously since except for a short time while undergoing repairs after a fire. Ten cents has always been the admission price. The house is owned by William Nelson, prominent Minneapolis banker and real estate man, and is managed by Anton Janssen. The Crystal was the first theatre in Minneapolis to use a pipe organ in connection with pictures and some of the most prominent organists in the Twin Cities had their first experience there.

Mel Evidon is to succeed Ernie Fravis as manager of the ad sales department at the Minneapolis branch of Paramount. Fravis has gone to Des Moines to manage the same department there where his home is.

The "Vodvil" dance given by the St. Paul Finkelstein and Ruben managers' club at the Coliseum ballroom last week was attended by more than 500. Music for the dancing was furnished by the Coliseum orchestra and many vaudeville acts were on the program, which was arranged by J. T. Stroud, manager of the Oxford theatre.

A recent visitor at the Minneapolis exchanges was Art Johnson who owns the Orpheum theatre at Aberdeen, S. D.

At the June election in Minneapolis one of the candidates for Park Commissioner will be Bob LaPiner of the Minneapolis office of Finkelstein and Ruben.

Park Agnew, formerly of Minneapolis, has been promoted from booker at the Des Moines office of Metro-Goldwyn-Mayer to traveling booker out of New York.

The Lyric theatre at Huron, S. D., has been purchased from S. A. Goethel and Ralph Jones by A. B. Leak, who is planning immediate improvements.

J. F. Osborne is now operating the Grand theatre at Big Falls, Minn. It was formerly under the management of Hogan Burud who has entered another business.



Portland, Ore.,



GEORGE E. JACKSON, manager, F. F. Vincent, exploiteer, E. I. Hudson and J. T. Moran, salesmen, left last Wednesday evening to attend the Universal convention at the Drake Hotel, Chicago. They expect to be gone ten days.

Charley Hudson, Paramount salesman, is in the Good Samaritan Hospital, Portland, recovering from an operation for appendicitis.

J. J. Parker motored to Seattle Thursday to meet Harry Arthur, Jr., and discuss the revised plans for alteration of the Majestic Theater. Neal East, manager for Paramount here, is also in Seattle.

Louis Amacher, M-G-M local manager, is away on trip over the territory.

Frank A. Lacey, formerly manager of the Majestic, is back in Portland for the purpose of disposing of his real estate holdings here. Lacey has connected with several Sacramento houses, and will make his home there.

Manager George Christophers of the Hollywood Theater, sponsored an amateur theatrical entertainment and banquet held by members of his staff at the theater after the show Friday. The piece de resistance of the evening's entertainment was a play written and produced by the staff.

Cleveland

GEORGE W. ERDMANN has been appointed secretary of the Cleveland Motion Picture Exhibitors' Association. He assumed his new mantle of dignity last week, following the resignation of W. J. Banks, who has been executive secretary of the organization for the past four years.

Promotions have been the order of the day in the Standard Film Service organization. William Onie, manager of the Cleveland office of Standard, has been made assistant sales manager of the company, under Jesse Fishman, who is sales manager. Nat Lefkowitz, who managed the Cincinnati Standard exchange, takes Bill Onie's place as manager of the Cleveland office. And Bill Flemion, with a record as salesman for the Detroit Standard office for the past nine years, succeeds Lefkowitz as manager of the Cincinnati exchange.

W. N. Skirboll, local distributor for Columbia and Gold Seal productions, has just returned from a two months' pleasure trip abroad, which included, in addition to the beaten path, a trip to Carthage and other old Roman cities. The day Bill got home from Europe, Harry, manager of the Educational exchange in Cleveland, left for California to attend the convention.

George Palda is a new member of the film family residing in this Film Exchange Building these days. He is now associated with Paul Gusdanovic as partner.

Leo Devaney, manager of the Cleveland Universal exchange; Phil Dunas, assistant sales manager for this division; Andrew Sharrick, publicity director, and the entire Universal sales force, attended the Universal convention in Chicago. The girls were left behind to keep the wheels going 'round.

Mark Goldman, manager of the local Tiffany exchange, has returned from a Tiffany convention held last week in New York. Goldman stopped off in Boston to say "Howdy" to the folks.

John Himmelein, of the Paramount Cleveland exchange, is one of seventeen Paramount salesmen in the entire country to win a cash prize in the national sales contest.

Mrs. Robert Cotton, of Minneapolis, wife of Rev. Robert Cotton, and mother of Robert Cotton, central division manager for P. D. C., died at her home in Minneapolis last week, aged 86 years. Rev. Cotton, 88, Robert Cotton and three sisters survive.

Dr. B. I. Brody, general manager of the Universal circuit of theatres in Cleveland, known as the U-B circuit, is taking a vacation in Atlantic City with his wife and family.

The Stillman Theatre is installing a new ventilating and cooling system, which will be in operation no later than June 1st. Crews have taken possession of the theatre every day from midnight to noon of the next day. This system is being installed at an expense of approximately $75,000. Negotiations are under way to duplicate the system in the Allen and State Theatres also.

Cleveland theatres are co-operating with The Cleveland Press to put on a series of benefit performances next week at the Metropolitan Theatre, all profits to go to the Mississippi River flood sufferers. Talents playing at all local theatres, including the Palace, State, Allen and Hippodrome, will be recruited to make up a program. The show is dated to open on Tuesday and continue through the week. All tickets will sell for fifty cents.

Joe Calla, manager of the Strand Theatre, Canton, was in New York last week. The Strand has been all remodeled and redecorated.

Found—Billy Leyser. By Harry Charnes. In Hollywood. Leyser was motion picture editor of The News until two years ago, when he went to the Coast to get into the national advertising end of the business. Billy had lots of friends in Cleveland, but nobody ever heard a word from him after he left. Many have inquired. When Harry Charnes was in Hollywood this winter he met Leyser, who is [illegible] the publicity for the Metropolitan Studios. He's well and happy, and doing very well for himself, thank you.

Frank [illegible] Howard, who has been booking broker of the Cleveland Paramount exchange for the past six years, resigned last week.

Ed Fontaine, Pittsburgh Paramount exchange manager, was in town last week to meet with district manager Harry Dodge. Fontaine held a miniature reception while here.

Clint Cline has sold his Arcade theatre, Akron, to Arthur J. Hanze. Cline has been prominent in northern Ohio exhibitor activities for many years.

Howard Reiff, of the Scoville, Essick and Reiff circuit, has a new vice. It's golf. He had his first lesson one day last week under the tutelage of Percy Essick and Johnny Himmelein. Now Essick and Himmelein are offering Reiff a bribe to stay off the links.

H. T. Palmer, formerly manager of the Lyric theatre, Fairport Harbor, opened his new Park theatre, Painesville, last Wednesday night. He held a reception on the opening night. All the residents of Painesville were invited to come and see the theatre and enjoy a free show.

Seattle

THE Olympic Theatre in Seattle, built and opened a few months ago by E. G. Peters as a downtown second run house operating on a 25c policy, last week closed its doors for an indefinite time. Reports are current to the effect that the house will be taken over by one of the large suburban chains in this city, but verification of the report could not be had from "Christy" Christensen, manager.

C. M. Dunn, exhibitor of Cle Elm, Washington; Jack Allender, of the Ritz Theatre, Spokane; and Merle Davis, of the Ansonia Theatre in Butte, Montana, last month were the respective winners in Manager D. C. Millward's Western Film Corporation March Anniversary Contest. Film rental certificates of $250, $100 and $50 were awarded the first, second and third prize winners, in addition to a dozen smaller prizes for runners-up.

Thieves who apparently believed that they carried the theatre receipts home with him each evening last week stuck up Ed Dolan, genial manager and exhibitor of Aberdeen and other Southwest cities, as he entered his home at the end of the evening's shows. A $10 bill, however, proved to be practically the only cash available for the thieves—that coming from Mr. Dolan's pocket.

Jess G. Beckman, special sales representative for Metro-Goldwyn-Mayer, arrived in town last week. He came from Portland, and expected to return to California within a short time.

Word received from Tacoma last week indicated that H.M.S. Kendrick has resigned as manager of the Pantages Theatre in that city, and plans to return to the Fox Film Corporation's employ as supervising traveling manager.

Following the merger of the Western Film Corporation and the De Luxe Feature Film Company recently, Western has consolidated the two offices in new quarters at 2015 Third Avenue. Beatrice Morrison, Helen Ogden, and Joanne Chadwick, former De Luxe booker, cashier and inspectress respectively, remain a part of the newly enlarged Western Film group.

Jack Schlaifer, general manager of Universal Chai Theatre Enterprises and former manager of the local Universal exchange, arrived last week for a few days' business xisit.

O. O. Ruth and Waldo Ives, theatre magnates of Anacortes and Mount Vernon, Washington, spent a few days in this city last week arranging dates for forthcoming attractions.

W. E. Whisnand and Lon Brown, competitive showman from the metropolis of Snohomish, Washington, were also seen by film magnates during the past few days.

Des Moines

THE Universal Theatrical Enterprises have bought the interests of Don Thornburg, formerly manager and part owner of the Casino Theatre at Marshalltown.

A new theatre is to be built at Thurman, Iowa, by Port Stephenson. The plans are all made and building will start at once.

It is reported the American Legion of Inwood offered to rent the theatre at Inwood paying 20 per cent of the gross as rent. However, the Community Hall board refused the offer, so it is thought that negotiations are all off.

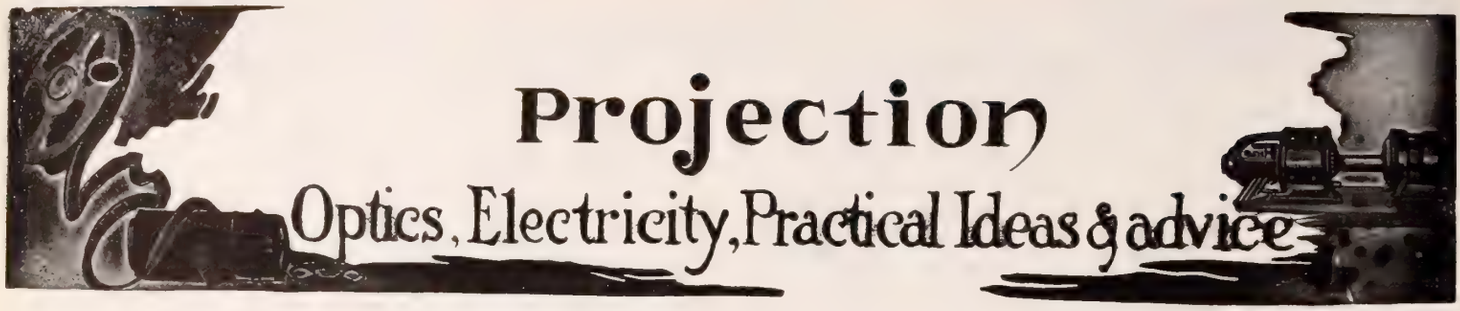
The Grand Theatre at Muscatine, Iowa, which has been paying a license fee of $70 a year although the house is only open a few months of the year has appealed for a reduction of the license fee

Roy Chapman will have the management of the Garden Theatre at Lisbon, Iowa which has been reopened recently by the Scoloro Theatre Company of Cedar Rapids.

It is reported that the Strand Theatre at Boone has been closed.

Harold Larsen, Minneapolis decorator, is in charge of the work at the Colonial Theatre at Osage. This house is owned by Frank Wewerka, one of Iowa's most enterprising theatre men.

Jesse Collins sold his theatre at Perry, Iowa, to William Youngclass who has gone into partnership with C. J. Latta, Iowa, in the theatres at Perry. Mr. Latta bought the other theatre at Perry, the Grand, with Mr. Youngclass. The two men were formerly business partners.



Inquiries and Comments

Some Practical Considerations of the High Intensity Arc

Part II

THERE appear to be no small number of projectionists who entertain the idea that a high intensity arc possesses the same operating characteristics as the low intensity type and can, therefore, be subjected to the same flexible regulation, as regards current, which is ordinarily resorted to in the case of the old style arc.

In spite of the fact that there are available only four sizes of high intensity positive carbons, on each of which the proper operating current is plainly marked, instances have been noted wherein the particular electrode being used was operated either under its rated current value or above it.

Appreciable differences existed between the rated and operating current values in all the cases observed, such as, for example, the operation of a 120 ampere electrode on 100 amperes; the use of a 75 ampere electrode on 100 amperes; and the deliberate use of 170 amperes in connection with a 16 mm. 150 ampere carbon.

Strange to say, most of these errors were deliberate ones and resulted, in some cases, from ignorance on the part of the projectionist, and in others from a mistaken idea that additional illumination could be obtained by working a given size of electrode much in excess of its proper current value.

"Boosting" the High Intensity Effect

In one prominent Broadway house, the chief projectionist labored under the impression that the use of 170 amperes in connection with a 16 mm. 150 ampere carbon would give him greatly increased screen illumination—believing that by so doing he could "step things up" in a fashion similar to what he had been accustomed to with the old style of arc.

The result of these efforts to force the carbons (already loaded to a high current density to obtain the high intensity effect) nearly 20 per cent over their rated current capacity was a "dark" screen as often as twice during a single performance since the overloaded crater naturally tried to adjust itself to this abnormal condition without success.

It was pointed out to this projectionist that he stood no chance of obtaining appreciably greater screen illumination by so over-working the electrodes for the reason that the temperature at which the rare earth fluorides contained in the case vaporized, and was fixed so that the brightness of the incandescent flame (gas ball) could not be raised above its normal value.

Nor could a larger crater be established by the excess current since the normal size of the crater established by the proper rated current was of such a size as to constitute nearly the entire end section of the carbon.

The net result, therefore, was unstable arc operation with no material increase in screen light.

Carbons Designed for One Current Value

It is necessary to remember that high intensity positive electrodes are designed for a particular current and will deliver their best results only when operated on hte current for which they were made. Thus, the proper size for 50 amperes is 9 mm.; for 75 amperes, 11 mm.; 120 amperes, 13.6 mm.; 150 amperes, 16 mm.

While no additional illumination is obtained by operating them over-amperage, the effect of running them under their rated current value, as pointed out last week, is to entail an appreciable loss in screen light, which increases rapidly as the under-loading of the carbon is increased.

Thus, in those theatres using 120 ampere electrodes on 100 amperes, as mentioned earlier in this article, the loss in illumination would be of the order of 40 per cent. Even a reduction of 10 amperes involves a light loss of 20 per cent and the editor has been in any number of theatres where under-loading of the electrode to the extent of 10 amperes was considered hitting close enough to the 120 ampere rating; which goes to illustrate the attitude taken by many projectionists that the manufacturers' rating on the carbon is placed there more as a matter of policy than something to be seriously considered.

It is true that in some cases voltage conditions are such that the full rated current is impossible to obtain but the easy tolerance of such grossly inefficient conditions should not be so lightly overlooked by any chief projectionist worthy of the name.

Use Next Smaller Size

It would be better, in cases where the difference between rated current and that actually obtained was great, to change to the next lower size of carbon, thereby obtaining probably the same screen illumination with a great reduction in current.

As an illustration, suppose the 120 ampere size of electrode was being used and it was found that 100 amperes was the most which could be obtained. Where the conditions permitted, it would be more economical to switch to the 75 ampere electrode, thus taking an additional 5 per cent loss in light and saving approximately 2.5 kilowatts per hour. Or, if it was necessary to obtain greater illumination, then the low voltage condition should be corrected and not allowed to stand.

It is interesting to note, in this respect, that a 75 ampere electrode operating at its rated current will deliver practically the same amount of screen light as will a 120 ampere carbon operated at 100 amperes.

Use Care in Trimming Carbons

In the high intensity arc, the real source of light is the incandescent gas ball contained in the crater proper so that anything which tends to disturb this gas has an immediate and direct effect upon the screen illumination.

It is essential, therefore, to maintain this gas ball steadily at all times and it is also quite necessary to keep the crater well filled with gas from top to bottom. Since it is naural for the intensely hot gases to rise and spill out over the top of the crater, the various forces present in this type of lamp are used to prevent this spilling of the gas before the crater is completely filled.

This is accomplished by so directing the force of the gas stream issuing from the negative carbon as to cause it to strike the crater just *above* the axis of the positive carbon with the result that the crater gas is packed into the crater, completely filling it and thus maintaining a good source of light from crater edge to crater edge.

Some projectionists, in their haste to trim the lamp, frequently advance the positive too far forward so that the gas stream from the negative strikes the crater *below* its center. The result of this misadjustment is immediately evidenced by a light cloud of black soot which is pure carbon formed by incomplete combustion of the core ingredients. This is caused by the negative gas stream violently "scooping" out the crater gases before they are completely consumed.

This action is immediately evidenced in the screen intensity, which drops quite sharply. The remedy for this is to pull back the positive electrode slowly until the screen illumination again reaches its maximum value—at the same time making the arc more steady in operation.

The intersection of the negative axis with the crater should be carefully watched as automatic feeding progresses, in order to determine whether or not the feeding is proper at all times.

It all comes back to screen quality

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Many prominent in the industry attended the banquet of the Society of Motion Picture Engineers at the Hotel Monticello, Norfolk, Va., April 25-28, 1927

S. M. P. E. Norfolk Meeting Highly Successful

Papers Presented by Authors of Note Cover Many Phases; Attendance Excellent

THE spring meeting of the S.M.P.E., which was held at the Monticello Hotel, Norfolk, Va., April 25-28 inclusive, proved to be one of the most successful ever held by that organization.

The list of papers presented were by authors of note and covered an exceptionally wide scope of all phases of the motion picture industry, from the most technical aspects to generalizations on the motion picture business.

The attendance of members and guests at this meeting set a record as being the largest in the history of the Society. Besides the comprehensive program of papers various specialties for the entertainment of the Society took place in the evenings.

Highlights on Wednesday

In particular, a banquet, held on Wednesday night, proved to be the highlight of the convention. Through the courtesy of the Vitaphone Corporation and the Western Electric Company, a Vitaphone presentation was given at the banquet.

A historic touch was added to the meeting, as Tuesday, April 26th marked the 320th anniversary of the landing of the Cavaliers on Cape Henry, and on that afternoon, in commemoration of this event, the entire convention motored from Norfolk to Cape Henry to witness the celebration.

The convention opened on Monday morning with a review of the progress of the Society by President Willard B. Cook, who stated that the present membership of the Society was the largest ever attained, and that efforts were now under way to further expand both the membership and the scope of the activities of the Society.

It was at this session that a new phase of the work to be undertaken by the Society was determined upon by the formation of a New Theatres Committee, whose duty it will be to engage in efforts to insure maximum comfort for theatre patrons, compatible with perfect projection, by coordinating the efforts of architects in the design of theatres. Also, assistance will be rendered to theatre owners and architects in illumination problems, such as the general lighting of the interior of theatres, as well as projection problems.

Two papers, which were of unusual interest, inasmuch as they were prepared by authors from foreign countries, were "A Film Developing Process for Automatic Records," by J. B. Engl, Technische Hochschule, Berlin, and "A Shutter Dissolving Mechanism," by D. L. Mistry, Bombay, India.

Many other points of interest to this industry were brought out through the various papers, one of which was a discussion of motion pictures in their use in the study of the form of athletes. This study is of particular significance, inasmuch as it was Muybridge's original desire to study, in a similar fashion, a race horse in action, that led to the invention of motion pictures.

Also, in another paper, it was pointed out that the eventual elimination, or at least a reduction of deleterious effects of arc lamp illumination in studios, may be brought about by the general use of panchromatic film, which gives good photographic results through using incandescent lamps rather than arc lamps.

A Twenty Ton Camera

A discussion of the scientific studies and investigations which are being carried on through the use of motion pictures was revealed in one of the papers. A notable achievement in this line of work, it was pointed out, is the construction of a movie camera weighing twenty tons, to be used for the purpose of making motion pictures of the planet Saturn and its rings.

A complete list of the papers and their authors, as they were presented at the convention, are as follows:

"Report of Progress in the Motion Picture Industry," by Carl E. Egeler, National Lamp Works, Cleveland, Ohio. "Hollywood and the Motion Picture Engineers," by K. C. D. Hickman, Research Laboratory, Eastman Kodak Company. "Radio Movies and the Theatre," by C. Francis Jenkins, Jenkins Laboratories, Washington, D. C. "Some Technical Aspect of the Vitaphone," by P. M. Rainey, Electrical Research Products Division, Western Electric Co. "The Conservation Program of the Motion Picture Producers and Distributors of America," by Hickman Price, Motion Picture Producers and Distributors of America, Inc., New York City. "Motion Photomicrography with a Cine-Kodak," by C. F. Tuttle, Research Laboratory, Eastman Kodak Company. "To the Roof of the World in Thibet," by H. T. Cowling, Eastman Kodak Company. "The Motion Picture in Science," by J. W. Coffman, Carpenter-Goldman Laboratories, New York City. "Some Facts about Projection Lenses," by W. B. Rayton, Director of Research, Rausch & Lomb Optical Co., Rochester, N. Y. "An Improved Type of Arc Illumination and Condenser System for Motion Picture Projection," by L. M. Townsend, Eastman Theatre, Rochester, N. Y. "Effect Lighting in Theatres," by J. H. Kurlander, Brenkert Light Projection Co., Detroit, Mich. "A New Light Source for Mazda Projection Lamps," by H. I. Wood, General Electric Company, Cleveland, O. "The Mercury Arc," by F. Benford, General Electric Company, Schenectady, N. Y. "The Physiological Effect of Light," by M. J. Dorcas, National Carbon Company, Cleveland, Ohio. "Why Is Make-Up Compulsory in the Movies?", by V. A. Stewart, Fox Film Corp., New York City. "Illusions in Cinematography," by F. Waller, Famous Players-Lasky Corp., Long Island City, N. Y. "Some Patents for Trick Photography," by E. J. Wall. "A Film Developing Process for the Acoustic Records," by J. B. Engle, Technische Hochschule, Berlin. "A Polygonal Floodlighting Mirror," by F. Benford, General Electric Company, and M. W. Palmer, Famous Players-Lasky Corp. "Some Faults Demanding Attention," by F. H. Richardson,

(*Continued page* 1866)

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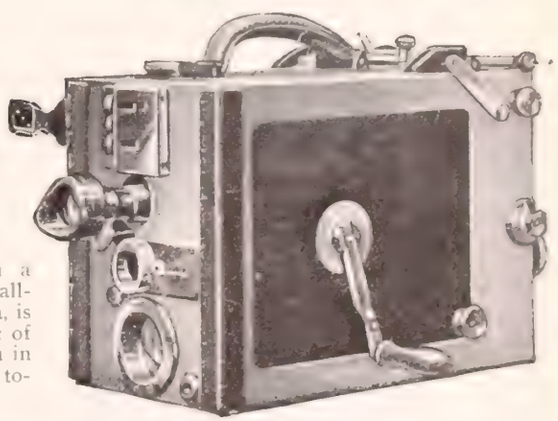
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(*Continued from page* 1864)

Moving Picture World, New York City. "Graininess in Motion Picture Film," by J. I. Crabtree, Eastman Kodak Company. "Air Conditioning in Laboratories and Theatres," by D. C. Lindsay, Carrier Engineering Corp., Newark, N. J. "The Use and Care of Motion Picture Film in Exploration Photography," by H. T. Cowling, Eastman Kodak Company. "The Tungsten Lamp Situation in the Studio," by P. Mole, Creco Corp., Hollywood, Calif. "The Use of Filters with Panchromatic Film," by L. A. Jones, Eastman Kodak Company. "Progress in Color Cinematography," by F. E. Ives. "A New Camera Pull-Down Mechanism," by George A. Mitchell, Mitchell Camera Co., Hollywood, Calif. "Film Cleaning Liquids," by J. I. Crabtree and C. E. Ives, Eastman Kodak Company. "A Shutter Dissolving Mechanism," by D. L. Mistry, Bombay, India. "Examination of Film by Projection on a Continuous Processing Machine," by W. V. D. Kelley, Kelley Color Films, Inc., Hollywood, Calif. "Some Suggestions for Better Pictures," by John Grierson.

These papers will be printed in the forthcoming Transactions of the S. M. P. E., copies of which may be obtained through the office of the Secretary of the Society.

Among the members and guests attending the convention were: R. C. Hubbard, Erbograph Company, New York City; W. Hennesy; A. J. Holman, Brookline, Mass.; Willard B. Cook, Kodascope Laboratories, New York City; Dr. M. Doreas, National Carbon Co., Cleveland, Ohio; J. I. Crabtree, Eastman Kodak Co., Rochester, N. Y.; Carl S. Gregory, New Rochelle, N. Y.; J. A. Summers, Edison Lamp Works, Harrison, N. J.; W. C. Kunzman, National Carbon Co., Cleveland, Ohio; J. C. Kroesen, Edison Lamp Works, Harrison, N. J.; Jno. H. Powrie, Warner Research Laboratory, New York City; Irl Gordon, Botzum Theatres, Akron, Ohio; Herbert Griffin, International Projector Corp., New York City; Edward J. Wall, Wollaston, Mass.; C. Francis Jenkins, Washington, D. C.; L. C. Porter, Edison Lamp Works, Harrison, N. J.; Max Moyer, New York City; R. S. Burnap, Edison Lamp Works, Harrison, N. J.; C. H. Clark, New York City; Carl E. Egeler, National Lamp Works, Cleveland, Ohio; L. R. Burns, International Projector Corp., New York City; J. A. Norling, Loucke & Norling, New York City; E. R. Geib, National Carbon Co., Cleveland, Ohia; Arthur H. Gray, Boston, Mass.; Jno. M. Joy, New York City; L. A. Jones, Eastman Kodak Co., Rochester, N. Y.; H. I. Wood, New York City; A. S. Howell, Chicago, Ill.; J. W. Coffman, Carpenter-Goldman Laboratory, New York City; F. H. Richardson, Moving Picture World, New York City; W. W. Palmer, Famous Players-Lasky Corp., Long Island City, N. Y.; H. Rosenberger, C. C. Lask, Hertner Electric Co., Cleveland, Ohio; V. Kilburn, New York City; Jno. R. Theiss, Import-Pathe, New York City; Jno. G. Jones, Eastman Kodak Co., Rochester, N. Y.; L. M. Townsend, Eastman Theatre, Rochester, N. Y.; L. Czufin, U. S. Army Service, Washington, D. C.; C. Fritts, Eastman Kodak Co., Rochester, N. Y.; Dr. Kenneth Kickman, Eastman Kodak Co., Rochester, N. Y.; W. A. Stewart, New York City; P. A. McGuire, International Projector Corp., New York City; R. White, Liberty Electric Company, Stamford, Conn.; C. M. Tuttle; G. A. Walker, Cooper-Hewitt Electric Co., Hoboken, N. J.; H. F. Roess, Warner Research Laboratory, New York City; Carl Bornmann, Ansco Co. Camera Works, Johnson City, N. J.; John H. Kurlander, Brenkert Light Projection Co., Detroit, Mich.; H. P. Gage, Corning Glass Works, Corning, N. Y.; Lester B. Isaacs, Marcus Loew, Inc., New York City; J. E. McAuley, McAuley Mfg. Co., Chicago, Ill.; A. C. Downes, National Carbon Co., Cleveland, Ohio; Frank Benford, General Electric Co., Schenectady, N. Y.; N. N. Glasser, Stanley Company, Washington, D. C.; W. R. Hipp, Chattanooga, Tenn.; C. Sterebig, Cooper Hewitt Electric Co., Hoboken, N. J.; L. C. Cozzens, Dupont De Nemours Co., Parlin, N. J.; Chas. E. Curle, Chattanooga, Tenn.; Jno. Capstaff, Eastman Kodak Co., Rochester, N. Y.; E. K. Emslie; Irving Samuels, Automatic Devices Co., Allentown, Pa.; B. E. Norrish Ass. Screen News of Canada, Montreal, Can.; Otto Nelson, National Cash Register Co., Dayton, Ohio; Wm. C. Hubbard, Plainfield, N. J.; Hereford Tynes Cowling, Eastman Kodak Co., Rochester, N. Y.; Michael Briefer, Atlantic Gelatine Co., Woburn, Mass.; Joseph H. Cohen, Atlantic Gelatine Co., Woburn, Mass.; N. D. Golden, Dept. of Commerce, Washington, D. C.


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Chicago Theatre Inaugurates New Stage Policy

ASCHER BROTHERS recently threw open the doors of their magnificent new 3,500 seat theatre, the Sheridan, at Sheridan Road and Irving Park Boulevard, Chicago.

In this theatre the architects have created one of the most beautiful houses in Chicago, both externally and internally.

The exterior is in Greco-Roman architecture style where the columns and handsome beams are used in combination of lintels and arches. Features of the lobby are the two huge staircases located on either side which lead to the impressive foyer of loges and balcony. Pictures by well known French artists adorn the walls and the furnishings, draperies and tapestries are also all imported. The auditorium itself is featured by the proscenium with its unique treatment which sweeps to the dome of vivid colors overhead. The stage is of large size and every modern device has been installed.

The opening of the Sheridan inaugurates a new stage policy in Chicago, a complete musical comedy with a New York cast holding the stage of the new theatre, the first offering being entitled, "Sally." The production was staged by Frank M. Rainger, head of the Ascher production staff, and a large chorus provided a feast for the eyes of patrons.

Edmund Fiteh, noted organist, is at the console of the new Wurlitzer organ, and Roy McMullen, a veteran in Ascher service, is in charge of the house.

Ascher Brothers are among the pioneers to the motion picture theatre business and have operated houses in Chicago continuously for twenty years, since the opening of their first house, the Little President, one of Chicago's early nickelodeons. During this period, their chain has steadily expanded until, with the addition of the Sheridan, Ascher Brothers are now operating seventeen fine motion picture houses in Chicago.

Marr and Colton Organ Co. Report Installations

The Marr & Colton Organ Company have reported new sales and installations of their instruments to the following: A new five-manual organ for Messrs. Fenyvessy's new three million dollar theatre, Rochester, N. Y.; a special organ, recently installed for broadcasting use by the Wisconsin News studio over station WSOE, and another new Marr & Colton instrument for Harry Schwartz's new Admiral Theatre, West Lawrence Avenue, Chicago. The latter will also broadcast a program of organ music over station WBBM from 6:20 to 7:00 Eastern time.

New Projection Screen Installed in Roxy

A new projection screen has been installed in the Roxy Theatre. This screen is manufactured by the Royal Projection Screen Company, Brooklyn, N. Y., and is of a glass beaded surface. The beads used for this surface are being imported from Germany.

It is pointed out by those responsible for the installation of the Royal screen in the Roxy that this screen apparently gives great depth to pictures, a depth that verges on stereoscopic effects.

Through the use of this screen the projection department of the Roxy theatre predicts that the current required for the projection arcs will be reduced by one-third.

Begin Erection of New Woodstock Theatre

Work has been started on the new Woodstock Theatre at Woodstock, Illinois, which is being erected by J. C. Miller, owner of the present theatre in that city. Elmer F. Behrns is the architect. The new house will have a seating capacity of nine hundred and eighty and it is said, will cost about $90,000. The auditorium is designed in Moorish architecture and will be illuminated through ornamental grills on the side walls. The exterior is in Spanish type of architecture.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy release, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister	T. Mix-H. Costello	Fox	5435 feet	
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Enchanted Island	H. B. Walthall	Tiffany		
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian	First National	6161 feet	
Is That Nice?	G. O'Hara-D. Hill	F. B. O		
Love Makes 'Em Wild	J. Harron-S. Phipps	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe	5814 feet	Mar. 11
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Moulders of Men	C. Tearle-M. Morris	F. B. O	6413 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes	M-G-M	7603 feet	
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-T. Edeson	Prod. Dist. Corp	5736 feet	April 15
No Control	P. Haver-H. Ford	Prod. Dis. Corp	5573 feet	
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany		
Resurrection	La Rocque-Del Rio	United Artists	9120 feet	April 1
Riders of the West	Ben Wilson	Rayart		
Romantic Rogue, The	Reed Howes	Rayart		
Saddle Jumpers	Dick Hatton	Rayart		
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid, The	Tom Tyler	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	Wally Wales	Pathe	4483 feet	
Terror of the Bar X	Bob Custer	F. B. O.		
Thunderbolt's Tracks	Jack Perrin	Rayart		
Tip Toes	D. Gish	Paramount		
Trouble Shooter, The	Billy Sullivan	Rayart		
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
Venus of Venice, The	C. Talmadge-Moreno	First National	6322 feet	
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O		
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G. Bancroft	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ace High	Hoot Gibson	Universal		
Ain't Love Funny?	Alberta Vaughn	F. B. O		
Afraid to Love	F. Vidor-C. Brook-M. Carr	Paramount	6199 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Beware of Widows	La Plante-T. Moore	Universal	5777 feet	May 6
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute, The	M. Blue-L. Hyams	Warner Bros	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount		April 8
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Casey at the Bat	W. Beery-S. Holloway	Paramount	6040 feet	April 15
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National		
Cyclone of the Range	Tom Tyler-E. Tarron	F. B. O	4800 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback, The	Buddy Roosevelt	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M. G. M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Hey, Hey, Cowboy	Hoot Gibson	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilley	R. Dix-M. Brian	Paramount	7080 feet	May 6
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lovers?	Novarro-Terry	M-G-M	5291 feet	
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Livingston-M. Moore	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mother	Belle Bennett	F. B. O	6685 feet	Mar. 18
Mountains of Manhattan	D. Devore-C. Delaney	Lumas	5358 feet	
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	4949 feet	
No Man's Law	Rex (Horse)- T. von Eltz-B. Kent	Pathe	6903 feet	April 24
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
Pleasure Before Business	P. O'Malley-V. Faire	Columbia Pictures	5569 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	Wm. Desmond	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount	5306 feet	
Rookies	K. Dana-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount		
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5711 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Too Many Crooks	M. Davies-G. Bancroft-G. Whitman	Paramount	5399 feet	
Vanity	L. Joy-A Hale-C. Ray	Prod. Dist. Corp		
Yankee Clipper, The	W. Boyd-E. Fair	Prod. Dist. Corp		April 15
Women Love Diamonds	Starke-O. Moore-L. Barrymore	M. G. M	6373 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Avenging Fangs, The	Sandow (Dog)	Pathe	5 reels	
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian	M-G-M		
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Certain Young Man, A	Novarro-Adoree-W. Louis-C. Myers	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Climbers, The	Irene Rich	Warner Bros		
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox		
Don Desperado	L. Maloney-E. Gilbert	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi	Pathe	7 reels	
Fighting Hombre, The	Bob Custer	F. B. O		
Follow Your Hunch	Viola Vana	F. B. O		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	
Heart of the Yukon	A. Cornwall-J. Bowers	Pathe	7 reels	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp		
Hills of Peril	B. Jones	Fox		
Hints to Lovers	Bebe Daniels	Paramount		
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	
Holy Terror, A	B. Jones-G. Hale	Fox		
Irish Hearts	May McAvoy	Warner Bros		
Is Zat So?	O'Brien-Perry-Lowe	Fox		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp		
Love Thrill, The	La Plante-T. Moore	Universal	6 reels	
Meddlin' Stranger, The	Wally Wales	Pathe	5 reels	
Million Bid, A	D. Costello-C. E. Mack	Warner Bros		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Outlaw Dog, The	Ranger (Dog)	F. B. O	4721 feet	April 8

Feature	Star	Distributed by	Length	Reviewed
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Prairie King, The	Hoot Gibson	Universal		
Rich But Honest	N. Nash-C. Holland	Fox		
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Silver King Comes Thru	F.Thomson-E.Murphy	F. B. O		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston	Fox		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O		
Tillie the Toiler	Davies-M. Moore	M-G-M		
Tired Business Man, The		Tiffany		
Tracked by the Police	Rin-Tin-Tin	Warner Bros		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Yours to Command	G.O'Hara-S. Palmer	F. B. O		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Back to Nature (tentative)	Richard Dix	Paramount		
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Claw, The	Kerry-Windsor	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Drums of the Desert (tentative)	W. Baxter	Paramount		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Ladies of Leisure		Tiffany		
Liberty Bonds	N. Shearer	M-G-M		
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp.		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Snowbound		Tiffany		
Squads Right		Tiffany		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson	M-G-M		
Western Rover, The	Art Acord	Universal	4404 feet	
Whirlwind of Youth, The	L. Moran-J. Hall-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative)	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	Jean Hersholt	Universal		
American Beauty	B. Dove	First National		
American Eagle, The	R. Keane-B. Kent	Universal		
Annie Laurie	Lillian Gish	M-G-M		
Arizona Nights	F. Thomson	F. B. O		
A. W. O. L	G.Cameron-S.Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Babe Comes Home	Babe Ruth-A. Q. Nilsson	First National		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Backstage		Tiffany		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Geste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount	10 reels	Sept. 11
Beau Sabreur	E. Ralston-G. Cooper	Paramount		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Ben Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros	9481 feet	Oct. 23
Big Sneeze, The	Wallace Beery	Paramount		
Big Gun, The	George 'Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane	M-G-M	12550 feet	Nov. 28
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory (road show)	M. Blue	Warner Bros		
Blood Ship, The	H. Bosworth	Columbia		
Body and Soul	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Branded	Bob Custer	F. O. B.		
Brides Will be Brides	Laura La Plante	Universal		
Broadway Nights	L. Wilson-S. Hardy	First National		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Cat and the Canary The	Laura La Plante	Universal		
Chang	Special Cast	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot The	C. Veidt-M. Nixon-H. Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Clancys Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease	F. B. O.		
Cohens and the Kellys in Paris, The		Universal		
Colleen	Bellamy-MacDonald-Cohen, McNamara	Fox		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Cossacks, The	John Gilbert	M-G-M		
Country, Beyond Law, The (tentative)	K.Maynard-D.Dwan	First National		
The Country Doctor	Faye-R. Schildkraut	Prod. Dist. Corp		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	A.Q.Nillson-L. Stone	First National		
Dance Magic	A. Truex-B. Lyon	First National		
Darling of the Gods, The	Special Cast	United Artists		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	Ken Maynard	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fast and Furious	R. Denny	Universal		
Fireman Save My Child	Wallace Beery	Paramount		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Four Flushers, The	Reginald Denny	Universal		
Framed	M. Sills-N. Barr- N. Kingston	First National		
Freckles		F. B. O.		
Frontiersman, The	Tim McCoy	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Good Service	Eddie Cantor	Paramount		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Beryl Learns Her Letters	R. Walling	Fox		
Hard Boiled Harrigan	M. Sills	First National		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Brother From Brazil	L. Cody-A. Pringle-G. Lee	M-G-M		
His Dog	J.Schildkraut-J.Faye	Prod. Dist. Corp.		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton	Fox		
Judgment of the Hills				
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
King of Soho, The (tentative)	Emil Jannings	Paramount		
Lady Be Good	Mackaill-Mulhall	First National		
Ladybird	Compson-McGregor	Chadwick		
Last Outlaw, The	Gary Cooper	Paramount		
Les Miserables (in 2 parts)	Special Cast	Universal		
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Lost Limited, The	R. Hawes-D. Farley	Rayart	5200 feet	
Love	G. Garbo-R. Cortez	M-G-M		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Macushla (tentative)		Fox		
Madame Pompadour	Dorothy Gish	British National Pic.		
Magic Flame, The	Colman-Banky	United Artists		
Man Who Laughs, The	Conrad Veidt	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Mike Donovan of Ireland		First National		
Missing Link The (road show)	Syd Chaplin	Warner Bros.	6485 feet	
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Mother Machree	Belle Bennett	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. O. B.		
Now We're in the Air	W. Beery	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 1

Feature	Star	Distributed by	Length	Reviewed
Ordeal, The	Garbo-Chaney	M-G-M		
Outlaw, The	Ranger (Dog)	F. B. O.		
Patent Leather Kid, The	R. Barthelmess	First National		
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Poor Nut, The	J. Mulhall-G. Olmstead-C. Murray	First National		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative)	Syd Chaplin	Warner Bros		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures		
Ridin' Like Fury	Hoot Gibson	Universal		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	Ramon Novarro	M-G-M		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rough Riders The (road show)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	April 1
Secret Studio, The	O. Borden-C. Holland-M. Livingston	Fox		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent	Universal		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines	M-G-M		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stolen Bride, The	B. Dove-L. Hughes	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Telephone Girl, The	L. Gray-I. Harris-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tender Hour, The	Lyon-Dove	First National		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair, The	L. Barrymore	M-G-M		
Thunderhoofs	Rex (Horse)-J. Marlowe	Universal		
Tidy Toreador, The	Hoot Gibson	Universal		
Too Many Women	Norman Kerry	Universal		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez-E. Brent	Paramount		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver	Paramount		
Wedding Bells	R. Griffith-A. Sheridan	Paramount		
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hymans	First National		
Who's Your Friend? (tentative)	R. Dix-W. Powell			
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester, The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winning Oar, The	George Walsh	Excellent Pictures		
Woman on Trail, The	Negri-Cortez	Paramount		
World's Illusion, The		M-G-M		

Newspaper Opinions on New Pictures

"Tell It to the Marines"—Metro-Goldwyn-Mayer, Million Dollar Theatre, Los Angeles

Examiner: "Military scenes as splendidly executed as anything yet offered. Even real thing furnished by News Reels doesn't give any better idea. . . . Characterizations register with bang. . . . Lon Chaney seen for first time with all his members intact. His hard-boiled sergeant a gorgeous portrayal."

Daily News: "Should stir finest emotions. . . . Picture that will keep real side of soldier-sailor life alive. . . . Has entertainment value. Doesn't preach, but it does inspire patriotism."

Times: "Has natural charm. . . . Brilliant. . . . All very natural and believable . . . Surely, most lovable soldier scamp that ever fought and loved and got into scrapes and did kitchen police is William Haines. The subtitles are certainly peaches. . . . George Hill directed and it is quite impossible to praise too much the smooth skill, the vibrant movement, the general zip and naturalness and charm of his work."

Express: "You don't want to let 'Tell It to the Marines' slip by. Several reasons for this. . . . In a word, 'Tell It to the Marines' has all qualities that make good picture near perfect."

Herald: "Brilliant audience gave vociferous welcome. . . . Applauded numerous times. . . . Admirable picture, ably directed, superbly acted. . . . From start to finish one of best acted pictures I have been privileged to view."

Record: "One fact alone, if there were no others, and there are, guarantees enormous success. This is that Lon Chaney is the star. He gives a remarkable interpretation. . . . It is to be expected that thousands of film enthusiasts will see 'Tell It to the Marines,' for the picture is crammed full of zip and zest, telling ever fascinating story of those daredevils, the U. S. Marines."

"Lovers?" — Metro - Goldwyn - Mayer, Capitol Theatre, New York City

Morning Telegraph: "If you want cinema drama that has strength in spinal column, by all means see 'Lovers?'. By all odds best of seven photodramas reviewed in this issue. Stirring, suspenseful vehicle, competently directed, nobly enacted."

Times: "Absorbing picture. . . . Narrative flows so easily and convincingly that it is joyous relief after many pictures overflowing with artificialities. Novarro really splendid; Alice Terry an excellent choice."

World: "'Lovers?' attracted to first big cinema theatre for afternoon showings yesterday crowds which filled the seats, even into the side boxes, and stood up less fortunate ones, eight or ten deep across broad foyer at rear."

Daily News: "Alice Terry and Ramon Novarro get together again after a screen separation of several years. No question as to merits of picture. Beautifully photographed, well directed and finally convincing. Novarro gives beautiful performance. Alice as lovely as ever."

Herald: "We should say that Ramon Novarro gave perfect performance and Edward Martindel never has done anything better."

Mirror: "Brilliant cinema. So sympathetically produced, so realistically handled and so excellently acted that it merits salvos of applause from those grown weary of movie-esque tripe. Domestic tangle an ancient subject but this flicker freshens old story."

Post: "One of best duel scenes we ever saw. Not only is fight remarkably well photographed—it is also about hundred times more exciting than usual film duel, for simple reason that the outcome is not evident from beginning. 'Lovers?' has almost everything in its favor."

Graphic: "Madrid of beautiful homes and scandal-spreading inhabitants is locale for Metro-Goldwyn-Mayer's 'Lovers?'. Commendation due John M. Stahl for this film. Without doubt Novarro is one of handsomest men on screen. He has perfect profile and seems to grow younger with each film. . . . There is suspense carried through entire action."

American: "Director has made fine job of picture. Ramon Novarro looks too good to be true."

Journal: "Best picture of week. Strength and suspense and intelligence in film, which illustrates far-reaching venom of idle gossip."

"Vanity" — Producers Distributing Corporation, Ritz, Theatre, Los Angeles

Record: "The fascinating and emotional Leatrice Joy of 'Manslaughter' is back again—back one hundred percent hit!

"Along with this regeneration comes a new, mysterious comedienne—also Leatrice Joy, and Leatrice, what a joy it is to view this production. . . . Director Donald Crisp has done an excellent job with his megaphone, delivering a truly 'crisp' melodrama pleasantly sprinkled with adequate sequences of hilarious comedy. The settings and camera work, too, were most attractive. Another surprise is the performance of Alan Hale . . . in a comedy sailor characterization that certainly equals anything that Wallace Beery has done."

"Resurrection"—United Artists, Criterion Theatre, Los Angeles

Evening Herald: "Is among best. Will be received as one of ten best photodramas of 1927. Not only does tell forceful, gripping story, not only does one receive same impression from picture that is received while reading book, but fine handling of character and del Rio and La Rocque raise the production from the class of ordinary. Is superbly cast. Scenically, production far above ordinary. Is one of the best things that Carewe has ever directed, if not best."

Examiner: "Miss del Rio superb. Stands out among great screen performances. Enough glory in 'Resurrection' to be spread in many directions. Will probably rate at end of year as one of 1927's finest offerings."

Record: "Is awe-inspiring. . . . One of best pictures that has ever come out of Hollywood studio.

"Madame Wants No Children"—Fox Films, Monroe Theatre, Chicago

Tribune: "Clever and subtle—Excellent, unusual . . . yields considerable enjoyment . . . has charms all its own . . . intimate, vivaciously sophisticated . . . interesting and amazingly well done."

Daily News: "Laugh provoking picture. . . . Acting and directing intelligent."

Herald Examiner: "Film good. . . . Misses by only breath being great picture . . . extraordinary . . . acting refreshingly natural—even subtle . . . much of picture novel."

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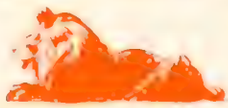


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May 20, 1927

Motion Picture News

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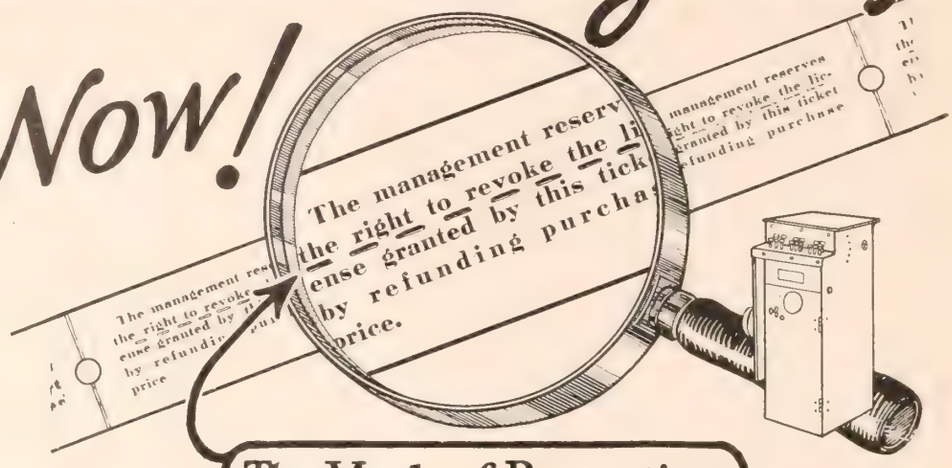
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This week we're reading your approval of it in a flood of wires and letters from leading showmen all over the country.

No question about it. PARAMOUNT'S NEW 100% PROGRAM is the talk of the hour from coast to coast.

And no wonder!

For not only does PARAMOUNT'S 1927-8 line-up guarantee every theatre, large and

small, week in and
week out,
a bigger supply
than ever
of the top-line
quality pictures of
the business—

Such unbeatable
products as
"BEAU GESTE" and
its sequel,
"BEAU SABREUR",
"METROPOLIS" and
"GENTLEMEN PREFER
BLONDES", "CHANG"
to pick a few at
random—



Such super-stars as
HAROLD LLOYD,
CLARA BOW,
RICHARD DIX,
BEERY and HATTON
(yes, 4 big ones from them),
MENJOU, DANIELS,
CANTOR, VIDOR,
RALSTON, GRIFFITH,
FIELDS, NEGRI,
GARY COOPER,
and the corking new

comedy team of
CHESTER CONKLIN and
GEORGE BANCROFT—

Not to speak of the
addition to
PARAMOUNT'S great
star roster of
FRED THOMSON and
EMIL JANNINGS—

But what especially
tickles exhibitors
is the fact that

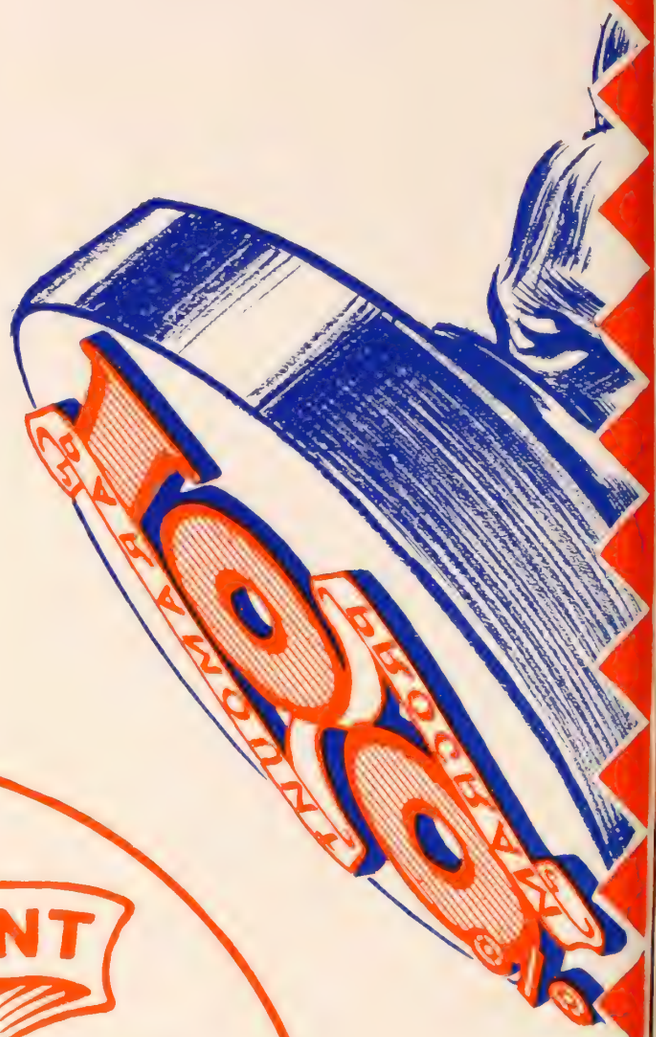
With the coming of
PARAMOUNT'S Giant
Short Features
Program—

With PARAMOUNT
NEWS and
PARAMOUNT CHRISTIE
Comedies,
together with
HORTON Comedies,
MINTZ Novelties
and KRAZY KAT and
OUT OF THE INKWELL
Cartoons—



You now get the
incomparable quality
and constant supply
and perfect service of
PARAMOUNT in THE
WHOLE SHOW!

That's the Big Message
for 1927-8 that
exhibitors are stamping
"100% APPROVED"—
and DOING IT WITH
CONTRACTS.

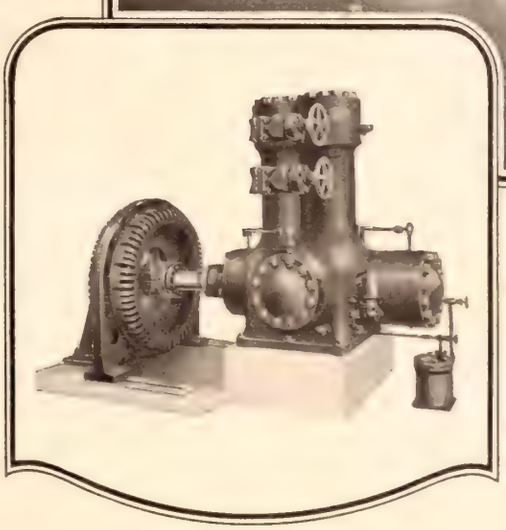


PARAMOUNT
100%
PROGRAM

THE WHOLE SHOW IN 1927-8

YORK
Air Cooling & Purifying Systems *for* Theatres





The York carbon dioxide refrigerating unit. Quiet and odorless in operation and furnished in a wide range of capacities.

Write for full particulars.

It gets pretty hot in Nashville

hot enough to make 'Aloma of the South Seas' feel perfectly at home. But, just the same, the Capitol is going to be comfortably cool. The York air cooling system, installed last year, will *guarantee that.*

Why not investigate the York system for *your* house—you know, the fans like comfort as well as entertainment. Assure them of October temperatures, even during July and August.

YORK Manufacturing Company
York, Penna.

1000 laughs! TURNED LOOSE

WARNER BROS.... *present*

SYD CHAPLIN

Setting the pace in that record-breaking laugh-fest

"The Missing Link"

Story by
CHAS. F. REISNER
and
DARRYL FRANCIS ZANUCK

Directed by
CHAS. F. REISNER

Critics lead the cheers!

"Hilarious entertainment. Worth the time and the money."
—*N. Y. Graphic*

"Worth buying loge seats to watch. Exceptionally amusing!"
—*N. Y. Sun*

"Undeniably amusing! Hearty laughter!"
—*N. Y. Eve. World*

"Don't miss it. Never anything funnier!"
—*N. Y. Herald-Tribune*

"Hilarious appeal to anybody."
—*New York Times*

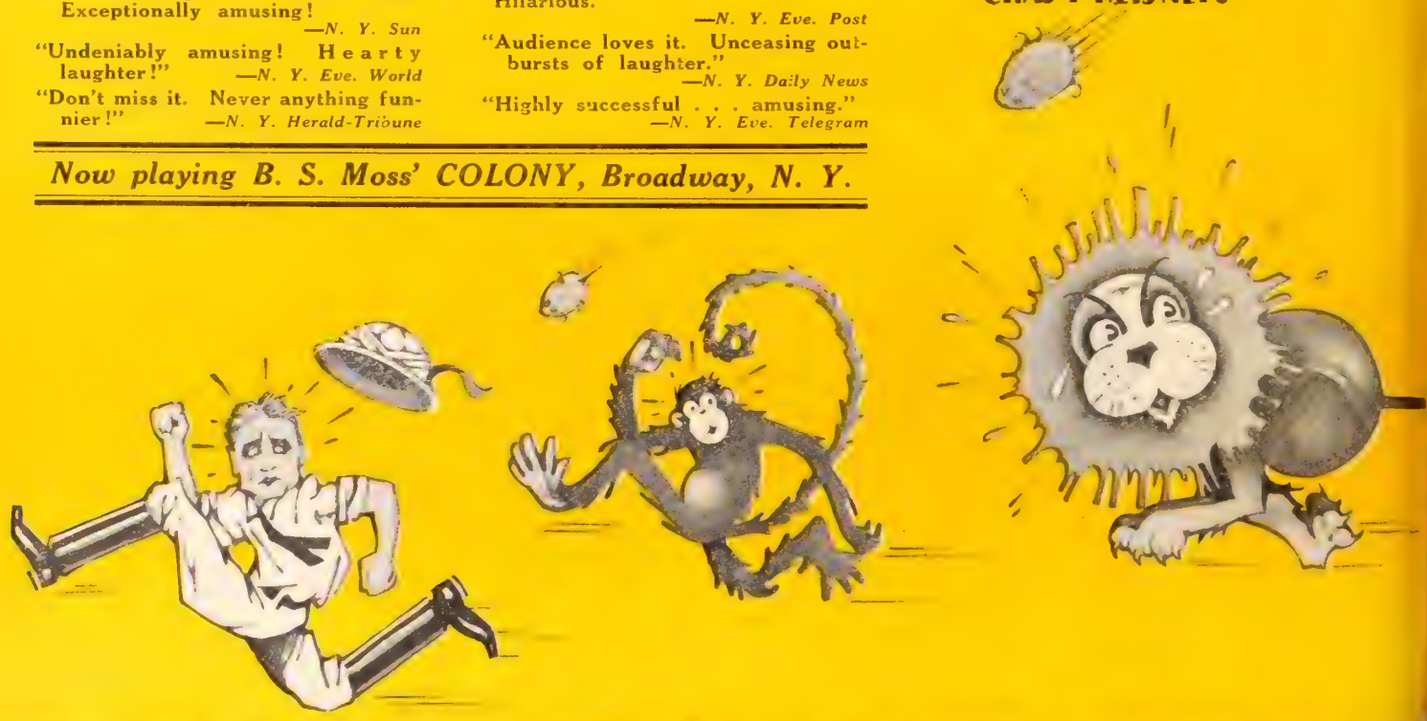
"A riot!"
—*N. Y. Morning Telegraph*

"Hilarious."
—*N. Y. Eve. Post*

"Audience loves it. Unceasing outbursts of laughter."
—*N. Y. Daily News*

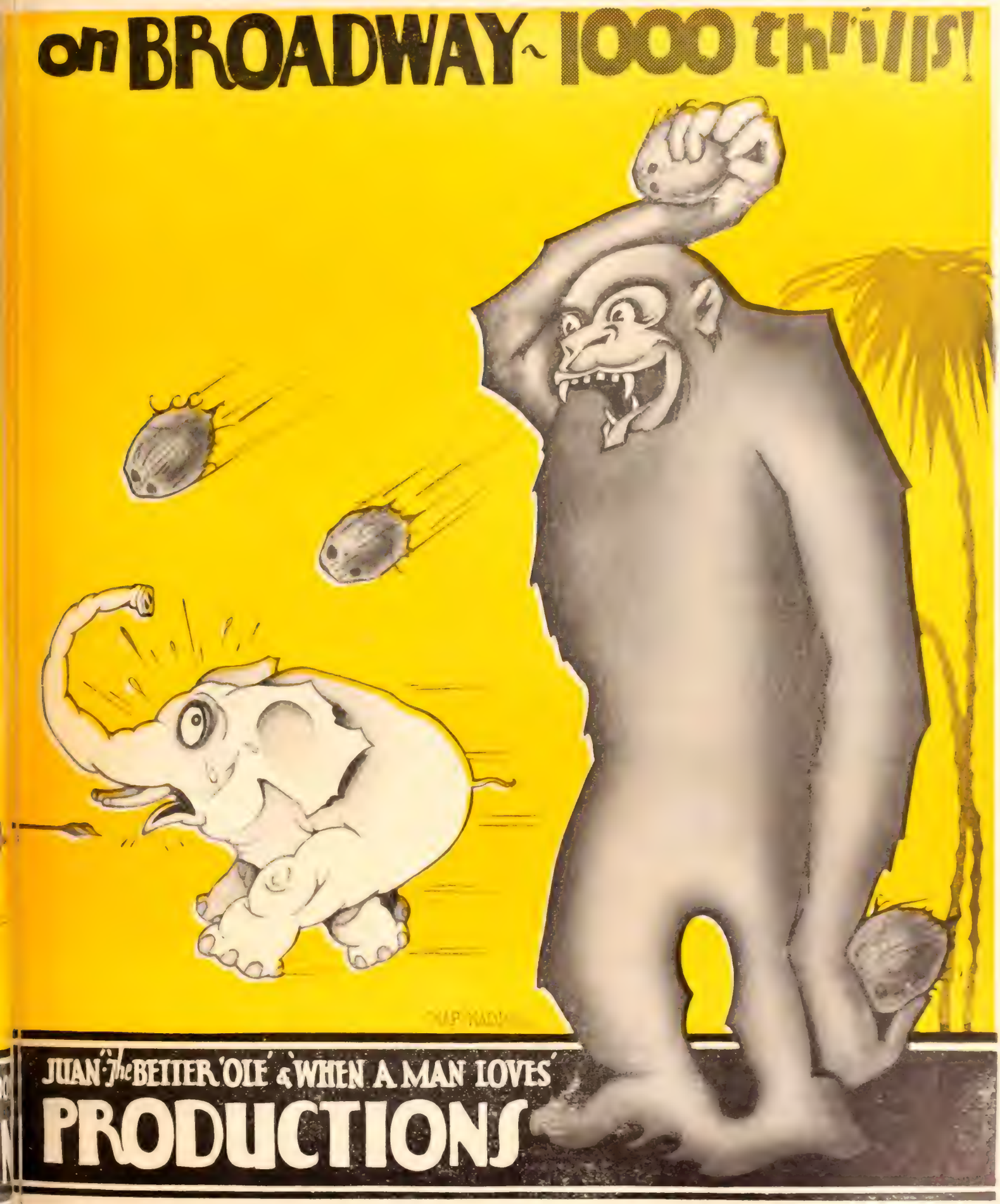
"Highly successful . . . amusing."
—*N. Y. Eve. Telegram*

Now playing B. S. Moss' COLONY, Broadway, N. Y.



It's another Bigger-Profit Money-Getter by the producers of DON

WARNER BROS. EXTENDED RUN


on BROADWAY ~ 1000 thrills!
JUAN "The BETTER 'OLE" & "WHEN A MAN LOVES"
PRODUCTIONS

Talking about newsreels

THE GREATEST SENSATION

For the first time in any theatre, before spell-bound audiences in the Roxy, New York, on Saturday, April 30—

FOX

THE CROWNING TRIUMPH

Mightiest of all today

here's a newsreel that talks!

IN ALL SCREEN HISTORY!

NEWS

presented the "talking newsreel," or motion pictures of current events portrayed IN SOUND, by Movietone.

OF SCREEN JOURNALISM!

still mightier tomorrow!

GREATER FBO'S

The GREATER THIRTY

"The Gingham Girl." Lois Wilson and George K. Arthur. From the musical comedy.

"The Great Mail Robbery." George B. Seitz directing. Railroad melodrama.

"The Harvester." Novel by Gene Stratton-Porter. Leo Meehan direction.

"Freckles" Gene Stratton-Porter novel.

"Judgement Of The Hills." Frankie Darro and Virginia Valli. By Larry Evans. Leo Meehan direction.

"The Little Yellow House." By Beatrice Burton. Serialized in McCall's Magazine.

"Wallflowers." Novel by Temple Bailey. Ran in Good Housekeeping.

"Clancy's Kosher Wedding" Starring George Sidney. Jewish-Irish comedy smash.

"Not For Publication" Ralph Ince directs and stars.

"Skinner's Big Idea" Masterpiece of Henry Irving Dodge Saturday Evening Post story.

"The Devils Trade Mark." All-star cast. By Calvin Johnson.

"Little Mickey Grogan." Frankie Darro star. Story of New York newsboy, by Arthur Guy Empey.

"Shanghaied." Ralph Ince will direct and co-star with Patsy Ruth Miller. Melodrama of the sea

"A Legionnaire In Paris." Al Cooke and Kit Guard. Two veterans back in Paris for Legion convention.

"Crooks Can't Win." Melodrama of police.

"Chicago After Midnight." Melodrama of Chicago's night life. By Charles K. Harris.

"South Sea Love." Ralph Ince in star and directorial roles. Melodrama of South Seas.

"Coney Island." Drama of Coney Island and its people.

"Hook and Ladder No. 9." Melodrama, fireman hero. John A. Moroso story.

"Loves Of Ricardo." Stars George Beban. Played Rivoli, New York.

"Jake, The Plumber." Burlesque of Jewish plumber.

"In A Moment Of Temptation." Laura Jean Libby novel.

"Dead Man's Curve." Auto racing drama.

"Her Summer Hero." Comedy of a lifeguard.

"Sally Of The Scandals." Comedy-drama of New York show world.

"The Coward." By Arthur Stringer. Fashionable New York and North Woods melodrama.

"Alex The Great." By H. C. Witwer. Comedy of a small town "show off."

"Red Riders Of Canada." Northwest Mounted Police melodrama.

"Kent Of The Navy." Ensign and his adventures on shore leave.

"Beyond London's Lights." J. J. Bell's great novel.



30 MONSTER SPECIALS

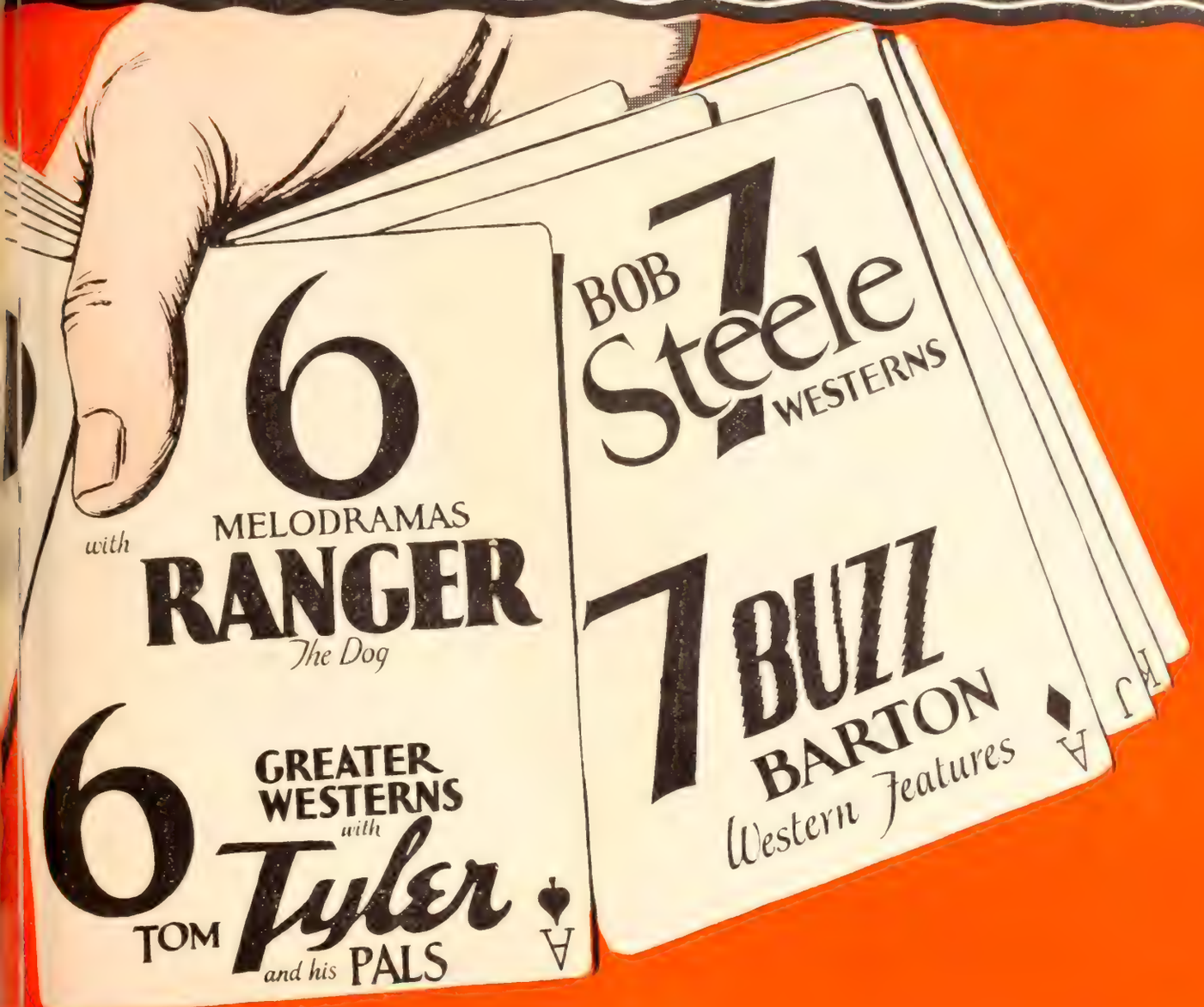
Everyone a Wallop

And the trade's greatest short subjec
Novelties, News Laffs, and the gre
500 newspapers.

MASTER SHOW

GRAND SLAM

SEASON 1927-28



including **H. C. Witwer's "Beauty Parlor"** featurettes; **Standard Fat Men** Comedies; **Whirlwind Fontaine Fox "Mickey M'Guire"** (himself) real life comedies based on the famous cartoon strip in

MEN OF THE WORLD

ARCTIC NU-AIR COMPLETELY CONTROLLED VENTILATION

U. S. Government Repeats!

Army Motion Picture Service Purchases Ten More

ARCTIC NU-AIR VENTILATING COOLING SYSTEMS

NO more convincing evidence of Arctic Nu-Air supremacy in the field of theater cooling and ventilating can be submitted than its list of "circuit repeaters." Here is business that can only be transacted on a PAST PERFORMANCE basis.

The history of the U. S. Army Motion Picture Service purchases of Arctic Nu-Air Systems is typical of the repeat orders we are receiving from the biggest circuit owners of the country. The first War Department Theater was equipped last May. By September eleven more systems had been installed. Ten more have already been ordered this year.

There is more of this indisputable evidence that we will gladly submit if you will send the coupon.

ARCTIC NU-AIR CORP.
512-514 So. 4th St., Minneapolis, U.S.A.

BRANCH OFFICES
Chicago New York San Francisco
Dallas Atlanta Kansas City
Sales Offices in Other Principal Cities
Factory, Boone, Iowa

22

Arctic Nu-Air Systems Purchased

WAR DEPARTMENT THEATERS EQUIPPED LAST YEAR

Fort Riley	Kansas
Fort Benning (4 systems)	Georgia
Fort Eustis (2 systems)	Virginia
Fortress Monroe (2 systems)	Virginia
Camp Lewis	Washington
Fort Snelling	Minnesota
Fort Sheridan	Illinois

Up to April 1st the following theaters had been ordered equipped from the 10 systems purchased this year.

Camp Meade	Maryland
Langley Field	Virginia
Fort Humphreys	Virginia
Fort Sill (2 systems)	Oklahoma
Fort Sam Houston (2 systems)	Texas

DON'T be misled! There is a size and type of Arctic Nu-Air to fit your theater and your pocketbook. And regardless of price every Arctic Nu-Air comes equipped with all necessary accessories—no extras to buy.

The patented Dual Deflector, an exclusive Arctic Nu-Air feature which has never been successfully imitated, and which insures uniform distribution of air to all parts of the theater, is regular equipment on all models.

Prices range from $395.00 for the largest all steel type with all the latest improvements, down to as low as

$245.00

And a Year to Pay

Convenient monthly terms make it possible to pay for your Arctic Nu-Air out of the extra summer profits and the winter fuel savings. Send the coupon—no obligation.

AS REFRESHING AS A SEA BREEZE



ARCTIC NU-AIR CORPORATION
MINNEAPOLIS

Send without obligation Booklet No.

Theater _____

City _____ State _____

My Name _____

Seats: Main Floor _____ Balcony

"Ventilation
—WHEN you need it
—WHERE you need it
—AS you need it"

A SURVEY OF PICTURES

Spring ~ 1927



METRO-GOLDWYN-MAYER

"More Stars Than There Are In Heaven"



Karl Dane and George K. Arthur, the new Comedy Team, whose first vehicle to fame is the sensational "Rookies."

A SURVEY OF PICTURES

Spring ~ 1927

AGAIN this Spring Metro-Goldwyn-Mayer commands the attention of the industry.

In every city of the nation M-G-M attractions are doing the outstanding business at Box-Offices.

AN unprecedented line-up of hits is being delivered to M-G-M exhibitors. The gold-rush is on! And the end is not in sight, for M-G-M has in store for you some of the greatest productions it has ever released.



Lon Chaney in "Tell It to the Marines"

"ROOKIES" is just one diamond in the M-G-M sky. Lon Chaney in "Mr. Wu," "Captain Salvation" are among many other Big Ones.

IT TAKES a smooth-working, dependable organization to give you pictures like "Flesh and the Devil," "Tell It to the Marines" and "Slide, Kelly, Slide" in rapid succession.



John Gilbert and Greta Garbo in "Flesh and the Devil"

Then to follow through with hits, hits, hits!

DEPEND on M-G-M always. No other organization has its personnel of practical showmen, nor its production facilities.

AND WHEN you have checked the lists carefully you'll find that the stars who mean money at the box-office are under M-G-M's banner.

YOUNG Blood this Spring continues its uninterrupted march to supremacy in the motion picture industry!



It has just been announced that Lillian Gish in "Annie Laurie" will follow "Slide, Kelly, Slide" into the Embassy at $2 admission. Another feather in M-G-M's cap!

"SLIDE, KELLY, SLIDE" is enjoying a merited success at legitimate theatre prices at the Embassy Theatre, N. Y. Showmen who plan to run a baseball picture this Spring will find that "Slide, Kelly, Slide" is the only baseball subject playing as a road-show and has been acclaimed the greatest of its kind ever made. Box-offices everywhere agreee!



Lon Chaney in his amazing characterization of "Mr. Wu," a triumph in its $1.65 run at the twice daily Forum, Los Angeles and everwhere.

THE IMPORTANCE OF "ROOKIES"

Karl Dane and George K. Arthur become the Screen's leading Comedy Team



KARL DANE
Whose fame in "The Big Parade" now grows tremendously through his work in "Rookies."

DAILY the wires pour in telling of the early success of "Rookies" in all theatres. Stanley Chambers, of Wichita, Kansas, says: "Knockout comedy. Dane and Arthur great combination. Will bring out the old S.R.O. sign at box-office." Jed Buell, of West Coast Theatres, wires: "Had to have two carpenters re-anchor seats." The Strand Theatre, Waterbury, holds over picture. The second week in Cleveland beats the first week. The Capitol rolls up tremendous gross. And so it goes everywhere. And this is just the beginning.

"ROOKIES" comes to picture audiences at a fortunate time.

Never before has the box-office reflected public eagerness for comedy productions as right now. The outstanding hits today are comedies. They do the big business.



"Rookies" in addition to its laughs has the most thrilling balloon-scenes ever taken.

METRO-GOLDWYN-MAYER sweeps in on this public craze for comedies with the very greatest of all!



GEO. K. ARTHUR
brings real acting ability to the comedy field. Fame and fortune are now his

"Rookies" is the biggest thing—bar none — that the Spring of 1927 offers anywhere in this whole industry.

Already the news of "Rookies" is being shouted from film row to film row, and wise exhibitors are making sure of it. You will never forgive yourself if you miss out on it. In "Rookies" the industry witnesses the introduction of a new comedy team, Karl Dane and George K. Arthur.

THERE HAVE been comedy teams before, but M-G-M believes Karl Dane and George K. Arthur starting with "Rookies" will prove to be greater than any who have preceded them, a tremendous factor to be reckoned with at box-offices in coming months.



"Captain Salvation" is a Cosmopolitan Special in every sense of the word. The photograph above shows the picturesque old sailing vessel bought especially for this picture. The story of "Captain Salvation" is now being serialized to millions through the Hearst papers.

M-G-M STARS and DIRECTORS are LEADERS

METRO-GOLDWYN-MAYER exhibitors are in a more secure position today than the exhibitors of any other product.


NORMA SHEARER

M-G-M has the stars that mean something at the box-office.

M-G-M knows that the great American public patronizes theatres that can display popular names.


JOHN GILBERT

YOU CAN put names like John Gilbert and Norma Shearer on your marquee when you have an M-G-M contract.


LILLIAN GISH

Ramon Novarro, Lon Chaney, Lillian Gish, Marion Davies are names at the top today and still growing.


LON CHANEY

WILLIAM HAINES has come into the most sensational stardom of years. "Tell it to the Marines" and "Slide, Kelly, Slide" have put him over with the public 100 per cent.


MARION DAVIES

Greta Garbo's amazing hold on the public cannot be duplicated anywhere in this industry. "Flesh and the Devil" is just a foretaste of the money she means for the theatres.


RAMON NOVARRO


WILLIAM HAINES


GRETA GARBO

M-G-M has created the most winning of all Western stars, Tim McCoy. He's clean and different. America's keen for him.

Jackie Coogan, Joan Crawford, Lew Cody, Eleanor Boardman, Aileen Pringle, Renee Adoree and a host of other names are among M-G-M's "more stars than there are in heaven."



"Tillie the Toiler" is Marion Davies' most amusing comedy role. Seldom a picture so widely known in advance as this one based on the Hearst syndicated comic strip.

And the crowning achievement, the new comedy team, Karl Dane and George K. Arthur. M-G-M above all others is the Star Maker.

THEY ARE being directed by the top-notch directors in attractions sponsored by the smartest aggregation of showmen ever gathered together under one banner.

When you examine all the facts you can only come to one conclusion:

M-G-M gives exhibitors security!

THE STARS ON THIS PAGE ARE UNDER EXCLUSIVE CONTRACT TO M-G-M.



William Haines is welcomed to stardom by the applause of "Slide, Kelly, Slide."



The Metro-Goldwyn-Mayer Studios still remain unsurpassed in size and production facilities. Hardly a day passes without some new improvement and addition being made to this amazing plant.

HISTORY-MAKING ACTIVITIES AT M-G-M'S GIGANTIC STUDIOS

GOOD PICTURES
Winter
—
Summer
—
Spring and Fall
—
M-G-M

RECENTLY an order was published at the great M-G-M studios: No more visitors allowed! We regret the need for this. We would like to entertain visitors but we are too busy making hits for you.

So great are the production activities at M-G-M's Culver City plant that for the first time in history it has become necessary to bar visitors.

Under the direction of Louis B. Mayer and his famous lieutenants a program is under way that will amaze this industry by its magnitude and its diversity of subject.

FOURTEEN COMPANIES are engaged, under supervision of the industry's foremost money directors. They are creating the lively entertainments that you have witnessed coming in consistent numbers from this great organization of showmen.

M-G-M having recently given exhibitors such hits as "Flesh and the Devil," "Slide, Kelly, Slide," "Rookies," "Mr. Wu" and now "Captain Salvation," "The Unknown" and others, is prepared to wind up its Spring and Summer season in a continued blaze of glorious achievement.





Lon Chaney in "The Unknown" is another Big M-G-M Spring attraction.

IN this industry it is M-G-M that is talked about, because of its progressive activities.

Young Blood, more ambitious than ever, has ideas, pep, daring that will ever continue in coming weeks to merit the respect and admiration of the entire industry.

Spring—1927

ROUNDING OUT

THE THIRD SUCCESSIVE YEAR OF

METRO-GOLDWYN-MAYER
PICTURES

establishing the supremacy
of this great organization

ACKNOWLEDGED AND UNDISPUTED
BY THE GREAT MOTION PICTURE INDUSTRY



1927-1928 IS COMING!

Soon Metro-Goldwyn-Mayer unfolds its Big Announcement of Features, Roadshows, Newsreel and Junior Features for the Season 1927-1928. Watch for it!

SHORT TALKS
ON
SHORT FEATURES

---They're Off!

They're off! Like racers leaping away at the crack of the pistol, the sales forces are beginning their annual campaigns. And the Short Feature gets greater attention; bigger emphasis is put on it everywhere; salesmen are talking about the Short Feature who never sold one before.

But, after all, the product itself isn't changed so very much. The company that has kept faith with you in the past will do so in the coming season.

What a line-up *Educational* offers you! Lupino Lane, Lloyd Hamilton, "Big Boy," Dorothy Devore, Larry Semon, the Tuxedo Comedies with Johnny Arthur, the Mermaid Comedies, and the fine group of single reel subjects including Cameo Comedies, Lyman H. Howe's Hodge-Podge, Robert C. Bruce's Outdoor Sketches, Felix the Cat Cartoons, Curiosities and the best news reel on the market, Kinograms. Supported by national advertising and big exploitation tie-ups; backed up by seven years of specialized experience in the Short Feature field.

Don't be dazzled by the excitement of the get-away. The safest way is to play the favorite—the favorite of 13,000 exhibitors.

Educational Pictures
"THE SPICE OF THE PROGRAM"

E. W. Hammons

EDUCATIONAL FILM EXCHANGES, INC. *President*

Member, Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President







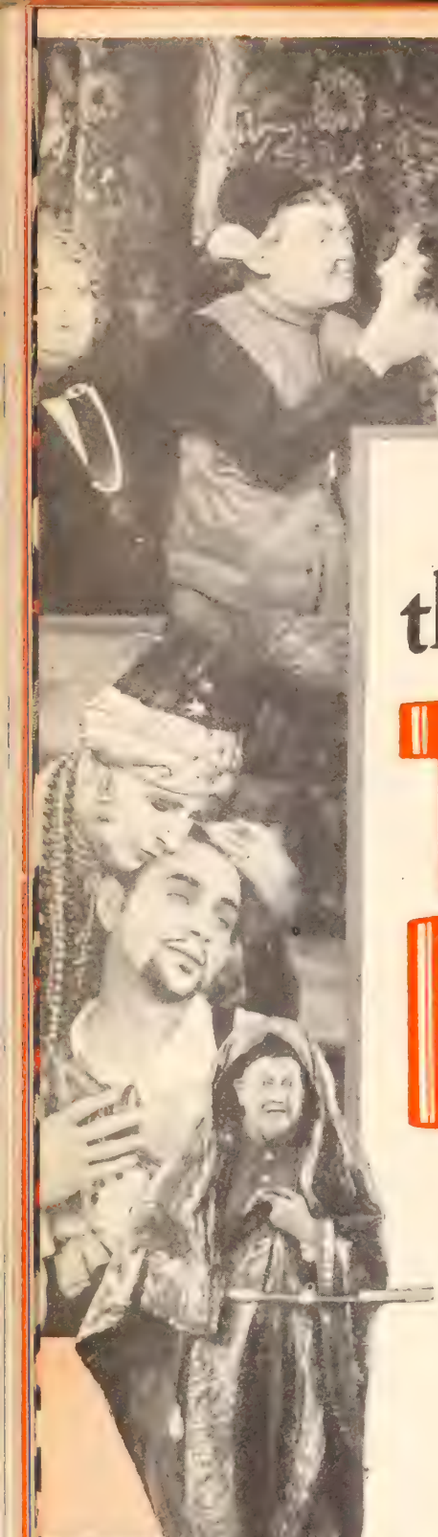
flashes of action from the season's comedy wow

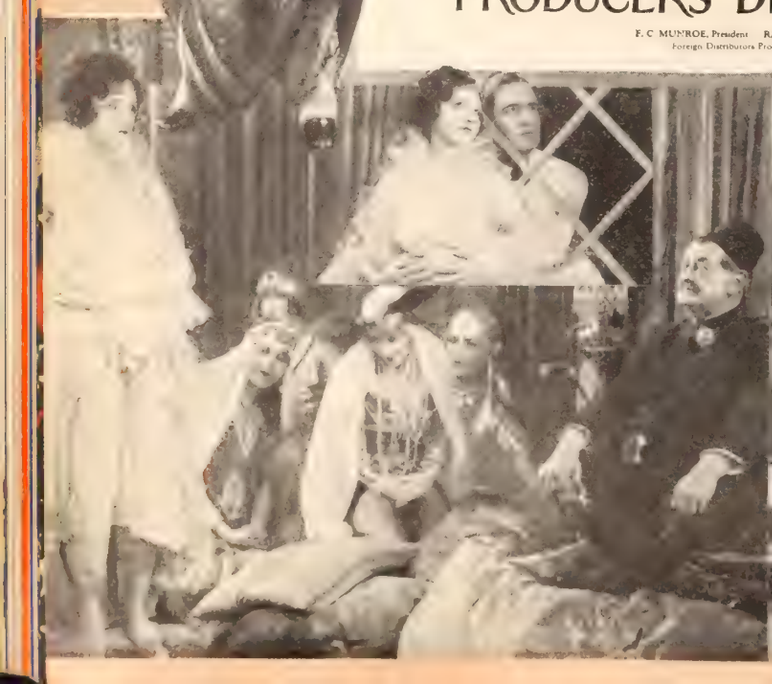
TURKISH DELIGHT

WITH
RUDOLPH SCHILDKRAUT - JULIA FAYE
KENNETH THOMSON - MAY ROBSON
A PAUL SLOANE PRODUCTION
ADAPTED BY ALBERT SHELBY LEVINO
FROM THE STORY BY
IRVIN S. COBB
CONTINUITY BY TAY GARNETT
PRODUCED BY DEMILLE PICTURES CORPORATION

RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager
Foreign Distributors Producers International Corporation, 130 West 46th Street, N. Y. WILLIAM M. VOGEL General Manager








They've all been
waiting for
RUDOLPH SCHILDKRAUT
in a role like this
It's a riot!


Coming!

C. GARDNER SULLIVAN
PRESENTS

Beatrice Joy
in
"Vanity"

WITH CHARLES RAY
AND ALAN HALE
A DONALD CRISP
PRODUCTION
Adaption *and* Continuity by Douglas Doty
PRODUCED BY DEMILLE PICTURES
CORPORATION

RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

COLUMBIA PICTURES

Every Box-Office Value Tha
Motion Pictures Is Going

If you're tired of seeing your balance sh
to get your share of the money that's bein
fans, then make Columbia pictures th

Exhibitors who play Columbia product next year are taking no chances. They're sitting pretty with pictures that mean *Real Entertainment* for patrons and welcome profits at the cashier's window.



Here Are the Re

VIRGIN LIPS
A sensational story of the younger gener ation by Jack Lait.

MODERN MOTHERS
By Rachel Crothers. A vibrant theme tha will set audiences aflame with excitemen

LADY RAFFLES
By Alfred Henry Lewis. Featuring Pri cilla Dean in a dramatic crook role.

BEWARE OF BLONDES
By Pierre Dumond, who knows the ladi that gentlemen prefer—and why

SPORTING AGE
By Charles K. Tennant. A fast-movir romance of those who take life in high gea

STAGE KISSES
By George Bronson Howard. A sparklir story of the love fakers of both sexes.

SO THIS IS LOVE
A vivid story by Gertrude Atherton, auth of "Black Oxen," "The Tower of Ivory."

THE COLLEGE HERO
By Willard Mack, author of "The Noose "Tiger Rose," and other stage successes

***FORGOTTEN WOMEN**
By Louella Parsons, whose name is knov to every fan in the United States.

***SAY IT WITH SABLES**
By Dorothy Howell. A story that kee audiences on the qui vive with suspen:

***SAN FRANCISCO**
Featuring Betty Compson in a stupendo society-underworld spectacle.

BY WHOSE HAND?
A drama of dramas by Channing Pollo author of "The Fool" and "The Enemy

FASHION MADNESS
An up-to-the-minute story with a sta ling climax

BRIDGE
Timely in theme and treatment. Will widely exploited by a title contest.

1 Can Be Put Into
nto the "Perfect 30"

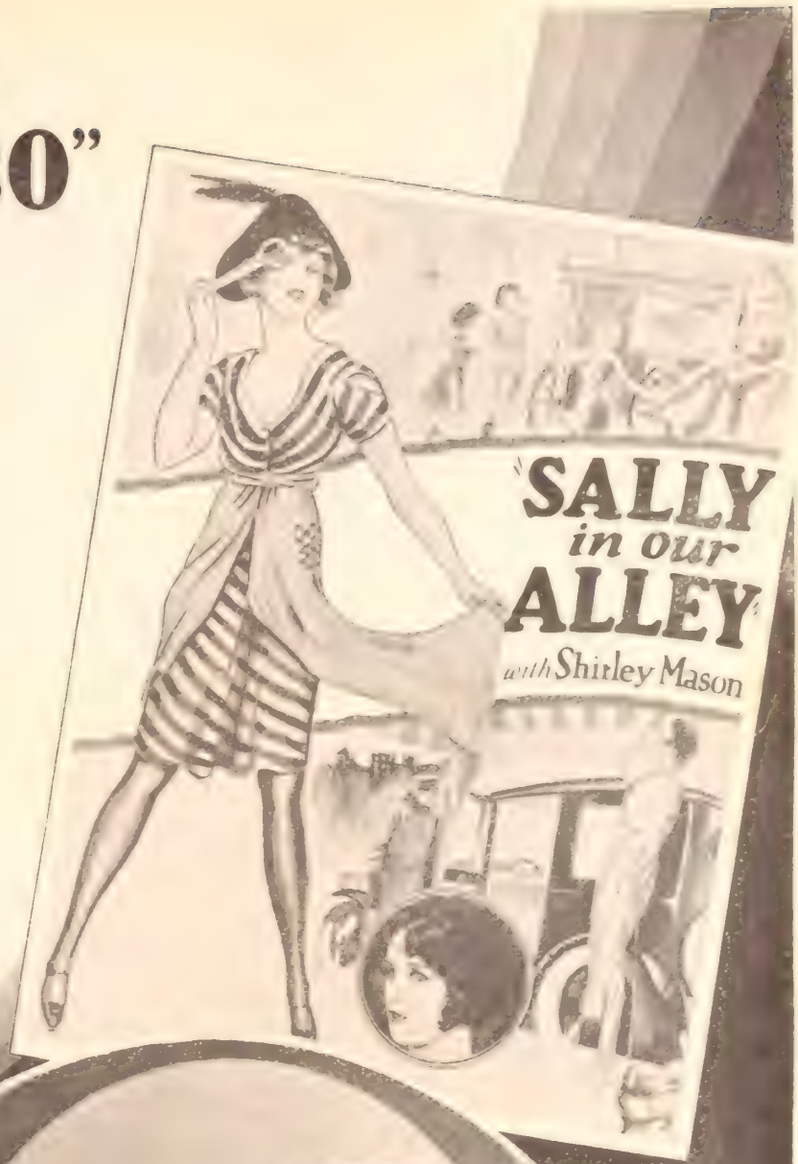
es in the "red"—and want
rculated by motion picture
ackbone of your program

Three big money-getters
scheduled for early production—

—"THE BLOOD SHIP"—featuring Hobart Bosworth and Jacqueline Logan. From the gripping sea story by Norman Springer. A *George B. Seitz Production.*

—"ALIAS THE LONE WOLF"—featuring Bert Lytell in his greatest "Lone Wolf" characterization. Story by Louis Joseph Vance.

—"SALLY IN OUR ALLEY"—featuring Shirley Mason and an all-star cast in a story and picture greater than "Sweet Rosie O'Grady."





of the "Perfect 30"

GOLD WIDOWS
By Henry Clayton Cooper. A strikingly different story of golfers and golfers' wives

THE SIREN
Featuring Priscilla Dean in a mystery drama with many new and novel angles.

AFTER THE STORM
A story that opens wide the floodgates of human emotions.

***THE ADVENTURESS**
By Frances Marion. Author of many famous motion picture successes.

MY WIFE'S RELATIONS
A rollicking drama of marital complications with peppy situations.

BROADWAY DADDIES
By Grace Atkinson. A dynamic drama of modern maids, men and morals.

THE WAY OF THE STRONG
By Octavus Roy Cohen. Millions know him as famous Saturday Evening Post stories

THAT CERTAIN THING
An entertaining and highly diverting story for those who have—and haven't—IT.

*** THE OPENING NIGHT**
By Owen Davis. Popular author of "The Nervous Wreck," "The Donovan Affair."

THE WARNING
A gripping mystery drama by Edgar Rice Burroughs, the master of melodrama.

COME BACK TO AARON
An inter-racial drama that is strikingly different.

THE TIGRESS
Featuring Priscilla Dean in another Alfred Henry Lewis story with a startling plot.

A WOMAN'S WAY
Thompson Buchanan's celebrated stage success made into a striking screen play.

**Columbia De Luxe Productions*

Motion Picture News 100%

PHONES STAGG { 6440 6441 6461

PHONES BRYANT { 4911 4912

EXECUTIVE OFFICES
GRAND AND KEAP STREETS
BROOKLYN, N. Y.

SMALL-STRAUSBERG CIRCUIT, Inc.

BOOKING OFFICES
1540 BROADWAY
NEW YORK

April 25th 1927.

Mr. William A. Johnston,
Editor Motion Picture News,
729 Seventh Avenue,
New York City.

Dear Mr. Johnston:-

It may interest you to know that at a recent meeting of the house managers of the Small-Strausberg Circuit of Theatres, the writer brought up the subject of "Trade Papers" for manager's use.

The merits of the various trade papers were discussed pro and con. The benefits derived from such features and departments contained in the Motion Picture News as,

Exhibitor's Service Bureau
Current Reviews of Pictures
Feature and Short Subject Release Chart
and The Semi-Annual Booking Guide

were immediately recognized by the managers, with the result that the Small-Strausberg circuit has now subscribed 100% for the Motion Picture News.

For myself, I want to congratulate you upon the inauguration of "The Showman" section. This department to my mind is a step in the right direction and should prove invaluable to managers who will take the time to read and absorb the fund of information contained therein.

With kindest personal regards, I am

Yours very truly,

Manager Granada Theatre,
Corona, L.I.

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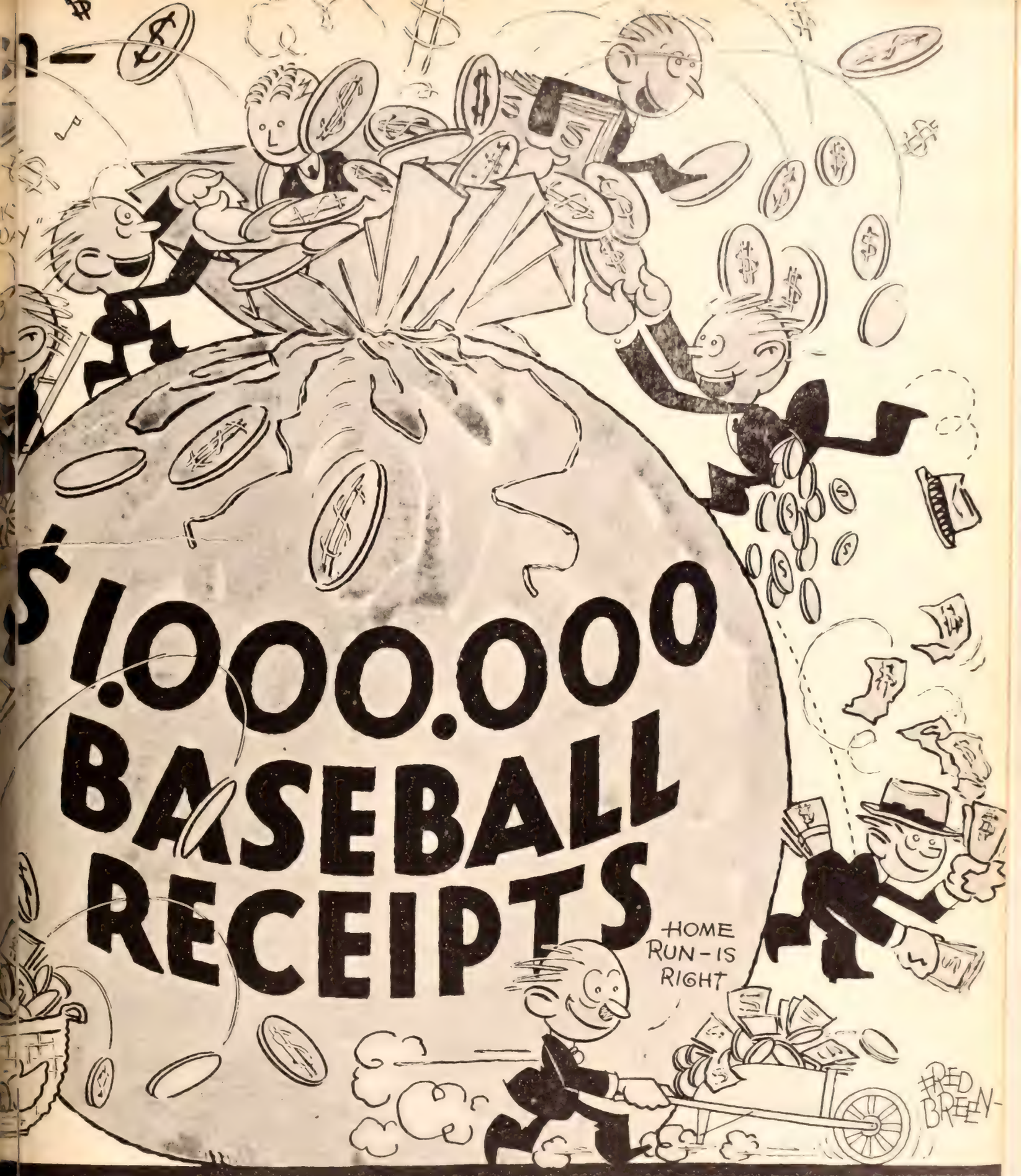
Directed by Ted Wilde · Produced by Wid Gunning

By Arrangement With Christy Walsh

Presented by First National Pictures, Inc.

First National Pictures

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IONAL AND YOU'LL NEVER LOSE!

of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

tops 'em all!

In

LOS ANGELES—

"Loew's State
LED THE TOWN
with HARRY LANGDON
in LONG PANTS!
Only down-town
house that had
line each night"
—says VARIETY'S
dollars-and-cents
box-office report!
Led nearest competitor —
and split competition —



by those

~now its your turn!

HARRY

LANGDON

in

LONG PANTS

Produced by the
HARRY LANGDON
CORPORATION

A
First National
Picture



SUMMER NEVER COMES



TO THE HOUSE THAT HAS FIRST

NATIONAL'S BIG SPRING-SUMMER HIT!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Motion Picture News

Volume XXXV NEW YORK CITY, MAY 20, 1927 No. 20

An Editor in Hollywood

Final Article of a Series on the Production Centre

By William A. Johnston

Hollywood, April 30.

THERE'S a considerable air of excitement at the Warner Bros. Studio. A new stage is going up; changes are being made in some of the projection rooms; and many odd looking boxes never seen before around Hollywood studios are arriving daily on the lot.

All this is in anticipation of the arrival from the East of George Jessel, at which time "The Jazz Singer" will be put into production.

And "The Jazz Singer"—now comes forth the secret—will be made throughout with Vitaphone accompaniment; all possible enhancing and interpretative effects of instrumental melody, vocal and other sound effects. Rehearsals of these are already going an and without delving in detail I can say that as much care, ingenuity and talent are to go into the Vitaphone part of the production as enters ordinarily into the best of Hollywood pictures.

The trade will watch the results of this enterprise with intense interest.

It is, it seems to me, the most significant piece of development work now going on out here.

We have been discussing the Vitaphone, back East, in connection with its presentation specialties and orchestration of the picture. Very little, certainly very little in an imaginative way, has been said of the picture production possibilities.

I don't know, of course, how Warner Brothers are going to turn this trick; it is a good deal of an undertaking. But one can readily enough sense the splendid possibilities. And I can safely say this, that, if the studio work turns out as it should, it will have a mighty big effect upon picture entertainment.

Watch it!

I DID not add, by the way, in speaking of "Wings" that out at the Paramount lot, and under cover, a good deal of experimental work is going on with sound effects. The droning of the aeroplanes will be reproduced —the varying makes of machines, and at varying distances. Also there are to be some brand new and startling projection tricks.

Don't minimize the importance of these mechanical developments—by any means.

We have been admirably progressive with the camera, but pretty deficient with projection. And while musical and stage accompaniment has been highly developed, almost over-developed, we have not as yet put the interpretative effects—and how important they are!—into the picture itself.

DOES anyone recall the Regent Theatre in New York, in 1913, when Roxy first made there his bow to the New York public; back-of-the-screen-shout when the columns crashed down in "The Last Days of Pompeii?"

Not a great advance, surely, from then to 1927 and the reproduction of the weird noise of an aeroplane.

The motion picture is now in the greatest

William A. Johnston's Survey

of all ages of invention. Will it be greatly affected? Of course it will; nothing can stop it.

Those who constantly think that so marvelous a basis of entertainment will stay put and stay in certain grooves and under the brain control of a few concerns and the power of financial interests, theatres, etc., are thinking in the days of the Patents Company. And some people, at that time, thought wrong.

ANOTHER thing about Warner Brothers—their pictures. In the East we have, of late, been discussing this company mostly in terms of the Vitaphone.

Before I left New York I heard that Warner pictures were, as a whole, topping the box-office record of a certain prominent chain. Since arriving here I have talked about picture programs with the heads of two other chains located West of Buffalo and they tell me pretty much the same thing.

And the answer is, I think, that there's a good deal of practical showmanship at the head of the Warner concern. Which is the answer generally out here. J. L. Warner is rated a showman producer, even by his competitors. And there are three other showman brothers!

"This business is all right," said he. "But I've got one criticism and it's this: there isn't so much studio competition here, as there used to be. There isn't the competition there should be. And the reason is that there's less theatre competition. Put them in two or three or several chains and there will be too little. That is what is happening right now. It is a vast change over the past, when there were no chains."

All of which sounds pretty true.

"Take our picture 'Wolf's Clothing'", he went on. "It is just one of our pictures. It was held over a second week in The Roxy, where apparently it pleased several hundred thousand people. What showing would it have otherwise had in New York?

"However, we're not kicking." And, apparently, they are too busy, on the Warner lot, to kick.

I SAW on the Warner lot an odd assortment of automobiles, beginning with the first one that raced with a horse and so on up to Barney Oldfield's famous racer, old "999". These curiosities have been used in "The First Auto." Jack Warner is enthusiastic about this and also about "Old San Francisco" with Dolores Costello. He promises a very human, and novel picture in "The First Auto."

The latter picture, by the way, has been made with Mazda lamps, the first to be turned out here with this new studio illumination.

"You can put these two down" he said," with 'My Four Years in Germany' and 'The Sea Beast', two pictures I was sure about in advance."

Two more specials are "Black Ivory" and "Noah's Ark." Considerable preparations are being made for the latter. It will be directed by Michael Curtiz, the Austrian director, of whom very favorable things are being said; he has just finished "A Million Bid," with Dolores Costello.

Dolores Costello follows this in "The Heart of Maryland."

"Ham and Eggs at the Front"—a comedy war drama of two colored warriors sounds good.

In addition to the Warner twenty-six there will be, altogether, some eight or more specials.

JOSEPH P. KENNEDY is going right ahead with his policy of adding the best executives to the F. B. O. roster.

A year ago last Fall he secured Edwin C. King, head of the Eastern Paramount Studios—generally regarded as the most competent studio manager in the business. And now William LeBaron is coming out.

And King will welcome him with open arms.

of the Production Situation

The F. B. O. schedule is not increased in volume over last year. But, last year, more than half the product came from outside sources. Now the entire slate of seventy pictures,—including the Witwer two reel features, is being made within the F. B. O. lot. And King has borne the brunt of this heavy schedule.

A most interesting schedule is presented.

Pictures founded upon ideas—especially exploitable ideas—that is the general policy of production with F. B. O. It has proven successful in the past and this year is still more closely adhered to.

The second test is that the stories and treatment shall be melodramatic—action, thrills, comedy situations, as opposed to the sophisticated type of picture.

"The Wind Jammers of Gloucester", by John Pell, who wrote "Down to the Sea in Ships" will tie up with the well advertised local industries of Gloucester.

"The Legionaire in Paris" will be filmed in connection with the trip to Paris in August of 30,000 members of the American Legion.

"Crooks Can't Win" will glorify the American police; also "Chicago After Dark," a mystery melodrama of the night life of Chicago's cabaret world.

The great success of Henry Irving Dodge's recent rejuvenation story in the Saturday Evening Post will be taken advantage of, from the exploitation angle, by a series of pictures based upon the theme of youth. The insurance companies, Y.M.C.A., etc., have distributed millions of pamphlets containing Dodge's story.

Beatrice Burton's "Little Yellow House" will be released along with the publication of the book by Doran, and the conclusion of the serial in McCall's Magazine. This same scheme, by the way, of contemporaneous picture and magazine serial publication will be used by Mary Pickford in her next picture. Colliers will carry the story in advance of picture release under the title of "Cash and Carry."

Other F. B. O. specials are:

"The Gingham Girl" with Lois Wilson, and also with George K. Arthur who has scored so well in "Rookies."

The Red Grange special, with a notable cast, including Jobyna Ralston, Trixie Friganza, Walter Hiers and others.

Two Gene Stratton Porter pictures, "The Harvester" and "Freckles." The recent release "The Magic Garden" ran two weeks here at the Figueroa. The Porter pictures have made money for the first runs.

Leo Meehan's picture of the Kentucky Mountains "Down Our Way" with Virginia Vailli, Frankie Darrow and Orville Caldwell of "The Miracle"; "a gem of a picture" Edwin King calls this.

"Clancy's Kosher Wedding" with George Sidney. Charlie Murray was also slated for this, but in lieu of himself suggested William Armstrong as "The only man I'm afraid of on the screen."

A good deal is expected of "The Great Mail Robbery." It is modern mail robbery picture with the Marines and radio as safeguards.

F. B. O. will go in strong for Westerns this year. Particular attention will be paid to the Tyler series; and I judge that the object is to groom Tom Tyler for the popularity of Fred Thomson who now goes under the Paramount banner. Robert Bradbury has been put at the head of the Western production units and has just returned from a trip to British Columbia with a report more important than his mission after locations and story material; an interesting announcement from F. B. O. in this connection may come later on.

M. H. HOFFMAN, who was here on production matters tells me that Tiffany has perfected a national organization; distribution now covers the United States with twenty-eight exchanges. There are four in Canada and twelve more distributing offices will handle the product in Europe and Cuba. Seven of these offices are in Great Britain.

The Tiffany announcement of twenty fea-

Hollywood Production Survey Completed

tures will shortly be made; and from all production angles they seem to rank right up with the best programs. In addition, to these, several specials of extended run calibre will be produced.

Hoffman knows his market with the best of them; he is another producer who has had not only plenty of experience in that field but also in direct contact and importantly so, with the sales and theatre ends.

COLUMBIA PICTURES CORPORATION will have to be put down now among the national organizations. Let that fact be known.

I wouldn't be surprised to see the plant moved away soon to the outlying districts of Hollywood, both because more room will be needed and because of the high value of the present location on Sunset Boulevard.

Joe Brandt and Harry and Jack Cohn deserve a lot of credit for their fast and considerable expansion. Of course they had a long and rounded experience in the motion picture business to begin with.

They first learned the picture market top and bottom and consequently they are making marketable pictures; every now and then they make the first run market; but right along they hit the general box office.

This year's schedule calls for thirty features, an increase over last year's twenty-four; and that in turn calls for a sizable plant, lots of resources and plenty of hard work. They are signing up well known names on a contract basis and their distribution is now, practically, a national one.

Casting is under way for "The Blood Ship," a sea story which Conan Doyle pronounces the best, to his liking. Hobart Bosworth will be featured.

The successful "Lone Wolf Returns" of last season will be followed this year with "Alias the Lone Wolf" by Louis Joseph Vance

Priscilla Dean will appear in several crook pictures. Betty Compson is also under contract for a number of specials. Other well known names in the Columbia "Perfect Thirty" schedule are: Johnny Walker, Shirley Mason, Ralph Graves, Helene Chadwick, George Fawcett, Ann Pennington, Stanley Forrest, William V. Mong, Eugenie Gilbert.

George B. Seitz will direct "The Blood Ship". Ralph Ince, Walter Long and Frank Strayer are also under director contracts. I saw some scenes from an East Side, New York, comedy which Ralph Graves is directing and in which he also appears with Johnny Walker; and it looks good and funny.

The Columbia list of titles is striking; and the story material is from such authors and playwrights in the world of melodrama and comedy as: Willard Mack, Channing Pollock, Alfred Henry Lewis, Octavus Roy Cohen, George Bronson Howard, Jack Lait, etc.

GOTHAM, under the leadership of Sam Sax, is making rapid strides. He has a line-up of fourteen, possibly sixteen pictures for the new season. These include stories by well-known authors on a variety of subjects.

Two special offerings will star Mrs. Wallace Reid. As we have pointed out, exhibitors will do well to bear in mind the offerings of progressive independents in making up their bookings.

STILL another contender for national rating among the independent programs is Excellent Pictures, which will shortly announce an imposing schedule for the season of 1927-28. As I say, the exhibitor should give these pictures his thoughtful consideration, first, because he wants as open a production market as is possible; and, secondly, because with the big companies straining at specials these so-called independent producers concentrate more on the standard type of feature.

Their studio resources have paralleled the general advance here and the list of free lance players makes available, although at high salary costs, the desired number of box-office names.

The Week in Review

Comment on Passing Affairs

THE eminent producer-director, Cecil B. DeMille, speaking before the Graduate School of Business Administration of Harvard University on "Directing Motion Pictures," said in part: "To begin with, the director is in the position of the leader of an orchestra. He has to wave a baton in order to get the right tempo. He has to see that the bassoon does not come in while the violin is playing its solo. He has to hold together all the departments and he has to see that they all function on time, to see that everything meets in this little set where he is going to turn a camera for a few minutes. The months of preparation to bring about that moment I will cover first.

"The first thing is the idea. What idea are you going to produce? The sales department will always name to you the last success, whatever it was, and say 'Produce that because it was a success.' Had you named that idea to the sales department before it was a success they would have thrown up their hands in horror and would have said, 'But nobody wants to see that.' That has been my experience in blazing a trail practically from the beginning of pictures, that nobody was in sympathy with the subject I wanted to do until after it was a success."

Mr. Kennedy (the chairman of the meeting) kindly mentioned "The King of Kings." At a time when everybody is producing melodrama, when such pictures as "Crime" and "Broadway" and "The Spider" are intriguing the public, I felt that the world was ready for the life of Christ. When I suggested it, we almost had to artificially resuscitate the financial department. They said, "No, what they want is melodrama." But that is the time to do the other thing.

* * *

THEN comes the matter of the treatment, the treatment at least as to whether the subject is big enough to carry on what we call a super-special. When that point is decided, the amount of money to be expended comes next, whether the idea is big enough to carry $150,000, $200,000, $300,000, $500,000, or $1,000,000 as the case may be. In the case of "The King of Kings" the cost was $2,300,000.

Your first treatment resembles the plan of a house. You do not sit down and have a writer write a scenario. You draft a treatment, that is, a plan. You look for a foundation on which to stand your story.

If your treatment is as strong as you can make it, then comes your continuity, the scene for scene scenario.

Next comes the art director, the man who designs the sets. We will say you have a great scene called for—the vision of temporal power in "The King of Kings," which Satan shows to Jesus, where the power of the world is depicted. For instance, in the scene I have just mentioned, the vision of temporal power, we changed the Temple of Jerusalem into a vision of Rome, and because it was an imaginative thing, we had to show Rome even more magnificent than it was; in other words, a hundred Romes piled one on top of another.

Then comes the costume department. If it is a costume picture the research department must start months before. The next point is the camera. The selection of a cameraman is vitally important. In painting, if you were going to do a painting of the battle of Waterloo you would not employ Corot to paint it, because he paints a different type of thing. So with motion pictures—certain cameramen are excellent for the pastoral scenes, while other cameramen are better fitted for drama.

* * *

THE next point is cast. Is your story strong enough to be made without using a star? Or is it so weak that you must have a great, well-known personality? We will talk about "The King of Kings" for argument's sake, and say that this subject is big enough, so that it requires no star.

We send for the casting director and we say, "Here are the types that we want. I am going to require Twelve Disciples; I am going to require Mary the Mother; I am going to require Mary Magdalene; I am going to require Simon the Cyrenean—not just people who are merely capable of playing these parts but people who will sit in the frame of such picture, not just actors or actresses but types that are psychologically right."

The theory of casting a picture is a very important and very subtle one. You have got to make a combination that the public wants to see and that will give you the highest point in artistry for the amount of money expended. The direcor has to fit his cast accordingly. He has to consider the general frame of the picture, and by frame I mean the atmosphere.

If possible, select from the screen first before you see the individual, so that you get the screen personality. That is a very, very important point. The same is true in acting a scene. You cannot judge it with the eye. You should see it that night on the screen, before deciding whether it is good or bad.

If he is a wise director he rehearses through the camera and he doesn't stand back and tell everybody what to do. He rehearses through the camera because that gives him the picture he is going to see on the screen.

The element of time is a vital factor. In the case of "The King of Kings," that picture cost $10,000 a day to make for 116 days of shooting time, or $2,225 an hour. You can see what a moment's indecision means.

* * *

SYDNEY S. COHEN, now chairman of the advisory board of the M. P. T. O. A., and former head of that organization for many years, contributes an interesting and vital article to the May issue of The Rotarian under the title, 'The Photoplay, Its Possibilities as an Apostle of Public Service." Extracts from it follow:

In this era, when public service is in the ascendency, in a moral as well as in a public-utilities sense, it is well to pause and note that no other industry offers greater opportunity for real and genuine public service than does the motion-picture industry. Millions of persons each day patronize photoplay theatres, read photoplay news, and think and dream of "the movies."

The motion-picture—the photoplay—is the great universal entertainer, because it speaks the great universal language of the eye. A Czecho-Slovakian lad will laugh at the antics of a Harold Lloyd with the same unrestrained glee as will the boys of English-speaking countries. A Russian mother or daughter will thrill to the romance and tragedy of a "Stella Dallas" as keenly as will her sisters in the United States.

In the earlier days of American life, the town square, the general store, the post-office, the local drug-store—and the gone, but not forgotten, corner saloon—were gathering places for those so inclined. Public opinion was formulated and promulgated at these places, and they each have played their part in the affairs of nations. Today, we find that the photoplay theatre (and its owner) loom large in the scheme of things economic and social.

Through personal contact with his patrons added to an exhibition of public spiritedness, many a theatre-owner in the smaller community, as well as in the larger cities, has become a vital force and an outstanding personage in his neighborhood. He has joined the various civic associations in his town and entered whole-heartedly into every local program, until today his theatre is truly a civic center. More and more the theatre-owners are commencing to realize the responsibility that is theirs as the custodians of the screen press, because the motion-picture is nothing but the picturizing of the news events of the world printed on celluloid.

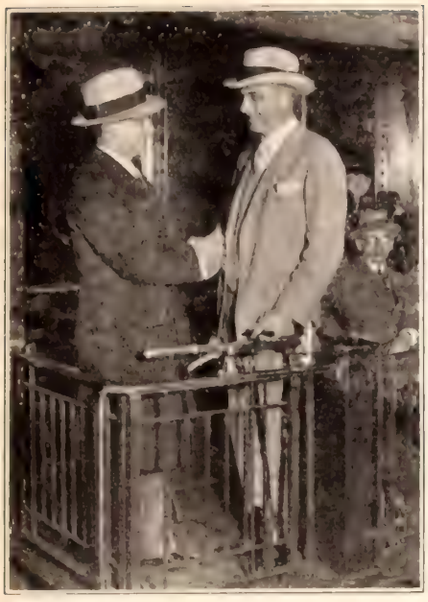
The motion-picture theatre-owner realizes full well the great force for public good which is in his hands and is doing his level best to live up to that responsibility. He has in the past enlisted the interest and co-operation of national figures in his work. These men have seen the pertinency of the problems confronting us, and, seeing, have not only felt the urge and desire to help, but have actually helped, realizing that the motion-picture, the theatre and the theatre-owner are powers to be reckoned with, powers for potential good.

Editorial: Hollywood **1909-12**
The Week in Review **1913-14**
Pictures and People **1915-18**
General News and Features **1945-57**
Exhibitors' Service Bureau **1958**
Key City Reports **1959-62**
Classified Ads **1963**
Short Subject Reviews **1964**
Feature Reviews **1965-68**
Regional News **1969-76**
Accessory **1977-80**
Studio Briefs **1981**
Release Chart **1982-84**

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PICTURES AND PEOPLE



Milton Sills, First National star, leaves for the Coast to start work on "Hard-Boiled Haggerty," and says good-bye to Ned Marin, assistant production manager.



Jacqueline Logan, who is appearing in "For Ladies Only" for Columbia, and will have the feminine lead in their special, "The Blood Ship," soon.



Jean Hersholt, Universal's character star, wants his son, Allen, Jr., to become a banker instead of following in the footsteps of his illustrious Thespian father.

Ufa's Reorganization

OUR Berlin correspondent reports about Ufa's latest Board Meeting, which marked the handing over of the concern to the new financiers. Dr. von Stauss who, representing Deutsche Bank, has been president of the board for several years, has resigned, as was to be expected, his post having been taken by Herr Hugenberg, the new financier, personally. As many as 6 of his men are also represented in the new board.

Dr. Bausback, who has been chief of Ufa for exactly one year, has also resigned, his place in the directorate being taken by Herr O. Gerschel, a new man who entered the concern a few months ago. Bausback is going out of the film business for good and is once more resuming a managership within the Deutsche Bank.

It was generally expected in German trade circles that the new regime would signify the end of the American deal, and it is generally thought that the new men in power were at least toying with the thought of backing out of the American deal. As, however, in view of Ufa's contractual obligations, this would entail bigger financial sacrifice than Ufa could afford, it is now taken for granted that nothing will be altered unless Mr. Zukor's arrival in Berlin should mark the beginning of negotiations tending towards an alteration of the original deal by mutual agreement.

Woman Production Executive

HENRIETTA COHN, who has been secretary and right-hand bower for B. P. Schulberg,



Ambassador Martino of Italy (at the left), with Emanuel Cohen, director of the short feature production department of Paramount, who was recently decorated with the Italian cross, making him a Commander of the Crown of Italy.



Cecil B. De Mille, producer of "The King of Kings," with Dean Wallace Dunham at the Graduate School of Business Administration of Harvard University. (Wide World Photo.)



George O'Brien, who is in New York to play the leading role in "East Side, West Side" under the direction of Allan Dwan at the Eastern Fox Film production plant.



Director Ernst Lubitsch stops over in New York for a day on his way to Germany to complete "Old Heidelberg" there for Metro-Goldwyn-Mayer.



Lon Chaney is not the only one to whom make-up is important. The comedians, too, rely on the grease paint and liners for many of their effects. Here are two of Educational's comedy aces, "Poodles" Hanneford and Lupino Lane, straight and in the make-ups they wear in their silversheet antics

Paramount associate producer, for more than a decade, has been named executive assistant to the production manager of Paramount. In her new capacity, Miss Cohn will have a position of outstanding importance in the studio, Schulberg stated.

Miss Cohn is a genuine pioneer in motion pictures, despite her youth. She became secretary to Adolph Zukor, who was head of what was then the Famous Players Film Company, twelve years ago, in the genuine infancy days of films. She had just been graduated from high school and the position was the first she held.

As the company grew rapidly, her duties were expanded until she was serving as secretary for not only Mr. Zukor, but B. P. Schulberg, the late Hiram Abrams and other executives.

In her new post, as executive assistant to Sam Jaffe, Paramount's production manager, she will be called upon to put into active practice the fruits of her years of experience.

By the Sweat of Their Zoo

FIVE hundred people in Hollywood, who live well, eat regularly, have motor cars and bank accounts are supported by animals, according to Fred Datig, casting director for Paramount studios, who fills calls of the directors for trained pets in motion pictures.

There is a trained skunk sending two girls to college. The skunk is in constant demand for comedies and for comedy relief scenes in dramas and he brings his owner a comfortable living.

Of course dogs lead the list of four-legged actors who proved they are man's best friend by supporting him. There are several hundred trained dogs in pictures.

A trained goose is one of the biggest wage earners in the pet line, according to Datig, but there are bears, deer, canaries, parrots, cows, horses and nearly every other specimen of field, stream and other, supporting an owner in the style to which he is accustomed.

A former property man who trained his white mouse to run up a man's pant leg has had no harder work since than keeping the mouse in training.



Paul Terry, creator of Pathe's Aesop's Film Fables cartoons, suggests that television be made available for artists to sketch models miles away. This is his idea of how he might sketch Mary Ann Jackson if she were phoning him from the Mack Sennett studios in Hollywood

Ray Lewis Praises Ad Men

PUBLICITY and advertising men in the motion picture industry are as much entitled to bonuses for the creation and execution of good ideas that help to sell films as the salesmen in the field who have long been receiving such awards, according to Ray Lewis, editor of the Canadian Daily Review, author of some thirty photoplays and a book of poems, who addressed the Associated Motion Picture Advertisers at a luncheon in Janssen's Hofbrau Haus, Thursday, May 4th.

"I have never known of a bonus being given for advertising and publicity that not only does just as much but often more to sell a picture than the salesmen do," declared the speaker. "This is wrong. The salesman in the field is often deserving of a bonus, but, by the same token, so is the publicity and advertising man. And so these bonuses should be split up with the advertising and publicity departments, which should be encouraged in that way to create markets and achieve sales through their particular mediums. I can see no particular difference between the salesman, the advertising man and the publicity man. Each, in his own way, is striving toward the same end and each is entitled to the same consideration and encouragement.

"Send out ten of your crack salesmen on a picture, without any advance publicity, and let them talk until they're black in the face, but the chances are they'll find the job too much for them and they will be forced to admit that the publicity men are just as necessary in selling a picture as they are themselves."

Joe Quittner, exhibitor, of Middletown, N. Y., who also spoke, subscribed to the views of Miss Lewis. "It's not the salesman who sells the picture," he declared, "it's the driving power of the organization, the publicity and advertising, that does it. If a salesman came to me cold on a picture he couldn't put it across."

Mr. Quittner was introduced by Walter Eberhardt, president of the A. M. P. A. He gave an interesting talk detailing his experiences as U. S. military attache in Switzerland during the war and explaining how the German espionage system was broken up.

Ernest B. Schoedsack, co-producer of "Chang," the Paramount jungle melodrama, was introduced by Blake McVeigh, and gave an absorbing account of the production of that much-discussed film.

Zellner Wed

HELEN LOVETT BIESEL, whose father was the late Albert H. Lovett, war correspondent and editor of the Washington Post, was married Thursday, May 12, at 1:30 p. m., at the home of the bride's mother, 260 West 71st street, New York, to Arthur Julian Zellner, former member of the staff of the Memphis Commercial-Appeal.

Mr. Zellner is now Eastern representative for Mary Pickford and Douglas Fairbanks.

Miss Dorothy Comer attended the bride, and the groom's brother, Henry Hayes Zellner, acted as best man. Reverend Thomas E. Potterton officiated.

Up from Vagabondage

FIFTEEN years ago two "hoboes" stood under a water tank on a railroad siding in Kansas, waiting for a California-bound freight train. When the train rumbled along the pair "hopped" it, ultimately arriving in the land of conventions and roses.

One of the vagrants was "Jim" Tully. The other was Edwin Carewe.

In the years following the arrival of that freight train in Los Angeles Carewe became well known as a film producer and director, his latest creation being the screen version of



"Eloise," one of the Paris taxicabs which took place in the original rush to the front, and which was brought to America to take part in Fox Films' "Seventh Heaven," will be driven from Chicago to New York between April 25 to July 3 to exploit the film.

Tolstoy's "Resurrection," with Rod LaRocque starred and Dolores del Rio featured. It opens at the Mark Strand Saturday.

Tully's two books, "Beggars of Life" and "Jarnegan," have whirled him into the center of raging discussion. (Especially in the principal suburb of Los Angeles!)

Jetta Goudal Arrives

JETTA GOUDAL, Cecil B. DeMille star, arrived in New York Saturday, May 7th, from Chicago, where she was official hostess at the ball following the exhibitors' convention.

Miss Goudal is here on a vacation, and will probably return to Los Angeles the latter part of the week.

Although "Fighting Love" is scheduled for an early showing, also at the Roxy, Miss Goudal is undecided as to whether she will be able to remain for the New York premiere.

Roxy Entertains Booksellers

IN connection with the Convention of the American Booksellers' Association, a luncheon was given at the Roxy theatre, Tuesday, by S. L. Rothafel (Roxy).

The full convention attended the performance at the Roxy theatre on Wednesday, and Roxy was a speaker at the Booksellers' banquet at the Commodore Hotel on Thursday night.



Louise Fazenda displays the three sets of twins used in "The Gay Old Bird," her next starring vehicle for Warner Bros. Director Herman Raymaker is the gentleman at the right, directly behind the double shadow.

Among Roxy's luncheon guests were Gertrude Lawrence, of "O Kay;" Arthur Guiterman, poet; Homer Croy, author of "West of the Water Tower;" Dorothy W. Carmen, novelist; and Dr. Henry Seidel Canby, editor of the Saturday Literary Review.

Rushes to Mother's Bedside

MAX ALEXANDER, young studio manager of the Stern Film Corporation, sailed from New York early this week aboard the Aquitania after a record-breaking trip from Hollywood en route to the sick-bed of his mother in Fulda, Germany.

She is Mrs. Sigmund Alexander, a sister of Julius and Abe Stern, president and vice-president of the Stern Film Corporation, and of Mrs. Carl Laemmle, the deceased wife of the Universal president. Mrs. Alexander was stricken about a week ago.

Mussolini Aids Italian Films

OUR Berlin correspondent sends us a report he has just gotten from Rome to the effect that Mussolini has had a lengthy



Edward Everett Horton (right), appearing in a series of two-reel comedies for Paramount release; John L. Murphy (centre), production manager for Hollywood Productions; and Jay A. Howe, directing the series



Two American captains of industry—Louis B. Mayer and Charles M. Schwab, steel king, snapped together during Mr. Schwab's recent visit to the Metro-Goldwyn-Mayer studios in Culver City

conference with the leading Italian film producer, Signor Pittaluga. It seems to be generally understood that Pittaluga has succeeded in selling the "Duce" on the urgent necessity of giving some governmental help to Italian film production, and it is generally expected that some practical consequences of that that interview are due before long.

The Continuing Idea

THE surest and safest money-making plan in motion pictures, according to Hal Roach, Pathe comedy producer, is to get a "continuing idea" involving the same characters and story ideas and bank heavily on it—the same plan that newspaper syndicates follow in looking for a "winner" in comic strips and then pushing it for all it is worth with publicity and exploitation.

The foremost successful demonstration of the "continuing idea" has been made by the Hal Roach organization, so this producer can speak with authority. "Our Gang" is the subject.

Frankly, when Hal Roach conceived the idea of "Our Gang," a group of children to exploit the human interest of childhood for juvenile and grown-up audiences alike, he wasn't so perfectly sure of it. He felt certain that the series would be good for six two-reelers—Perhaps, with unusual sucess, twelve might pay.

Recently the sixtieth "Our Gang" picture, "Love My Dog," ending the first five years of the history of "Our Gang," was completed by Robert McGowan.

Of course, no idea or venture in the motion picture field can ever become a "cinch," not if those who are in the business know anything about it. But Hal Roach feels that the one unfailing appeal of "Our Gang" comedies lies in their humanness, and the fact that the public enjoys the privilege of watching a group of children growing up, changing in a tooth or a freckle in every picture, growing a little taller or a little wider as every new story comes to the local screen.

The public might "little note, nor long remember" that Mickey Daniels, Mary Kornman, Johnny Downs and Sunshine Sammy are no longer in the "Gang," for Farina. the ebony prodigy of six, Joe Frank Cobb, the heavyweight champ of childhood comics, Jackie Condon, the boy who combs his hair with an egg-beater, Jay R. Smith, possessor of 1,313 more freckles than Mickey, by Farina's count, and Scooter Lowry, the "toughest" kid who ever left New York, are favorites with the public and rule the "Gang's" destinies today. This is not to speak of Jean Darling, a new little blonde girl of four who has been selected after a year of search to fill the place left vacant by Mary Kornman, and Mango, otherwise Janie Hoskins, Farina's baby sister, possessor of "the brightest smile in the movies." These two are too new to have gained the world-wide favor which eventually will be theirs.

Yet there is no tragedy in Mickey and Mary leaving, or Johnny Downs and Sunshine Sammy. The first two are under three year contract in vaudeville at a high salary. Sammy is still going strong in vaudeville engagements after three years of it. Johnny walked out of the "Gang" right into two or three big parts in features and when his screen work fails he can fall back on vaudeville as an always waiting opportunity. Success is the heritage of every child who leaves after a training in "Our Gang."

As time goes on the studio picks up an average of one new child every three months for training and prospective fame. One out of four of these children makes good. Each one, chosen at the average age of five or six, has six years' service ahead of him in the "Gang," hence the "Gang" may be kept in favor indefinitely with overlapping tides of favor and popularity for each youngster.

Around the World in Thirty Minutes

WHEN Jules Verne wrote "Around the World in Eighty Days" the world gasped at the audacity of anybody even imagining the globe could be circled in such a short period of time.

Today it can be done in thirty minutes—at the Metro-Goldwyn-Mayer studio at Culver City, Cal., where motion picture settings embrace entire streets of most of the principal nations of the world.

Pictures now being filmed include streets of more than a dozen nations, and there still remain standing another dozen huge streets, or structures, erected for pictures produced within the last few months.

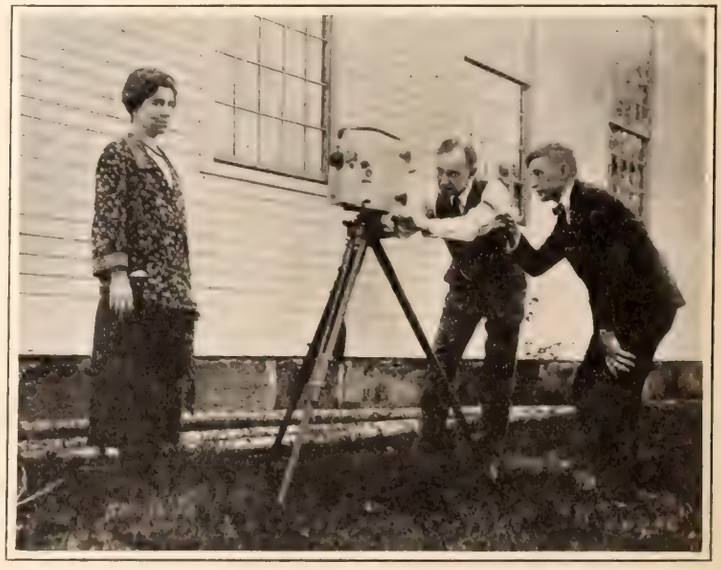
The European nations represented, and the pictures which they appear in, follow: Germany, "Old Heidelberg"; provincial England, "Quality Street"; France, "On Ze Boulevard"; Switzerland, "The Branding Iron"; Nova Scotia and South America, "Captain Salvation"; China and the Pacific Isles, "Tell It to the Marines"; London, "The Thirteenth Hour"; medieval France, "Bardelys the Magnificent"; Spain, "The Unknown"; Russia and Poland, "Anna Karenina."

Other colorful locales include Spanish California, Tim McCoy's latest historical Western, as yet untitled; modern California, a civilian training camp comedy; modern New York, "Becky" and "The Mob."

Youngest Cast Enacts Picture

WHAT is declared to be the youngest cast of experienced motion picture players to appear in a feature portrays the principal roles in "The Whirlwind of Youth," Paramount's screen translation of A. Hamilton Gibbs' "Soundings."

Lois Moran, the heroine, is not yet out of her 'teens. Donald Keith, who appears opposite her, has just passed the voting age. Vera Voronina, Paramount's new Russian player, is just past the one-score mark in years. Larry Kent, who also plays an important part, is about the same age as Keith.



Dick Sears (right), Pathe News cameraman in New England, in a still with his friends in the White House, President and Mrs. Calvin Coolidge.

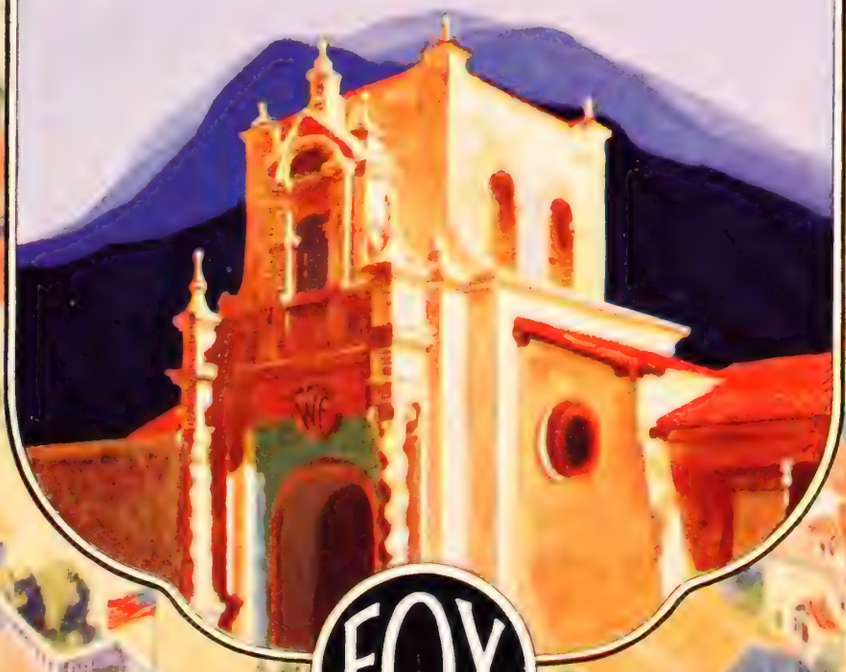
Quality and Accomplishment

Production of screen entertainment
upon which the public, through the box office,
places its stamp of approval, is the one great ambition,
the outstanding purpose, of the motion picture industry.

The accomplishment of this aim depends upon one, and only one, factor—quality.

Fox Film Corporation, with its quarter of a century of experience in the production, distribution and exhibition of motion picture attractions, stands four-square to the world today with the QUALITY of its pictures and the ACCOMPLISHMENT of public approval as its two pre-eminent attainments. And the momentum of past and present performance is a promise of still higher quality and still greater accomplishment in the future.

Fox Film Corporation herewith announces its program of pictures for the coming season—pictures that are first in quality, first in public appreciation, and hence first in box-office value.



FOX

Make that Box Office Jingle with Joy

WILLIAM FOX PRESENTS

The Joy Girl

with

OLIVE BORDEN

NEIL HAMILTON
MARY ALDEN
WILLIAM NORRIS

MARIE DRESSLER
HELEN CHANDLER
JIMMY GRAINGER, Jr.





—and a flying squadron of flappers from the Peacock Promenade of Palm Beach.

Adapted from May Edginton's Saturday Evening Post story by Frances Agnew.





FOX

ALLAN DWAN Production

FOX

-Jochimsen-


God bless you and keep Your Mother Machree
WILLIAM FOX PRESENTS
Mother Machree
WITH
BELLE BENNETT and VICTOR McLAGLEN
JOHN FORD Production
A world famous song, backed by a great tie-up with the publishers!
Also with
Neil Hamilton
Ted McNamara
Ethel Clayton
Philippe de Lacy
Story by
Rida Johnson Young
Scenario by
Gertrude Orr
Music reproduced by permission of M. Witmark & Sons.
Another
JOHN FORD Production
HANGMAN'S HOUSE
from the
Sensational Novel by Donn Byrne
with
GEORGE O'BRIEN
FOX
FOX

JOHN GOLDEN'S NEW YORK STAGE HIT!

Still Running After a Season of Solid Success

Two Girls Wanted

WILLIAM FOX Presentation

with

JANET GAYNOR

CHARLES FARRELL

The Drama of a Girl Who Got What She Wanted

Adapted from the Stage Success by GLADYS UNGER



ALFRED E. GREEN Production

FOX

FOX

FOX

Moonlight on the Mediterranean
- a Prince - and a Girl Who Was

Paid to Love

For Pleasure and Profit



Presented by William Fox
with

GEORGE O'BRIEN
VIRGINIA VALLI

J. Farrell Macdonald William Powell

Story by Harry Carr—Adapted by Benjamin Glazer

HOWARD HAWKS

PRODUCTION







Another
HOWARD HAWKS
Production

FOX

FOX

FOX

A Fox profit production that runs true to form!

FOX

WILLIAM FOX PRESENTS

SILK LEGS

With

MADGE BELLAMY

A Picture of Young People in a World Ruled by Youth

ALBERT RAY

PRODUCTION

"Silk Legs" follows the pace set by Madge Bellamy in "Sandy," "Summer Bachelors" and "Ankles Preferred"



FOX

Dress Up That Box-Office For An Extra-Profit Party
when you show

Pajamas

with

GEORGE O'BRIEN

OLIVE BORDEN

ARTHUR HOUSMAN
MARJORIE BEEBE
BARRY NORTON
BEN BARD

WILLIAM FOX
PRESENTATION

ALLAN DWAN
PRODUCTION

Title, cast and director—all assure audience value in this production.



FOX

FOX

Tom Mix



The Western Star Supreme!

Will be presented by
WILLIAM FOX
with

TONY

THE WONDER HORSE
In 7 Western Dramas de Luxe

including

THE ARIZONA WILDCAT
TUMBLING RIVER
RIDING THE BAND WAGON
SILVER VALLEY

FOX WESTERNS LEAD ALL

FOX

FOX FOX

WILLIAM FOX PRESENTS

The World's Greatest Motion Picture

What Price Glory

with

VICTOR McLAGLEN EDMUND LOWE

DOLORES DEL RIO

TED McNAMARA
SAMMY COHEN



RAOUL WALSH PRODUCTION

Adapted from the stage success by
Laurence Stallings and Maxwell Anderson

The William Fox Outstanding Attraction!

A Tropical Tempest of Emotion on the Amazon

WILLIAM FOX PRESENTS

JUNGLE ROSE

Starring

DOLORES DEL RIO

with

SHIRLEY MASON — WALTER PIDGEON

TED McNAMARA — LESLIE FENTON

Based on a Story by Clifford Bax
Scenario by Bradley King

J. G. WRAY
PRODUCTION

A Daring, Exotic Romance of London and the Jungle







Also

DOLORES DEL RIO

in

MY WIFE'S HONOR

with

Don Alvarado — Ben Bard

Paulette Duval

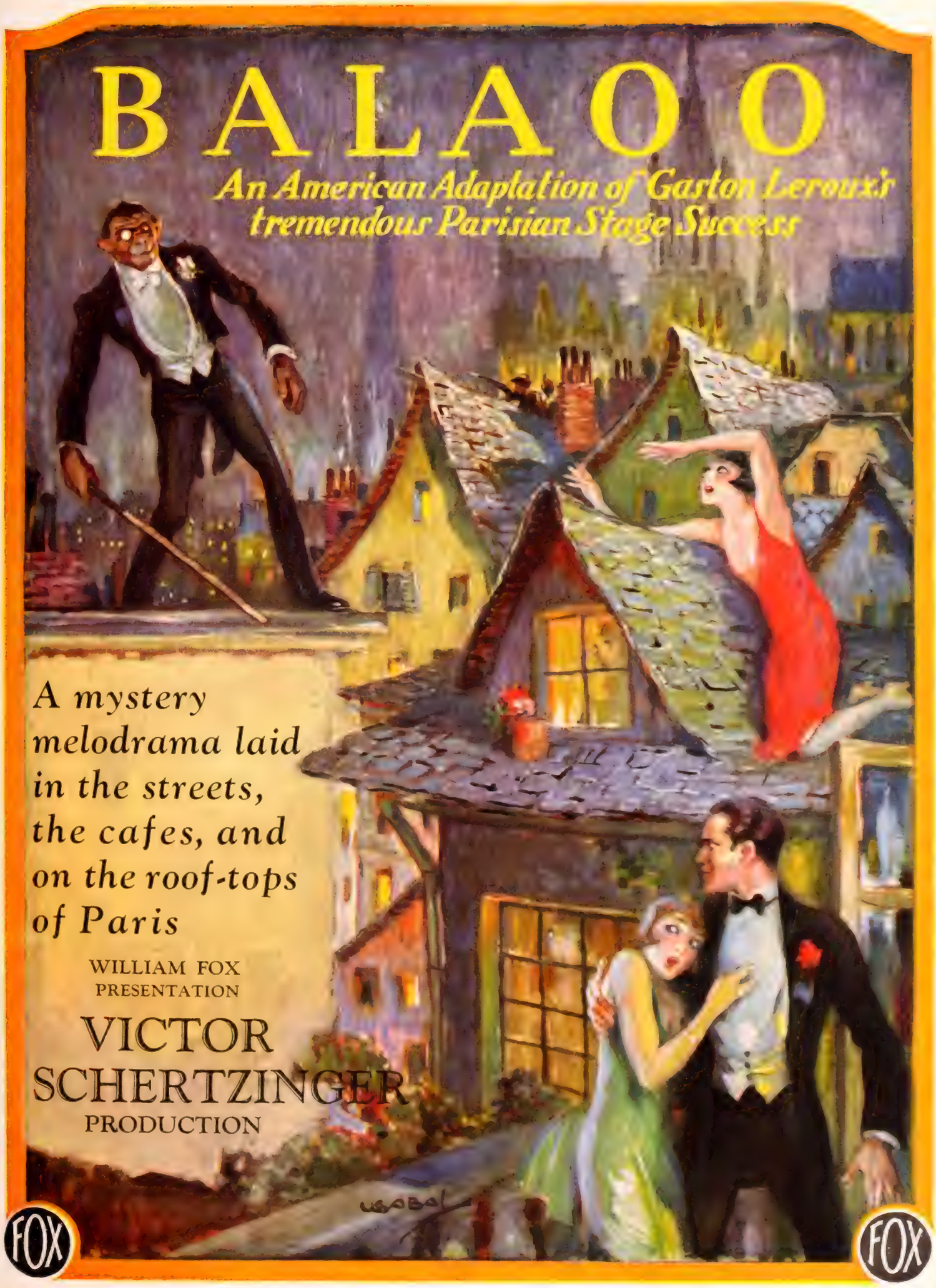
Story by Polan Banks

LOU TELLEGEN

Production

FOX

FOX


BALAOO
An American Adaptation of Gaston Leroux's tremendous Parisian Stage Success
A mystery melodrama laid in the streets, the cafes, and on the roof-tops of Paris
WILLIAM FOX PRESENTATION
VICTOR SCHERTZINGER PRODUCTION
FOX
FOX

Another Bellamy and Blystone Box-Office Line-Up

WILLIAM FOX PRESENTS

NONE BUT THE BRAVE







WITH

MADGE BELLAMY

The comedy that made London laugh itself out of the fog.

Based on the Ticket-selling Stage Success by Brandon Fleming and Bernard Merivale



J. G. BLYSTONE PRODUCTION

FOX

BLANCHE SWEET *in* SINGED

FOX

WILLIAM FOX
PRESENTATION

A Picture of the New West and of its Old Passions



with
WARNER BAXTER
MARY McALLISTER

Story by ADELA ROGERS ST. JOHNS
Scenario by Gertrude Orr



The Story of a Love That Burned Fiercely

JOHN GRIFFITH WRAY
PRODUCTION


WILLIAM FOX Presents
BUCK JONES
Ace of the Great Outdoors
IN
THRILLING WESTERN
ADVENTURE STORIES
Including
CHAIN LIGHTNING
THE TEXAS TIGER
and other virile
Western stories
FOX WESTERNS LEAD-ALL
FOX
FOX

WILLIAM FOX PRESENTS

The Soul of Passion

Based on Prosper Merimee's "Carmen"

with

DOLORES DEL RIO
VICTOR McLAGLEN

Scenario by Gertrude Orr

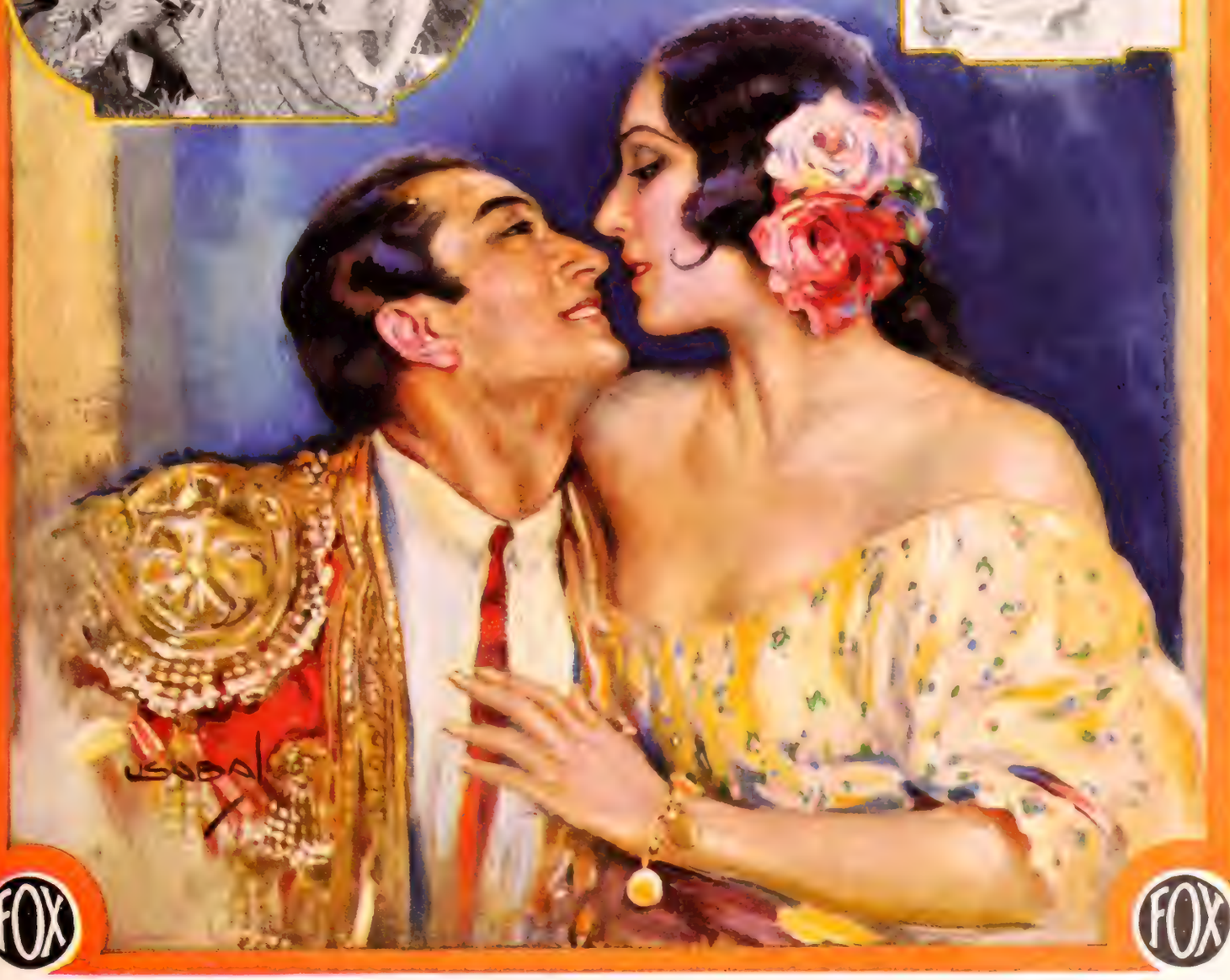
RAOUL WALSH
PRODUCTION

A Great Story Made Greater by Director, Adaptation and Cast.









FOX

FOX

FOX DIRECTORS


Raoul Walsh


Frank Borzage

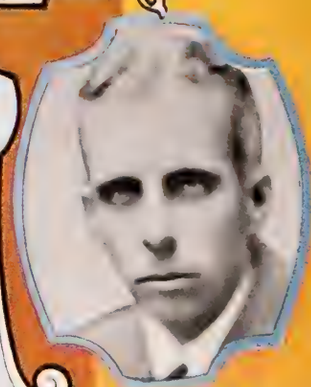

John Ford


F.W. Murnau


Allan Dwan

The men who direct Fox productions are engaged because of their proven ability to deliver box office productions of the highest grade. The players who appear in Fox casts are always the very best available for the roles to be filled. Fox contract players include distinguished favorites and young artists who have shown great promise. One rule only covers the selection of Fox Directors and Fox Players—Get the Best!—regardless of any other consideration.


Victor Schertzinger


Howard Hawks


John Griffith Wray


J.G. Blystone


Albert Ray


Ludwig Berger


Alfred E. Green


George E. Marshall


Lew Seiler


Ben Stoloff


Orville Dull


Scott Dunlap

FOX PLAYERS


Dolores Del Rio


George O'Brien


Olive Borden


Janet Gaynor


Madge Bellamy


Edmund Lowe


Blanche Sweet


Victor Mc Laglen


Greta Nissen


Charles Farrell


Belle Bennett

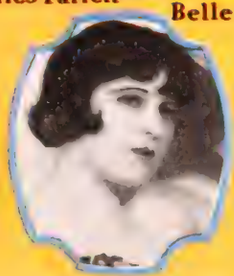

Neil Hamilton


Sally Phipps


J.Farrell MacDonald


Nancy Nash


Barry Norton


Margaret Livingston


Tom Mix


Virginia Valli


Richard Walling


Mary Duncan


Buck Jones


Arthur Housman


Ted Mc Namara


Shirley Mason


Sammy Cohen


Charles Morton


Earle Foxe


Warner Baxter


Marjorie Beebe


Walter Pidgeon


John Hilliard


Edna Conway


William Powell


Ben Bard


Jerry Madden


Clifford Holland


Don Alvarado

Fox Product

SEASON 1927-28

38 DRAMATIC PRODUCTIONS

including

THE SOUL OF PASSION
PAID TO LOVE
PAJAMAS
HANGMAN'S HOUSE
SILK HATS
THE COMEDIAN
NONE BUT THE BRAVE
THE GIRL DOWNSTAIRS
THE BLONDE PANTHER
THE JOY GIRL
SINGED
EAST SIDE, WEST SIDE
TWO GIRLS WANTED
THE ESCAPE
MY WIFE'S HONOR
THE UNKNOWN BEAUTY
BALAOO
FRENCH ANKLES
MOTHER MACHREE
JUNGLE ROSE
SILK LEGS
LUNA PARK
SUGAR DADDIES
HOLIDAY LANE
WIDOW-IN-LAW
ATLANTIC CITY
THE GIRL FROM HAVANA

and in addition

WHAT PRICE GLORY

With Box-Office Casts Including

JANET GAYNOR (*in* 4)
DOLORES DEL RIO (*in* 3)
BELLE BENNETT
MARGARET LIVINGSTON
MARY DUNCAN
TED MCNAMARA
RICHARD WALLING
CLIFFORD HOLLAND
DON ALVARADO
GEORGE O'BRIEN (*in* 4)
VICTOR MCLAGLEN (*in* 4)
BLANCHE SWEET
EARLE FOXE
BARRY NORTON
SAMMY COHEN
ARTHUR HOUSMAN
MARJORIE BEEBE
JOHN HILLIARD
OLIVE BORDEN (*in* 4)
MADGE BELLAMY (*in* 4)
GRETA NISSEN
SALLY PHIPPS
ALEC. B. FRANCIS
WALTER PIDGEON
JERRY MADDEN
WARNER BAXTER
WILLIAM POWELL
EDMUND LOWE (*in* 4)
CHARLES FARRELL (*in* 4)
NEIL HAMILTON
J. FARRELL MACDONALD
NANCY NASH
BEN BARD
CHARLES MORTON
VIRGINIA VALLI
SHIRLEY MASON

Also 14 HIGH POWERED WESTERNS with
TOM MIX BUCK JONES

Fox Directors for 1927-28 Include

RAOUL WALSH
ALLAN DWAN
LUDWIG BERGER
SCOTT DUNLAP
FRANK BORZAGE
VICTOR SCHERTZINGER
J. G. BLYSTONE
LEW SEILER
JOHN FORD
ALFRED E. GREEN
ALBERT RAY
ORVILLE DULL
F. W. MURNAU
HOWARD HAWKS
BENJAMIN STOLOFF
JOHN GRIFFITH WRAY

FOX ANNOUNCES 26 TWO-REEL COMEDIES

GEORGE E. MARSHALL, *Supervising Director*

8 VAN BIBBER COMEDIES 10 IMPERIAL COMEDIES 8 ANIMAL COMEDIES

26 FOX VARIETIES

Single reel features of "The World We Live In!"

104 ISSUES OF FOX NEWS *"Mightiest of All!"*

FOX FILM CORPORATION

Head Offices—NEW YORK CITY
Studios—NEW YORK *and* HOLLYWOOD

Branches in All Civilized Countries

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FOX SHORT PRODUCT

The same scale of production, the same calibre of directors, editors and casts and the same showmanship that stamp Fox feature pictures as supreme are to be found in the making of Fox Short Product. The result is that the five units comprising the short subjects program, collectively and individually, are foremost in their field.

FOX NEWS, issued twice a week, is acknowledged by the theatre-going and the theatre-owning public as the world's pre-eminent newsreel.

IMPERIAL COMEDIES have been and will continue to be the best two-reel laugh-makers on the market.

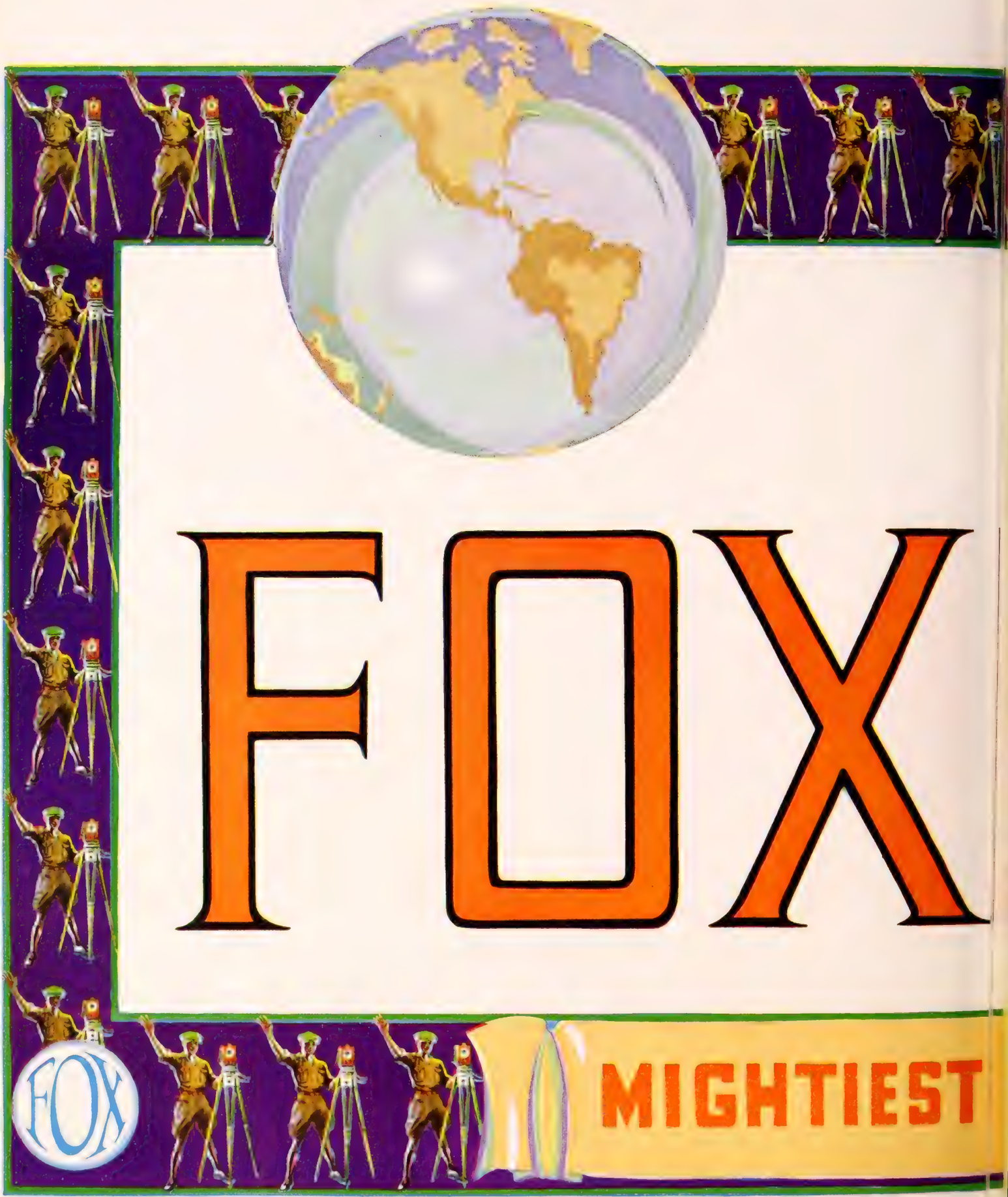
VAN BIBBER COMEDIES are the smartest society two-reelers ever made, truly the aristocrats of comedy.

ANIMAL COMEDIES present in two-reel form the last word in novel, diverting, hilarious entertainment.

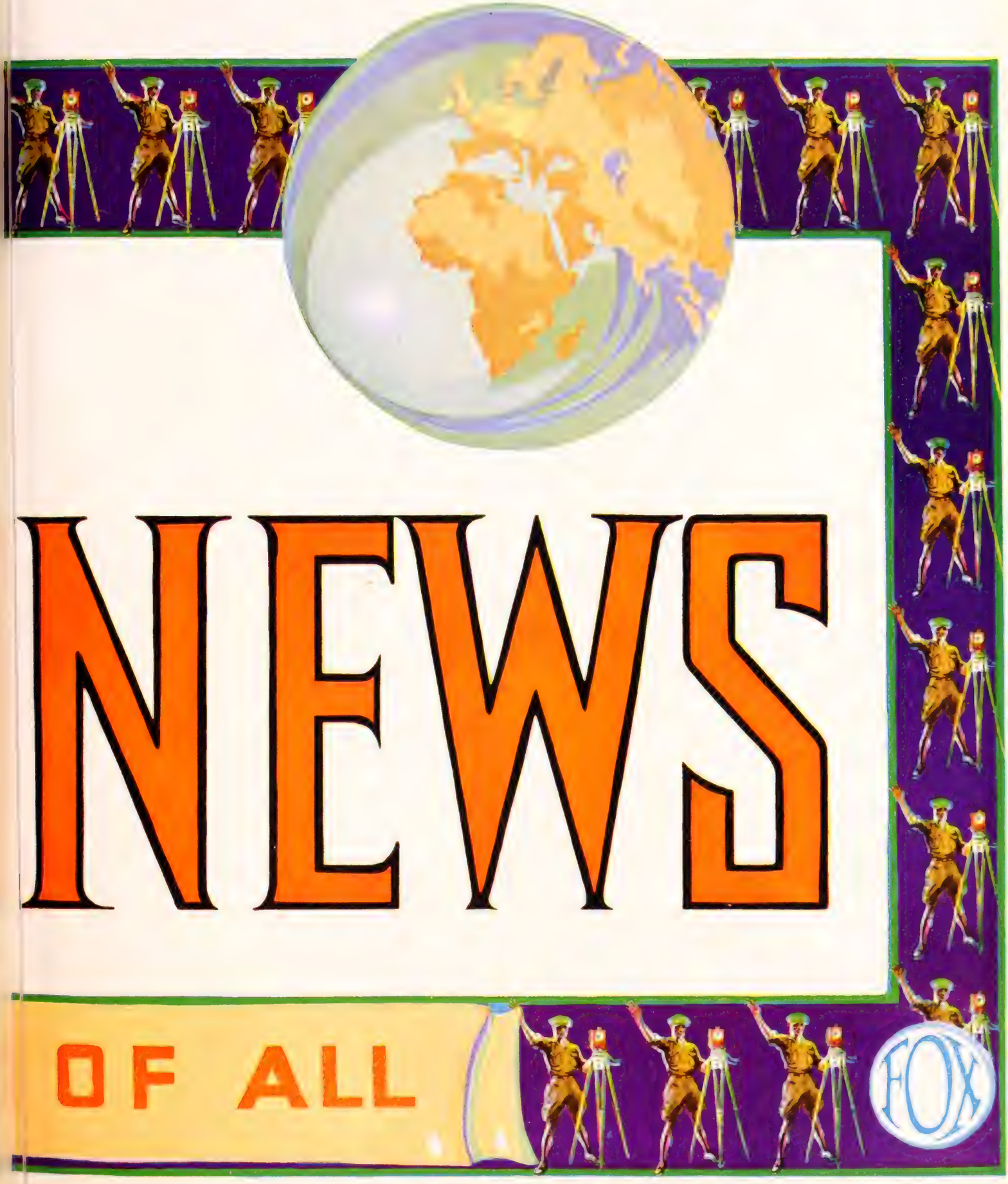
FOX VARIETIES bring to the screen, in scintillating one-reelers, the high-lights and shadows of the world we live in.

QUALITY IS THE KEYNOTE OF FOX SHORT PRODUCT

The world's foremost cameramen



make the world's greatest newsreel



NEWS

OF ALL

FOX

FOX

FOX HAS THE COMEDIES

FOX

Animal Comedies

WILLIAM FOX

Announces **8**

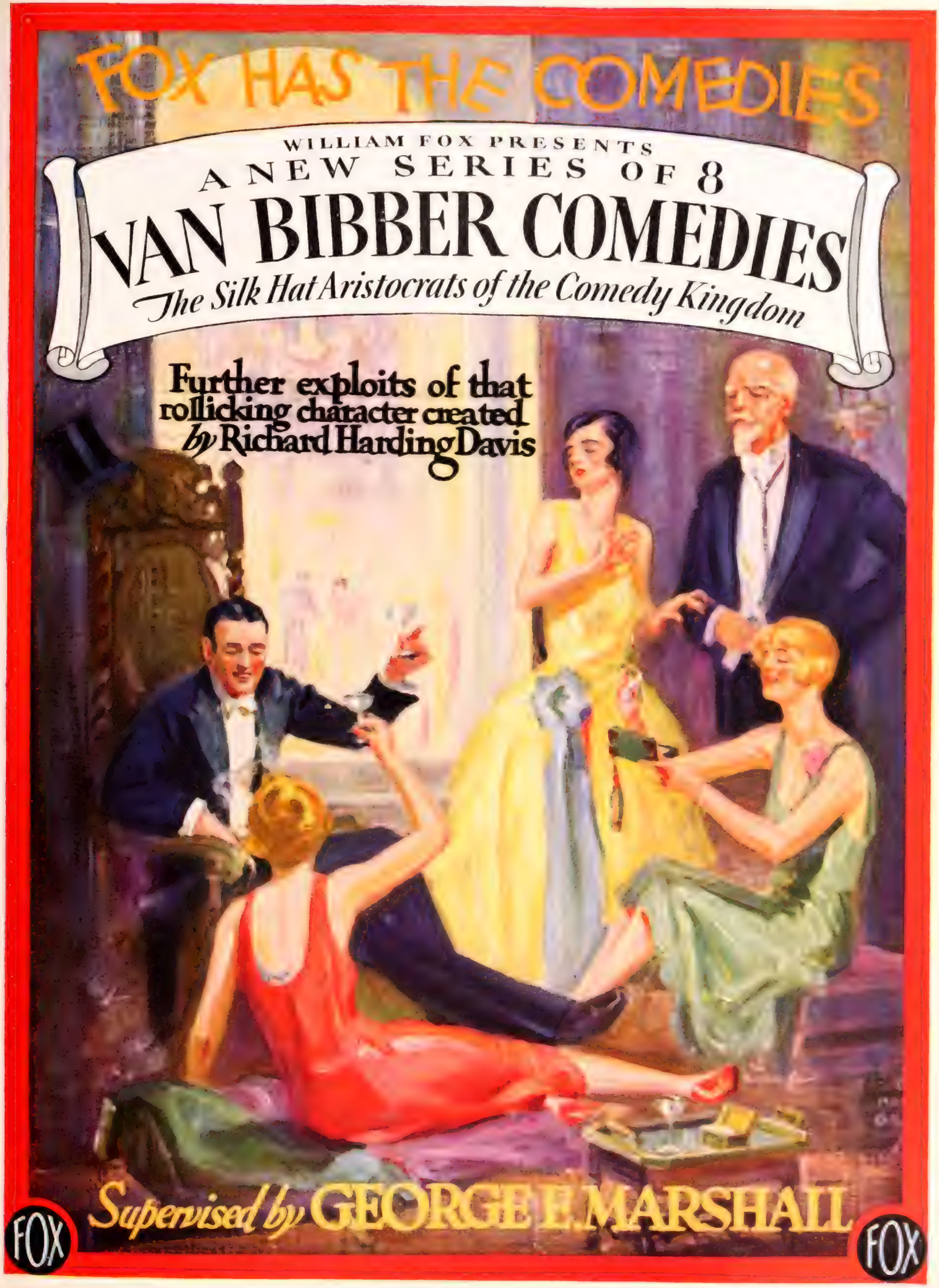
of these great, novel two-reel entertainments featuring human and animal comedians in a new series of merry adventures.

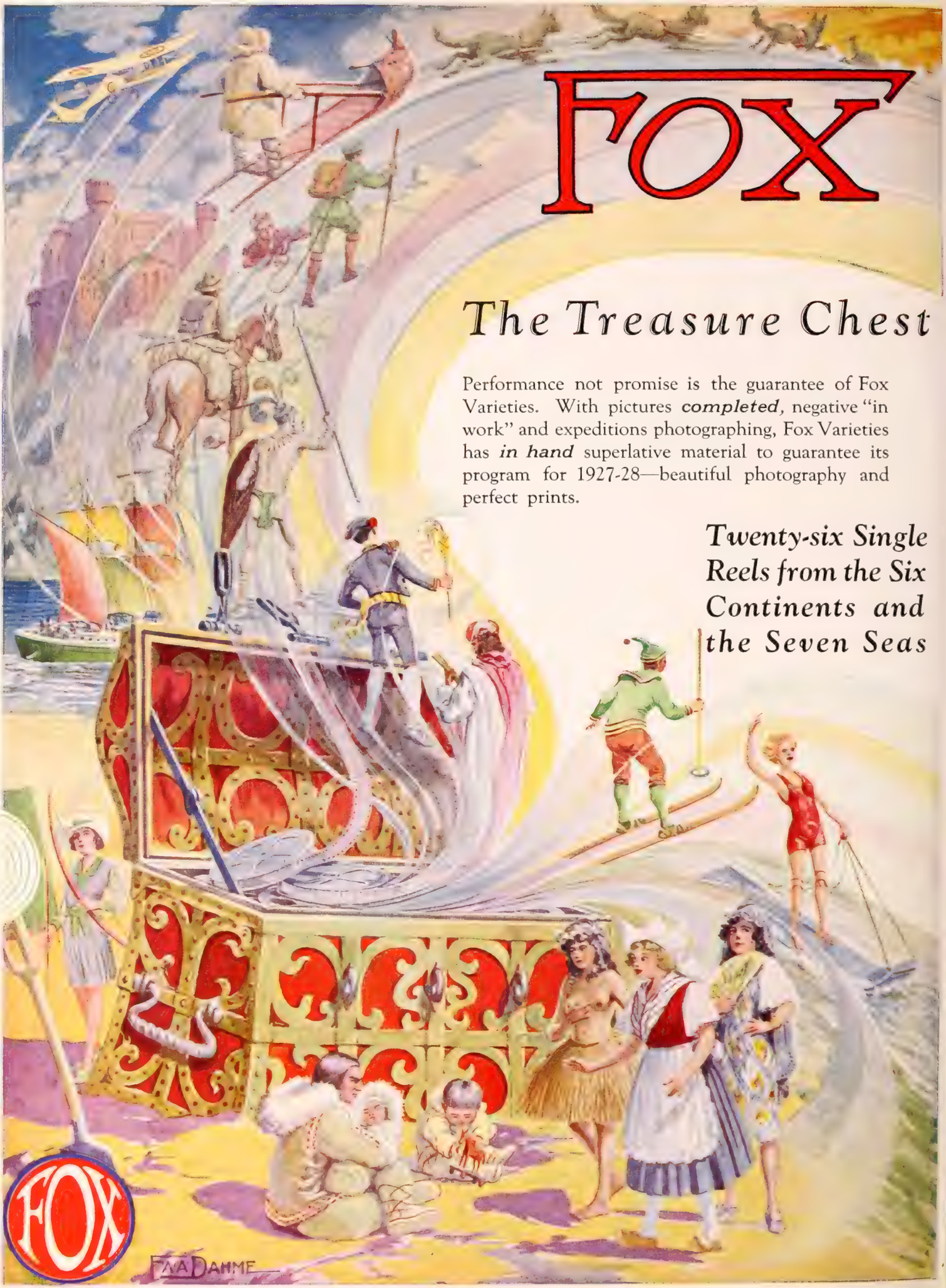
Favorites with Audiences of all Classes.

Supervised by

GEORGE E. MARSHALL




FOX HAS THE COMEDIES
WILLIAM FOX PRESENTS
A NEW SERIES OF 8
VAN BIBBER COMEDIES
The Silk Hat Aristocrats of the Comedy Kingdom
Further exploits of that rollicking character created by Richard Harding Davis
Supervised by GEORGE E. MARSHALL
FOX
FOX


FOX
The Treasure Chest
Performance not promise is the guarantee of Fox Varieties. With pictures completed, negative "in work" and expeditions photographing, Fox Varieties has in hand superlative material to guarantee its program for 1927-28—beautiful photography and perfect prints.
Twenty-six Single Reels from the Six Continents and the Seven Seas
FOX
FAA DAMME

VARIETIES

THE WORLD WE LIVE IN

of Entertainment and Profit

ADVENTURE TRAVEL MODERN PROGRESS

EXPLORATION INDUSTRY GRAPHIC ARTS

Camera expeditions are carrying the banner of FOX VARIETIES in Central and North Africa, South America, Australia and New Zealand, the South Seas, Central Asia, Europe and North America—to bring to the theatre the glamour of exploration in strange lands, the thrill of adventure, of beauty and romance of the tropics, the grimness of life in the Arctic and the magic of modern progress. Every issue of FOX VARIETIES is costructed upon the basis of delightful entertainment, especially appealing to ***women*** in charm and in understanding of woman's new place in The World We Live In.

Early Releases

THE DESERT BLOOMS—Man-made magic in the Imperial Valley

WHALE HUNTING—Adventure in the stormy North Pacific

LAND OF EVANGELINE—Creole Land of Longfellow's great poem

OVER THE ANDES—On the roof of a continent

THE ARKANSAS TRAVELER—A quaint journey to an old tune

THE ALHAMBRA—Old Spain—Granada of the Moors

MY LADY'S COAT—Seal hunters in Alaskan waters

COLORFUL ITALY—Capri and the Bay of Naples

UNDER COLORADO SKIES—Magnificent scenery of American Alps

MY OLD KENTUCKY HOME—Bluegrass State of beautiful women and fine horses

AROUND CAPE HORN—Where great oceans meet

LIGHTS AND SHADOWS IN SICILY—Beautiful isle at the toe of Italy's boot

FOX



WILLIAM FOX *announces*

A NEW SERIES OF 10

Imperial Comedies

At once the best established comedy brand on the screen and the newest note in two-reelers! Always crisp—fresh situations—snappy action—highest grade settings and costumes—and casts such as no other comedy series can boast! IMPERIALS are the acknowledged leaders!

GEORGE E. MARSHALL

SUPERVISING DIRECTOR

Prospect Press, Inc., U.S.A.

Theatre Flood Benefits Success

Reports Throughout United States and Canada Indicate Big Returns With Cooperation of Local Agencies

IN response to President Coolidge's plea for assistance in behalf of the sufferers from the flood in the Mississippi Valley, early reports indicate that results obtained from benefit performances held in theatres throughout the United States and Canada on the designated day of May 7th have been a big success even though at this writing all returns are not as yet in.

Through the efforts of the various trade organizations the efforts were well mapped out in advance and much credit is due these men for the systematic manner with which the campaigns were handled.

In St. Louis last Saturday, seventy-five theatres in that territory contributed to the fund and during the coming week sixty additional houses are scheduled to present similar shows. Figures for this section will undoubtedly greatly exceed the $3,000 last reported.

Milwaukee, piloted by exhibitors and other amusement industries, has set its goal for what is considered one of the greatest money raising projects in its history. $150,000 is the goal. The showmen have united and will hold a Big Show at the Auditorium, May 16, 11 A. M. to 11 P. M. All Milwaukee is helping, including 100,000 school children who will be released with tickets to be sold at 50 cents each. The five halls of the Auditorium seat 70,000.

Many Benefits in New England

In response to telegrams sent out by the New England Film Board of Trade, benefits were arranged by many theatres, several being held last Friday. Both the Metropolitan and Loew's in Boston were filled to capacity during the midnight shows; likewise, the Palace in Worcester, Mass., where an overflow show had to be held at the Capitol Theatre. Programs were arranged by the Allied Theatres of Worcester. Other benefits were held in Springfield, Portland, Providence, Hartford, New Haven and several other cities.

The Will Hays message to the Michigan M. P. T. O. A. brought a decided response from Detroit exhibitors, E. C. Beatty donating $1,000 in behalf of the W. S. Butterfield Theatres, Inc.; Bert Williams and Jack Hubb of the Gus Sun offices raised a tidy sum at a midnight show at the Grand Riviera, and the Kunsky-Balaban & Katz organization effected a tie-up with the largest local newspaper and sold quantities of tickets for a special performance at the Michigan Theatre. The Detroit Operators' Union and the Federation of Musicians donated their services.

The Stanley Company of America on Red Cross Day donated all box office receipts of its theatres in the Philadelphia territory taken in from 10 A. M. to 1 P. M. to the general fund. Other Philadelphia circuit theatre owners who have acted in the relief work are Green & Altman, Wilmer & Vincent, Franklin Amusement Company and various other companies. The Board of Trade contributed practically every film available for free use on Sunday and special showings held in various parts of the state.

The Committee of the Oklahoma M. P. T. O., formed of W. Z. Spearman, R. M. Clark and Roy Heffner, have reported 140 theatres as having made arrangements to give benefit shows by Friday night. This was the result of three days' work. Many other theatres are expected to answer the response within the next few days.

Eph Johnson, operating the Orpheum Theatre, Tulsa, Oklahoma, a link in the W. M. Smith Amusement Enterprises, advises that at a special midnight performance, $700 was raised and turned over to the Red Cross. Several artists appearing on the Orpheum bill cheerfully donated their services for this performance.

Eleven Reading, Pa., theatres turned in a total of $2,400 to the Red Cross following benefit shows held last Sunday. The houses included the Arcadia, Princess, Rivoli, Rex, Savoy, Strand, Victoria, Queen, San Toy, Royal and Schuylkill Avenue.

At Harrisburg, Pa., a substantial fund was turned over to that chapter of the Red Cross by holding a midnight show at Loew's Regent Theatre. The Broad Street Theatre, also of Harrisburg, raised $53.75 from a collection.

Nathan Levin, Steelton, Pa., manager of the Victoria Theatre, held a free Sunday showing in order to keep within the Sunday ordinance and succeeded in raising a fund of $67.25 for the flood sufferers.

At Cleveland, flood benefit performances given all last week at Loew's Metropolitan Theatre were a great success. Tickets were sold for fifty cents and all acts playing contributed their services.

The Akron Film Guild, Akron, Ohio, held a preview showing of the "Yankee Clipper" at the rate of $1.10 per copy and turned all proceeds over to the relief fund. Th performances were sponsored by Milton Bryer and I. Freedman and were held at the Waldorf Theatre.

About fifteen Denver theatres put on benefit shows and many others in that territory are expected to be heard from during the week. It was predicted that towns ranging in population from 100 to that of the larger key cities would see flood relief benefits last Saturday and Sunday nights.

Keith Theatre Cooperates

More than 1,200 persons filled B. F. Keith's Rialto Theatre, Louisville, during a midnight show and added over $1,200 to the Louisville Red Cross fund. Other theatres and local societies cooperated with the Rialto.

At Jacksonville, Fla., the Palace and Capitol theatres made a substantial contribution to the relief fund by donating the entire receipts from two Saturday night shows. E. J. Spark's Riverside Theatre also donated the entire receipts of a special Sunday matinee. The Junior League sold the tickets at $1.00 per. News reels of the flood proved effective aid.

The Majestic, Loew's Melba, Pantages and Palace theatres of Dallas, Texas, all cooperated in the presentation of a special midnight performance at the Majestic last Thursday night. Over $2,500 was realized on this show, which veteran showmen claimed to be the most elaborate ever staged outside of New York City.

Salt Lake City exhibitors formed a committee made up of Grant Pambianco, manager of the Pantages; George Carpenter, manager of the Paramount Empress, Carl A. Porter, Victory Theatre manager, and C. W. Clogston, manager of the Wilkes, for the purpose of getting up a monster benefit to aid the Red Cross fund. Inasmuch as a big Community Drive was on at the time the officials declined with many thanks the offers of aid made by the exhibitors.

Monster Benefit in Baltimore

A monster benefit performance was given at 58 motion picture theatres in Baltimore, Md., on Sunday night, May 8, under the auspices of the American Red Cross. Fifty-seven of the houses were open through the efforts of the M. P. T. O. of Maryland; Loew's Century was open through the courtesy of Loew's, Inc., and six other theatres in Maryland cities also contributed through M. P. T. O. efforts. Loew's Century took in a total of $4,000 and while the figures for the other houses are not available at present, capacity audiences were reported. The M. P. T. O. of Maryland spent approximately $300 in advertising to good effect. Newspapers carried generous space listing the theatres open for the benefits. The members of the various unions donated their services.

Los Angeles studios are also doing their part with contributions to the flood relief fund; B. P. Schulberg, associated producer of Paramount, contributing $1,000, and Douglas Fairbanks, Fred Niblo and George Eastman, are in charge of a big benefit show to be given at Hollywood Hall. A citizens' committee of 1,000 will cooperate.

San Francisco theatre and exchange men and a citizens' committee of fifty are in back of a large benefit performance to be held at the Civic Auditorium during the first part of May. Edward Barron, general manager of the local Publix theatres, Cliff Work and President Ackerman, of Ackerman & Harris, represented the theatre managers at the Red Cross meeting.

The following wire which is self explanatory has been received by the Motion Picture Producers & Distributors of America, Inc.:

May 5, 1927.

"Will H. Hays,

"Acting your suggestion monster midnight performance will be given Saturday May seventh simultaneously in three largest picture theatres. Entire proceeds donated to local Red Cross for flood sufferers. Members City Parent-Teachers Association one hundred per cent strong having booths leading stores selling tickets. Heartiest cooperation of city bodies and public."

"Allied Amusement Interests, Inc.

"Thomas D. Van Cleve, Secy. Mgr.

Irving G. Ackerman, Pres."

Change in Admission Tax Rates Causes Drop of 5 Million in 9 Months

FOUR states are now paying more than 65 per cent of the total taxes collected from admissions, it is revealed by figures just compiled by the Bureau of Internal Revenue at Washington, D. C., comparing collections during the nine months ended March 31, last, with those of the same period a year ago.

Total collections during the first three quarters of the current fiscal year were $13,352,570.92, as compared with $18,452,568.32. Of the amount collected this year, New York contributed $5,147,483, Illinois $1,440,757, Peensylvania $1,178,849, and California $1,003,162. Reaching their high point in the fiscal year 1924, when $77,712,523 was collected, the admission taxes, as a result of relief afforded by Congress, have since declined steadily, totaling, for the fiscal year 1926, but $23,980,676, and expected, during the current fiscal year which ends June 30, to amount to probably not more than $18,000,000.

Files Monopoly Charge Against Distributors

Thirteen Film Companies, With Offices in Charlotte, North Carolina, Involved in Suit of H. P. Paradis

CHARGES of monopoly and absolute control of distribution and exhibition of motion pictures in North Carolina are contained in a suit instituted in Wilson, North Carolina, by H. J. Paradis of Wilson, against thirteen film companies with offices in Charlotte. The suit charges the film companies with compelling exhibitors to sign contracts contrary to the statutes of the state in an alleged attempt to deprive them of control of their business.

A temporary injunction signed by Judge M. V. Barnhill, resident judge of the second judicial district at Rocky Mount, has been served on the film officials enjoining the defendants from a breach of any existing contract between Mr. Paradis and the thirteen film companies and restraining them from refusing to furnish the theatre owner any films for which he has already contracted.

Summonses were served Tuesday of this week at state headquarters in Charlotte by Deputy Sheriff George Mays. Companies receiving the summons are: Paramount-Famous-Lasky Corporation, Universal Film Exchange, Inc., Film Booking Offices, Inc., Producers Distributing Corporation, First National Pictures, Inc., Liberty-Specialty Film Distributing Corporation, Educational Film Exchange, Inc., Arthur C. Bromberg Attractions, Inc., Enterprise Film Corporation, Eltabran Film Company, Warner Brothers Pictures, Inc., and Metro-Goldwyn-Mayer Distributing Corporation.

The defendants are required to appear before Judge R. A. Nunn at the Courthouse in Wilson on Monday, May 16, and show cause why the injunction should not be continued until final hearing of the case under the terms of Judge Barnhill's order. Connor and Hill, attorneys, of Wilson, are counsel for Mr. Paradis.

Prior to the bringing of this action Universal Film Exchange, Inc., Paramount-Famous-Lasky Corporation, and Pathe Exchange, Inc., made demand on him for amounts totaling $1,150, but Mr. Paradis claims that he did not owe them the full amount and was willing to pay only what was justly due them, according to the allegations in the complaint.

After claims of the three defendants were made on the plaintiff, the three distributors were awarded the full amount of their claims at a meeting held on March 1st, according to Mr. Paradis, who alleges that he was notified the meeting would be held on March 4th.

Mr. Paradis says that he appealed to Will H. Hays, president of the Motion Picture Producers and Distributors of America, and that Mr. Hays set the awards aside because of "the arbitrary and unlawful manner in which the Board acted."

The hearing was then set for March 15th, but was postponed until March 19th at the request of the plaintiff, who was engaged in court at Smithfield, according to the allegations.

On March 19 Mr. Paradis was subpoenaed as a witness in another court case in Greenville and notified the Board of the suitation and requested a further postponement. The Board "arbitrarily and unjustly" refused to postpone the hearing and proceeded with the case, awarding amounts totaling $100 more than was originally demanded, it is claimed.

Immediately after making the award the plaintiff was notified that he not only had to pay that amount of money, but would be required to deposit sums with each of the defendants totaling $13,000 or otherwise they would not send him the films they had contracted to supply him, it is charged.

Mr. Paradis alleges that he was notified by each of the defendants that if he did not pay awards made against him and make the deposits required that no films would be sent to him by any of the defenedants after May 4th, although he claims all defendants are under written contract with him to furnish films at agreed prices.

He charges the defendants with having united in a conspiracy to break their contracts. He further claims that the arbitration is void because three of the arbitrators were interested in the results and sat as members of the Board when claims of the other two defendants were heard.

Increase in Incorporation Papers Filed at Albany

The records in the Secretary of State's office at Albany, New York, for the past week, show the incorporation of the following motion picture companies, together with capitalization when stated in papers as filed, and likewise the incorporators: Bellwyn Motion Pictures Corporation, $100,000, Vincent Belle, Brooklyn; Frank Falletta C. J. Burr, New York City; The World Over, Inc., $15,000, Abraham Meyer, Alexander J. Morin, Esther Lasner, New York City; Louis Theatre, Inc., $10,000, Louis Kovelman, Morris Moskowitz, Sophie Moore, New York City.

Rapid Film Machine Corporation of America, $25,000, Moritz Burlin, H. R. Kossman, Benjamin Wolfson, New York City; Paul-Bett Amusement Corporation, $150,000, William and Pauline Rolland Betty Lief, Brooklyn; Veritas Amusement Corporation, $10,000, Benjamin Rich. Charles Ginsburg, Betty Salzman, New York City; Question Box Film Co., Inc., capitalization not specified, Louis J. Naftalison, Joseph Sarafite, Sadie Wynne, New York City; Long Island Amusement Corporation, $500,000, Albert and Alfred Markert, R. M. Bernheim, Brooklyn.

W. A. Amusement Corporation, $1,000, Max M. Lome, M. A. Cutler, Arthur Weinsoff, Brooklyn; Irvin Theatre Corporation, Hempstead, $5,000, Nathan Pinsker, Ralph Poro, Irving Pinsker, Hempstead; Trio Productions, Inc., $10,000, Lillian Passman, Rose London, Evelyn Masloff, New York City; Herman Ross Enterprises, Inc., $100,000, Herman Ross, Helen Abrams, Sylvia Resnek, New York City; National Circuit, Inc., capitalization not stated, Julius B. Baer, D. V. Mongar, John Whitson, New York City.

Bennethum's Will Gives Property to Widow and Son

Under the terms of the will of George Bennethum, of Reading, Pa., promoter of many theatres and other amusement enterprises, who died on April 16, all his property, estimated to be worth between $750,000 and $1,000,000, is equally divided between his widow, Mrs. Estelle Bennethum, and his son, George Bennethum, Jr. The Franklin Trust Company was made executor of the estate with authority to continue the operation of any of the Bennethum business interests. He had interests in theatres in Pottstown, Reading, Soudertown, Boyertown, Lancaster, Allentown and Coatsville, all in Pennsylvania, and in Baltimore and Cambridge, Md., and Ocean City, N. J.

New 3,100-Seat Theatre Started in San Francisco

Excavation work for a $1,250,000 theatre on Mission St., between 19th and 20th, started April 18th in San Francisco. The new house, which will give San Francisco the largest district theatre west of Chicago, will be constructed by Ackerman & Harris, in collaboration with George A. Oppen, and will seat 3,100.

Fox Salesmen Advised of Product

Fifty-Two Features, Including Twelve Giants, and One Hundred Fifty-Six Short Subjects Listed by Grainger at Convention

THE Fox sales forces, in convention at Atlantic City this week, were advised by James R. Grainger, general sales manager, that the company's schedule of product for the season 1927-28 includes 52 feature productions with 12 Giant Specials heading the list in addition to "What Price Glory"; also 156 short subjects comprising 26 comedies, 26 Varieties and 104 issues of Fox News. The field forces were informed that one-fifth of the Fox releases are now completed, three months before the opening of the new season, owing to the production direction of Winfield R. Sheehan, vice-president. The completed product includes four of the Giant Specials, one super-Giant, "What Price Glory," and four special features; under the supervision of Mr. Sheehan two more Giants are in production and several features are being prepared for filming.

According to the line-up announced by Mr. Grainger, as planned by Mr. Sheehan, Fox Films will release next season four Olive Borden productions, four with George O'Brien, four starring Dolores Del Rio, four Madge Bellamy, four Janet Gaynor, four Victor McLaglen, four Edmund Lowe, four Charles Farrell, two Greta Nissen, and one each starring Blanche Sweet and Belle Bnnett.

Among the Giant specials are "Carmen," Dolores Del Rio playing the title rôle, directed by Raoul Walsh, a new interpretation of the story in which Victor McLaglen will do the rôle of the bullfighter, Escamillo. Don Alvarado, Fred Kohler, Ben Bard, Nancy Nash, Carmen Costello and Mathilde Comont comprise the supporting cast.

Olive Borden is featured in May Edington's story "The Joy Girl," which was completed under direction of Allan Dwan. In the cast are Neil Hamilton, Marie Dressler, Mary Alden, William Norris, Helen Chandler, Jerry Miley, Frank Walsh, Clarence Elmer, Jimmy Grainger, Jr., and Peggy Kelly.

"Paid to Love," also completed, is an original story featuring George O'Brien, Virginia Valli and William Powell. Howard Hawks directed, and the supporting cast includes J. Farrell MacDonald, Thos. Jefferson and Mank Mann. "Mother Machree," completed, features Belle Bennett and Victor McLaglen. John Ford directed the Rida Johnson Young story, and the cast includes Neil Hamilton, Ethel Clayton, Philippe DeLacy, Pat Somerset, Ted McNamara, Eulalie Jensen, Constance Howard, Rodney Hildebrand and Jacques Rollens.

"Silk Hats," an original story of the underworld, written by Polan Banks. Raoul Walsh will direct, with Madge Bellamy, Victor McLaglen and Edmund Lowe in the featured rôles. "Hangman's House," adapted from the novel by Donn Byrne, and directed by John Ford. George O'Brien will be featured. "Luna Park," with Victor McLaglen, Greta Nissen and Charles Farrell. It is an original story of Banks, directed by Lou Tellegen. The carnival life and will be directed by Howard Hawks.

"East Side—West Side," from the novel of New York by Felix Riesenberg, featuring George O'Brien, Virginia Valli and J. Farrell Macdonald, is in the first stages of production in the New York studios, under the direction of Allan Dwan. "The Escape," featuring Janet Gaynor and Charles Farrell. It is adapted from Paul Armstrong's melodrama of the stage, and will be directed by Raoul Walsh. "The Girl Downstairs," written as an original for the screen by May Edington, and featuring Olive Borden and Edmund Lowe

"Balaoo," from Gaston Leroux French stage play, a dramatic novelty dealing with Paris and the African jungle. Victor Schertzinger is the director. "The Blond Panther," an original story featuring Madge Bellamy and directed by Frank Borzage.

Other specials are: "Jungle Rose," starring Dolores Del Rio, with a cast including Shirley Mason, Walter Pidgeon, Ted McNamara, Leslie Fenton, Anders Randolf, Charles Stevenson and Adolf Millar. It was directed by John Griffith Wray. The story is by Clifford Bax. "Come to My House," the serial story by Arthur Somers Roche, will be directed by Frank Borzage, with a cast including Edmund Lowe and Mary Duncan.

"None But the Brave," a satirical comedy of the London stage, featuring Madge Bellamy and Edmund Lowe and directed by J. G. Blystone. The authors are Bernard Merivale and Brandon Fleming. "Singed!" starring Blanche Sweet, an original story by Adela Rogers St. Johns. The cast includes Warner Baxter, Mary McAllister, Edwards Davis, Edgar Norton, James Wang, Alfred Allen, Howard Truesdale, Clark Comstock, Claude King and Alfred Allen and Ida Darling. It was directed by John Griffith Wray.

"Pajamas," an original story featuring Olive Borden and George O'Brien, directed by Allan Dwan. "My Wife's Honor," starring Dolores Del Rio, is an original story of Biarritz and the Riviera by Polan Banks, directed by Lou Tellegen. The cast includes Ben Bard, Don Alvarado, Paulette Duval, Rosita Marstini and Andre Lancy.

"Sugar Daddies," a story of Broadway, with Charles Farrell, Mary Duncan, Ted McNamara and Sammy Cohen. Directed by Alfred E. Green. "Silk Legs," a comedy featuring Madge Bellamy. Directed by Albert Ray. "Two Girls Wanted," adapted from the current New York stage play by Gladys Unger. Janet Gaynor will be featured and Alfred E. Green will direct. "The Comedian," from the stage play by Sacha Guitry. Janet Gaynor will be featured, and Victor Schertzinger will direct.

"Holiday Lane," featuring Earle Foxe, J. Farrell Macdonald and Nancy Nash. Directed by J. G. Blystone. "Womanwise," an original story as yet uncast, to be directed by J. G. Blystone. "Widow-in-Law," a comedy directed by Albert Ray and featuring Edmund Lowe, Mary Duncan and Sally Phipps. "Manpower," an original story by Polan Banks, in which will appear Janet Gaynor, Barry Norton and Charles Morton, a new Fox discovery. "The Unknown Beauty," featuring Olive Borden and directed by Albert Ray. It is an original story.

"A. W. O. L." (temporary title), a comedy, completed, with Ted McNamara and Sammy Cohen featured, and the cast includes Gene Cameron, Betty Francisco, Judy King, Holmes Herbert, Jerry the Giant and Charles Gorman. Benjamin Stoloff directed.

Others on the list of Fox Films features are "Fleetwing," a horse story, to be directed by Lew Seiler; "Always Faithful," a dog story, also to be directed by Seiler; "Ladies Must Dress," "Soft Living," "Atlantic City," "Earth and the Woman," "Very Confidential" and "The Girl From Havana."

In addition to these Fox will release fourteen super-western productions. Tom Mix will make seven, including "Tumbling River," "Riding the Bandwagon," "The Arizona Wildcat," and "Silver Valley." They will be directed by Lew Seiler, Benjamin Stoloff and O. O. Dull.

Buck Jones will make a series, the first two of which will be "Chain Lightning" and "The Texas Tiger." Scott Dunlap will direct.

George E. Marshall, supervisor of Fox comedies, told the salesmen that the 26 Comedies in two-reel length will be made up of eight Van Bibbers, eight Animals comedies and ten Imperial fun-films. Great care will be exercised in the selection

Jerry Madden and other child stars will be seen in the Animal comedy issues, and a section of the Fox Hills studio has been partitioned off as a zoo, in which are animals from almost every country on the globe. A new type of bathing girl will be seen in the Imperial comedies, stated Mr. Marshall, and in addition an all-star cast of comedians will grace these releases. Pal, the dog, will be seen in many of this brand of stories.

Ten Completed Films Shown at Convention

IT is reported, but not confirmed, that nine pictures, already completed for the 1927-28 schedule, will be shown at the Fox convention at Atlantic City, which began May 12. In addition, the delegates will also see "Seventh Heaven," it is said.

On the new season list which the convention will see, according to reports, are: "Carmen," "The Joy Girl," "Paid to Love," "Mother Machree," "Singed," "My Wife's Honor," "A. W. O. L.," "A Jungle Rose," and "Sunrise."

The Fox home office delegation left Wednesday for Atlantic City on the arrival of W. R. Sheehan from the Coast. Sessions are being held at the Ambassador Hotel, as this issue goes to press.

Six New Theatre Projects, Involving $2,500,000, Planned by West Coast

PLANS for the erection in Seattle, Washington, within the near future of approximately six elaborate suburban motion picture houses representing an investment of $2,500,000 were announced last week in the Northwest city by Abe Gore, vice-president of the newly-enlarged West Coast Theatres circuit, during a visit in Seattle. The houses will be devoted to both first and second run policies, according to location, and will be operated on a minimum top of about 35c, if present plans are carried out.

During his visit in Seattle, Mr. Gore also announced that the executive staffs of the West Coast houses in the Pacific Northwest would remain the same as under the regime of the Pacific Northwest Theatres, Inc. Harry C. Arthur, Jr., president and general manager of the latter company, who acted as appraiser for the West Coast deal, will remain in the Northwest as managing director of the houses in that territory. The Seattle theatres included in the West Coast chain at present are the Fifth Avenue, Coliseum, United Artists and Liberty. The Strand Theatre, now closed, will be reopened as a first run house. The Seattle Theatre, 3,600 seat Publix house now under construction, will also be included in the deal and is expected to feature a vaudeville and picture policy.

New M. P. T. O. Attitude on Chain Theatres

Sympathetic Consideration Towards Circuits Evinced in O'Toole Statement on Convention Plans

THOUGH chain theatres and consolidations will be one of the chief topics under discussion at the annual Motion Picture Theatre Owners of America convention at Columbus, Ohio, it is believed that a new attitude, in consideration of them, may be disclosed, according to M. J. O'Toole, business manager of the organization. Mr. O'Toole declared that sympathetic consideration of chains and circuits, as an inevitable circumstance in the evolution of the industry, may mark the convention's attitude.

The organization is opposed to "unnecessary condemnation" of chain theatres but is determined to protect its members, stated Mr. O'Toole. However, these men should "keep their feet on the ground" in consideration of the chain theatre problem, he added. Where theatre owners find that business conditions in their respective territories make necessary affiliation with or sale of their theatres to circuits, they should first communicate with the organization before taking any step, continued Mr. O'Toole, and concluded "We want members to remain independent, but if they find such a course economically unsound, the organization is prepared to aid them in obtaining the best possible terms for their holdings."

In addition to the entertainment plans already outlined for the convention by P. J. Wood it was announced this week that a golf tournament will be held Monday, June sixth at the Elks Country Club, north of Columbus; a fee of ten dollars will cover for the day; lady visitors will be given a sight seeing trip through Columbus and vicinity on Tuesday and on Wednesday will be the guest of Governor Donahey's wife for tea.

Chairman Joseph M. Seider, of the administrative committee of the M. P. T. O., called a meeting of that committee for May 18 at which the report of the general convention committee will be submitted by its chairman, Mr. Harwood, and special arrangements outlined by Mr. Wood. R. F. Woodhull and Mr. O'Toole also will make reports on their respective activities. The final meeting of the Board of Directors, to which the administrative committee will report, will be held at Columbus convention headquarters, the Neil House, on Monday, June sixth, the eve of the national convention.

Arrangements have been made by the M.P.T.O.A. for a special convention train over the N. Y. Central from New York City to Columbus, leaving Monday, June 6th, at 6:30 p.m. daylight saving time, from the Grand Central station. It will arrive in Columbus at 11:45 a.m. June 7. Drawing room fare is $33.95; compartment, $31.70; lower berth, $29.08; upper berth, $27.80. The one-half fare allowance gives a reduction of $11.35 on the return trip. Reservations on this train can be secured through Samuel Stein at Room 908 Times Building, who has charge of transportation arrangements.

"The Rough Riders" For General Release

"THE ROUGH RIDERS" has been added to the Paramount program for general release during 1927-28, according to an announcement by S. R. Kent.

"Beau Geste" is also on the general release schedule, this announcement having been made previously.

Memorial Ceremonies for Mastbaums

Many of the leading executives in the motion picture industry of Pennsylvania, together with other notables, participated in memorial ceremonies for the late Jules E. Mastbaum and Stanley V. Mastbaum, at the Eagleville Sanatorium, not far from Norristown, Pa., on Sunday, May 1. The sanatorium is one of the leading monuments of the philanthropy of the Mastbaums, and Mrs. Mastbaum, mother of the two brothers, and Mrs. Etta W. Mastbaum, widow of Jules E. Mastbaum, were present as were other relatives and personal friends of the family.

The principal speaker, Mayor W. Freeland Kendrick, of Philadelphia, was introduced by Sol M. Schwab, also of Philadelphia. Prominent motion picture men present were John J. McGuirk, president of the Stanley Company of America; A. and L. Sablosky, under whose auspices the observance of Mastbaum day was held; Frank Buhler, general manager of the company, and other officials. Morris Wolf spoke for the Stanley Company of America.

More than a dozen acts, including music supplied by artists from the Stanley and other theatres, supplied entertainment for the gathering.

Exhibitor, Once Newsboy, Builds New House

Harry Dickerman, for ten years a newsboy at Seventh and Hennepin, Minneapolis, has just taken out a permit to build a $35,000 motion picture theatre at 3215 Penn Avenue North, next door to the Alhambra, which he has been operating for the last four years. Dickerman said a real estate man induced him to consider the purchase of the Alhambra four years ago and he finally decided to buy it with his savings from the ten years of selling papers. The theatre paid him well, and he has to have a bigger building now as the 350-seat house is inadequate. The new Alhambra will seat 600 and will be a one-story building of brick and tile construction. It will have the latest equipment and has been designed by O. K. Westphal. Work is to start at once.

Albany Theatre Offering Special Children Matinee

A series of community matinees patterned after the junior movie idea will be held in the Regent theatre, Albany, N. Y., during the next few weeks as a means of keeping the children off the streets and thus lessening the possibility of accidents due to automobiles. Leading men and women of the city are behind the idea, which also has the endorsements of one of the leading newspapers. The idea is to have the children come to the theatre one afternoon each week after school hours when they will be admitted at a very low price. Such children need not be accompanied by parent or guardian if they arrive before 4:30 o'clock, but after that hour they must be accompanied. Society women will assist the theatre management in handling the children.

Fifty-Eight From First National

Thirteen Specials, Forty-Five Features Scheduled, Rowland Tells Sales Force at Hollywood

THE largest array of pictures ever produced by First National will be presented during the coming season, Richard A. Rowland, general and production manager, will state at the four day convention of the company's sales force which will be held at Burbank next week. A total of fifty eight productions are scheduled for the year of which thirteen are listed as specials and forty-five as star and feature productions. Adaptations of stage plays, novels, short stories and original screen efforts comprise the story material from which these attractions will be made.

Production is outlined as follows: Norma Talmadge in a modern version of Dumas' "Camille," produced by Joseph M. Schenck and directed by Fred Niblo, now playing an extended engagement at the Globe theatre, New York City. Gilbert Roland appears opposite the star. This production and Colleen Moore's first for the season, an adaptation of the stage play "Lilac Time," are two of the specials. George Fitzmaurice will produce the latter with John McCormick, general production manager on the West Coast, in charge.

A Constance Talmadge special will be "Breakfast Before Sunrise," a Joseph M. Schenck production from a French play of Andre Baribeau's. Mal St Clair will direct the screen version and Don Alvarado will play the leading male role. Another special will be the Richard Barthelmess starring vehicle. "The Patent Leather Kid" a filmization of the Rupert Hughes novel. Adela Rogers St. John wrote the scenario and Winifred Dunn, the continuity. It is being produced by Al Rockett, Alfred Santell is the director and the supporting cast includes Mollie O'Day, Barthelmess' leading lady, Lucien Prival, John Kolb, Lawford Davidson, Arthur Stone, Matthew Zetz, Raymond Turner and Nigel de Brulier. A Milton Sills special will be made from one of several stories now under consideration.

The picturization of "The Miracle," adapted from Max Reinhardt's production of the stage spectacle by Carl Vollmoeller, is listed as a special. The screen version will be produced by John McCormick. Maria Corda, Hungarian actress, will be seen in the screen version of Professor John Erskine's satire "The Private Life of Helen of Troy," which will be directed by the star's husband, Alexander Korda. Lewis Stone and Virginia Lee Corbin will have prominent parts and the picture will be made by Carey Wilson.

George Fitzmaurice will make a number of specials one of which will be a drama from an original story, produced by John McCormick; also "Louisiana," an adaptation of Edwin Childs Carpenter's stage play, "The Barber of New Orleans," which he himself adapted from his novel "The Code of Victor Jallot." John McCormick will produce, Bess Meredyth will make the adaptation and Billie Dove will have the leading role. Third of the Fitzmaurice specials is a story from the New York stage play "The Barker," written by Kenyon Nicholson; produced for the screen by John McCormick. The Ralph Spence burlesque "The Gorilla," an Alfred Santell production to be directed by Richard Wallace, is also listed as a special.

Many Star Series

Will Rogers will be starred in the Sam E. Rork production "A Texas Steer," a Charles Hoyt farce-comedy which, as a play, has been seen by audiences throughout the country. This will be a special, as also the picturization of the Harold Bell Wright novel "The Shepherd of the Hills," for which a notable cast and director will be utilized.

Aside from her special production Colleen Moore will be starred in three pictures, each produced by John McCormick. Among them are: "Baby Face," an adaptation of the Frederic and Fanny Hatton stage play, "Synthetic Sin" for which Winifred Dunn is preparing the continuity; another is "The Head of the House of Coombs," Frances Hodgson Burnett's novel; the third will be announced later.

Richard Barthelmess will be starred in four productions in addition to the special, but at present only one has been definitely decided upon. This is "The Little Shepherd of Kingdom Come" from the novel by John Fox, Jr., an Alfred Santell production under the production management of Al Rockett. Milton Sills will have three pictures aside from the special, of which two have already been chosen. They are: "Burning Daylight," Jack London's Alaskan novel, which Wid Gunning will produce, and "Just a Sucker," a story of a fake oil well promoter. The third story is under consideration.

Billie Dove will be starred in four pictures outside her leading role in "Louisiana." First is "The Stolen Bride," Carey Wilson producing and Alexander Korda directing from the original by Mr. Wilson. Lloyd Hughes appears opposite the star and Armand Kaliz, Lilyan Tashman, Frank Beal, Cleve Moore, Otto Hoffman and Bert Sprotte are in the cast. Second is "The American Beauty," a story by Wallace Irwin, also produced by Mr. Wilson and in which Lloyd Hughes will again have the leading male role. "The Heart of a Follies Girl," third of the series, will be produced by Al Rockett from Adela Rogers St. John's story, and the last is "Once There Was a Princess," from a story by Juliet Wilbut Tompkins.

Harry Langdon is scheduled for four pictures, stories for two of which are set; "The Butter and Egg Man," from George S. Kaufman's comedy stage play and a golf comedy, "The Nineteenth Hole." Stories for the other two are under consideration. Producer C. C. Burr announces a screen version of Edward Pople's stage farce "A Pair of Sixes," as the first of the farcical comedies for the new season starring Johnnie Hines. Two other pictures are scheduled for this star but stories have not as yet been chosen.

Six productions will star Ken Maynard, the First National Western ace; five of the six are original stories written by Marion Jackson, the titles of which are: "The Caravan Trail," "Captain of the Strong," "The Royal American," "The Upland Rider," and "The Canyon of Adventure." The sixth is "Gun Gospel," from the story of W. D. Hoffman. Charles R. Rogers is the producer of the Maynard vehicles.

Jack Mulhall and Dorothy Mackaill will be co-featured in a series of four productions the first of which is "The Road to Romance," from an original story by Al Boasberg, which will be adapted by Rex Taylor and directed by John Francis Dillon. Number two is "Lady, Be Good," from the musical comedy by Guy Bolton and Fred Thompson. Both will be Charles R. Rogers' productions. Third of the series will be produced by Edward Small from the Avery Hopwood stage farce "Ladies' Night," and fourth, "Man Crazy," from the story by Grace Sartwell Mason, will be another Rogers' production.

Charlie Murray will be featured in a series of four productions the first of which, "East Side, West Side," will be directed by Richard Wallace and George Sidney will do the Dutchman in this story of the Irish and the Dutch. The second is "Down With McGinty," and the third, "Wine, Women and Song," is an adaptation of the stage play by Mortimer Thiese; George Sidney will also be seen in this film. The fourth story has not been selected.

Astor-Hughes Co-Featured

Mary Astor and Lloyd Hughes will be featured in a series of four productions produced by Ray Rockett. First is "No Place to Go," adapted from Richard Connell's story, "The Isle of Romance," a tale with a South Sea locale; second, "Tell the World," an original by Howard Irving Young; third, "Do It Again," from Dixie Willson's story "Help Yourself to Hay;" and fourth, "Sailors' Wives," from the novel by Warner Fabian.

Five Robert Kane productions are listed in the Showman Group. "Harold Teen," from Carl Ed's comic strip, will be one of these. "The Golden Calf" and "French Dressing," from stories recently published, have been purchased. Two others are yet to be selected from half a dozen stories now being considered.

The Jess Smith production of "The Poor Nut," from the stage play by J. C. and Elliott Nugent, is another 1927-28 release. Henry Hobart directing. Jack Mulhall and Charlie Murray are the featured players, with Jane Winton, Jean Arthur, Henry Vibart and Cornelius Keefe in the cast.

Sam E. Rork's production, recently completed, "The Prince of Headwaiters," from the Liberty Magazine story by Viola Brothers Shore and Garrett Fort, is scheduled for early release. John Francis Dillon directed and Lewis Stone, Priscilla Bonner, Robert Agnew, Ann Rork, Jerome Patrick, Lilyan Tashman, E. J. Ratcliffe are in the cast.

Glenn Managing Director of Circle Theatre; Resigns First Nat'l Position

ALLAN S. GLENN, supervisor of exploitation for First National Pictures, this week tendered his resignation, effective May 28, as, on June first, he becomes managing director of the Circle theatre, Indianapolis, where he will be associated with Robert Lieber, Chairman of the Board of Directors of First National Pictures.



Allan S. Glenn

Mr. Glenn has been identified with the picture business for over ten years in an advertising capacity. For the past five years has been associated with First National, first as exploiteer, and, since 1924, in an executive position in the same department. As an exploitation representative working out of the Indianapolis branch of First National, Mr. Glenn attracted attention of the officials of the company and he was summoned to the New York office to launch a plan of national tie-ups which he had conceived and executed on a small scale in the Indianapolis territory.

He is responsible for the First National Syndicate Service, which prepares newspaper serializations on novels to be filmed by First National; another Glenn innovation is the placement by agents across the country of special feature articles suggested by First National releases and tieing up the newspapers directly with local theatres showing the company's product.

No successor has as yet been named for the vacancy created by Mr. Glenn's resignation from First National.

Film Golf Club Plans Broached at Meet

Committee to Discuss It in Detail; Enthusiastic Tournament Held at Great Neck

PLANS for a film golf club for the industry, which would develop also into an association with benefits for needy members, featured the twelfth semi-annual Film Golf Tournament, held at the Sound View Club, Great Neck, L. I., Wednesday.

The plan was proposed by Al Lichtman, who acted as toastmaster at the dinner following the tournament, and it will be taken up in detail at a luncheon to be attended next week by representatives of all branches of the industry.

One hundred and twenty-five golfers turned out for the tourney, which was declared to be the most enthusiastic of the series. It was announced that four players are to be named to represent the East in competition for the E. F. Albee Cup. The four will play any golf team selected by any film golf tournament of the U. S., to play at any designated place within six months after the challenge is issued to holders of the cup. A team must win the cup three time for permanent possession.

In the Spring tourney this year, the winners were:

Afternoon Round—18 *Holes*

Low gross (Warner Bros. trophy) and Portable typewriter donated by Royal Typewriter Co.—Tom Moore. Score 75.

Low gross runner-up (M. P. News trophy)—Chris Diebel. Score 76.

*'Low net (Arthur W. Stebbins trophy)—E. A. Eschmann. Score 75.

*Low net runner-up (Pathe trophy)—E. P. Curtis. Score 75.

Low exhibitor score (Jules Mastbaum memorial trophy)—Chris Diebel. Score 76.

Birdies (F.B.O. trophy)—A. Greason.

Driving contest (as Eastman Kodak)—A. Aaron.

Eagle (Jules Brulatour trophy)—None qualified.

Putting contest (Carl Laemmle trophy)—E. P. Curtis.

Winner of leg on The Film Daily trophy—E. A. Eschmann. Score 75.

Booby prize (spark plug)—Glenn Allvine.

Morning Round—Nine Holes

Low gross ("The Morning Telegraph" trophy)—Elmer Pearson. Score 38.

Low gross runner-up—Jack Guttfreund. Score 39.

Low net (National Theatre Supply trophy)—W. B. Frank. Score 35.

* First low net runner-up (J. P. Mueller trophy)—E. A. Eschmann. Score 37.

* Second low net runner-up (J. J. McGuirk trophy)—William Frankel. Score 37.

Third low net runner-up (Richmount Pictures trophy)—Arthur W. Stebbins. Score 38.

Birdies (Jack Cosman trophy)—P. A. Powers (2).

* Indicates tie score.

Flight Winners

Richard Henritz, Richard Weil, Fred Rothenberg, Hy Gainsboro, George Beery, Eugene Walsh, Harry Segal, Gerald Keyser, E. S. Gaylor, H. S. Tierney, Samuel Rubenstein, Al Greason, George Byrnes, Herbert Ebenstein, Sumner Taylor, David J. Mountain, Tom Moore, George Blair, Bert Sanford, Chester Sawyer, S. R. Burns, J. V. Ritchey, Jr., John Humm, Arthur W. Stebbins, Walter Wagner, Mitchell May, Jr., Elmer Pearson, E. Oswald Brooks, A. G. Whyte, R. B. Rose, Charles Schwartz, Arthur Pekerson, David Loew, M. Jones.

Runners-Up in Flights

Paul Gulick, Jack Guttfreund, J. S. Dickerson, Eugene Hatschek, Fred Mitchell, Jesse Gourlay, Harold Raives, Bernard Edelhertz, J. V. Ritchey, Richard Brady, Tom Gerety, William Massee, F. W. Crosbie, Sam Sedran, F. A. Booth, A. J. Sawtelle, Arthur P. Dickenson, Chris Diebel, L. L. Steele, Al Ruben, W. B. Frank, N. S. Goldberg, Pat Byrne, Henry Eysman, George Wilson, Millard Johnson, A. Peterson, Bob Wolf, Carrol Trowbridge, P. A. Powers, Glendon Allvine, John Waldron, Charles Evarts.

Million Dollar Merger of Birmingham Circuits

With the filing of final papers of incorporation by the Pan-Ala Amusement Company Thursday, Birmingham's largest theatrical combination, involving interests of more than $1,000,000 was completed.

This combination will include the suburban theatres, known as the Joe Steed interests, the Pantage Vaudeville franchise, and a long time lease of the Bijou Theatre, which will be remodelled at a cost of $200,000. The name of the old Bijou will be changed to Pantage's Vaudeville House.

The officers of the Pan-Ala Amusement Company are: Hunter M. Smith, president; A. Brown, vice-president and general manager; Joe Steed, second vice-president and manager of suburban theatres; and J. W. Andrews, secretary and treasurer.

The directorate of the company includes some of the business leaders of Birmingham. The board is made up of Benjamin Leader, Joe Steed, Hunter M. Smith, D. O. Whildin, Dr. Courtney W. Shropshire, Sam C. King, Henry H. Cobb, A. Brown Parkes, Dr. E. E. May, Karl Landgrebe, A. Page Sloss, and Leo K. Steiner, Sr.

In addition to the Pantage Vaudeville Theatre (the old Bijou) the group of theatres includes the Franklin and Belle, Ensley; Fairfield and Gary, Fairfield; Wylam, Wylam; North Birmingham and the Plaza, North Birmingham and the Five Points Theatre, now in operation.

The Pan-Ala Amusement Company is an all-Birmingham enterprise, as shown by the list of stockholders. It is a closed corporation, the full amount of capital stock having been subscribed to by the following, in addition to those named as officers and directors:

F. M. Joy, Meyer & Engel, H. M. Fulenwider, S. Ginsberg, Hugh Morrow, Reid Lawson, T. S. Henderson, J. W. Peck, Sr., William Holiner, Carl Hess, R. I. Ingalls, Everett Shepherd, Sig Steiner, Bernard Steiner, Lee K. Steiner, Jr., Mamie Steiner, Ed. S. Moore, Lee McGriff, Ben Corenblum, A. L. Smith, A. A. Bond, W. C. Maxwell, E. H. Wreen and Elbert S. Jemison.

Double-Feature Bills Increasing in Toronto

The double-feature epidemic has broken out afresh in Toronto, after having been stamped out some time ago through the efforts of the Ontario Division of the M.P.T.O.

Pa. Governor Signs "Panic and Fire" Bill

Governor John S. Fisher, of Pennsylvania, on April 27, signed the bill passed by the recently adjourned session of the Legislature in Harrisburg, which gives the State Department of Labor and Industry greater powers in promulgating and enforcing rules and regulations for safety in the construction of motion picture theatres and other buildings where large public gatherings are held.

The measure, known as the "fire and panic" law, re-codifies all previous Pennsylvania laws on the subject, which are automatically repealed. It gives the Labor Department power to close theatres which do not comply with its regulations, and provides other penalties for owners of theatres who are guilty of violations.

This was the only bill the 1927 Legislation adopted with relation to the motion picture industry in Pennsylvania. The law becomes effective 30 days after the date of its being signed by the Governor, but will not actually be enforced until later in the year as it is understood Charles E. Waters, head of the Labor Department, wants to give a committee, which he will appoint, more time in which to formulate the new rules and regulations.

Financing Details for House Going Up in Vancouver

Details of the financing of the new Orpheum Theatre which is under construction at Vancouver, B. C., have been announced by Joseph F. Langer, who is building the large house. Financial interests in Portland, Ore., and Minneapolis are offering $650,000 mortgage bonds to the public for the Vancouver Orpheum which has been leased for 25 years to the Orpheum Theatrical Company, Limited, at an annual minimum rental of $70,000.

Six suburban theatres in Vancouver were recently leased by Mr. Langer to Famous Players Canadian Corp. for 10 years at an annual rental of $10,000. This lease, together with that of the Orpheum, have been assigned to the trustees of the new theatre.

Parm't Board of Directors Declare Quart'rly Dividend

At a meeting held today the Board of Directors of Paramount Famous Players Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable July 1st, 1927, to stockholders of record at the close of business on June 15th, 1927. The books will not close.

F. P. Canadian Building New Theatre in Toronto

Famous Players Canadian Corp., Toronto, is proceeding with the erection of a substantial suburban moving picture theatre in the Bloor-Runnymede residential section of Toronto, the cost of the building being $110,000, according to the plans passed by the City Architect's Department.

"'Seventh Heaven' a Winner," News' Man Reports After Coast Premiere

By William MacCormack
West Coast Representative, Motion Picture News

HOLLYWOOD, May 7.—"Seventh Heaven" opened at the Carthay Circle Theatre last night before a brilliant audience, and registered as one of the best pictures of the year and a winner from the box-office viewpoint. In all probability, it will hold the screen at the Carthay for a long run.

As the projection machines ground out the film, history was made insofar as new stars are concerned. Janet Gaynor and Charles Farrell popped into the limelight of fame. Frank Borzage came in for the largest share of praise because of his brilliant direction.

"Seventh Heaven" is assuredly a long-run picture. It tops the stage play easily, and the stage play ran for two years on Broadway. This is not a war film; the war serves as a background for the story, whose underlying note is an appealing human quality.

David Butler worked in a good many laughs through his amusing interpretation of Gobin. Gladys Brockwell, as Nana, gave a fine performance. The editing and titling work of Katherine Hilliker and H. H. Caldwell is superb. So is the whole picture.

F. B. O. Will Not Enter Exhibition Field

Statement of J. P. Kennedy at Opening of Chicago Convention; Middle States, Canada Represented

JOSEPH P. KENNEDY, president of Film Booking Offices, stressed the fact that his company, as heretofore, does not intend to compete with exhibitors by buying or building theatres, in his address to the F. B. O. sales force convening at the Hotel Stevens, Chicago, on Saturday of last week. This is the second of the three regional conventions held to acquaint the field forces of product and policies for the new season.

Mr. Kennedy told of the good results expected in production now that William Le Baron is to supervise this department with the cooperation of Edwin King. The general sessions of the convention closed Tuesday evening of this week and Wednesday was devoted to conferences with individual branch staffs. A farewell banquet was given Wednesday evening with professional talent providing the entertainment. Attending the Chicago sessions, in addition to Mr. Kennedy, were J. I. Schnitzer, senior vice-president; Lee Marcus, general sales manager; E. B. Derr, treasurer; C. E. Sullivan, assistant treasurer; and Hyatt Daab, director of advertising and publicity.

Branch managers and salesmen from sixteen middle states and Canada present at the convention included:

Cleve Adams, midwest sales manager; C. E. Penrod, central sales manager; J. J. Sampson, Chicago branch manager; H. J. Michalson, Cincinnati branch manager; Lou Geiger, Cleveland branch manager; L. E. Harrington, Dallas branch manager; N. C. Rice, Des Moines branch manager; A. M. Elliott, Detroit branch manager; H. H. Hull, Indianapolis branch manager; Roy Churchill, Kansas City branch manager; J. L. Franconi, Memphis branch manager; S. H. Abrams, Milwaukee branch manager; M. J. Frisch, Minneapolis branch manager; Paul Tessier, New Orleans, Sam Benjamin, Oklahoma; S. W. Fitch, Omaha; Tom McKean, St. Louis and Roy Zimmerman, Sioux Falls; P. C. Taylor, general manager for Canada, will also attend the Chicago convention, as will A. E. Ralston, Vancouver branch manager; Vernon Dixon, Calgary branch manager; and T. Newcomen, Winnipeg manager.

Among the midwest salesmen who will attend the Chicago convention are:

E. W. Johnson, A. Hoffman, W. Brown, S. Gorelick, K. L. Eagon and J. M. Lyon, Chicago; S. H. Nesbitt, C. L. Kendall, L. Rosenfeld, J. G. Wilson and G. Davis, Cincinnati; G. Lefko, F. H. Hathaway, G. G. Gregory, R. M. Lauer and R. Levy, at Cleveland; E. Blumenthal, W. S. Hurst, H. F. Morrisson and W. V. Adwell, at Dallas; F. Lea, R. C. McCulloch and J. P. Shea, at Des Moines; R. C. Murphy, H. S. Childs, A. J. Mertz, F. I. Ausman and W. G. Surgess, at Detroit; W. W. Penrod, R. L. Brentliger, A. J. Gelman and S. E. Shane, at Indianapolis; Wm. Benjamin, H. Stulz, D. M. Major, L. Kay and J. T. Graham, at Kansas City; O. O. Flake and F. R. Dodson, at Memphis; A. N. Schmitz and P. McNey, at Milwaukee; R. W. Frazee, A. Harris, D. C. Evanson, B. C. Marcus and S Goldflam, at Minneapolis; C. Clark and C. M. Baker, at New Orleans; C. A. Gibbs, H. Weinberger, S. E. Gibbs and D. D. Cole, at Oklahoma City; F. C. Thortson, W. Miller, J. H. Olseen and D. L. Donelson, at Omaha; M. Thompson and W. J. Foley, at Sioux Falls; and L. F. Brent, J. A. Walsh, T. C. Tobin and R. J. Curran at St. Louis.

Mr. Kennedy entrained for Los Angeles immediately after his address on Saturday at the final session of the convention will be held in the Coast City.

Parent's Signature Gets Children In Theatres

UNDER the terms of an agreement reached between the Long Island Theatre Owners Association and the district attorney's office, it is legal for children under 16 to attend theatres in Mineola, Nassau County, unaccompanied provided that consent cards which are sent to parents for signature authorizing the attendance of the child or children at the theatre bears the parent's signature. Every theatre will have a matron on duty to protect and safeguard the children.

Michalove Assumes Duties as "U" Theatre Chief

Chain Expansion Will Be Policy; Willard Patterson New Southern Division Manager

EXPANSION of Universal theatre activities in many states, with 23 theatres now being built, and 270 in operation, will be continued vigorously. Dan Michalove, late last week, assumed his post as general manager of the entire Universal chain in the United States and Canada.

Mr. Michalove told trade paper representatives that the policy would be "the buying or building of houses anywhere we are convinced money can be made."

"We are in the theatre business to make money," he added. While Mr. Michalove stated that no definite program had been adopted, it is understood that vigorous expansion will be pursued.

Willard C. Patterson, of Atlanta has been appointed by Mr. Michalove as head of Universal theatre activities in the South, filling the position of Southern district manager vacated by Mr. Michalove when he became general manager of the Universal chain.

Discussing some of the Universal theatres in detail, Mr. Michalove said that several deals had been made in Indiana, one with former Gov. Goodrich for a house at Marion; another for two to be built in Indianapolis; and negotiations for a third at Thirty-Eighth and Meridian streets.

In Wisconsin, Universal has houses under way in Racine and Kenosha, and will build in Sheboygan.

At Atlanta, Mr. Patterson will open on June 27 the Capitol, a de luxe house, one of the finest in the country. The Madison, suburban theatre opens June 20, another is being built at Lakewood Heights and a site for a third has been bought on Georgia Ave.

At Grand Island, Neb., what Mr. Michalove termed the first "baby" atmospheric theatre in the U. S.—the Capitol, seating 1,600—has been opened. A house was recently opened at Norfolk, Neb.

Universal theatres in Milwaukee will be reconditioned at a cost of $91,000, and $135,000 will be spent to improve the Hostettler circuit in Iowa and Nebraska.

In Brooklyn, the Universal, a 2,400 seat house at 46th St. and New Utrecht, opens Aug. 1.

Northwest M.P.T.O. Meet

Five Hundred Theatre Owners Attend; Corporate Name Changed and Steffes Re-elected as President

APPROXIMATELY five hundred exhibitors of Minnesota and the Dakotas attended the Motion Picture Owners of the Northwest convention this week which was held in the St. Paul Hotel, St. Paul, Minnesota. Al Steffes, of Minneapolis, was re-elected president of the organization which, owing to a merger of the Northwest M. P. T. O. with the Twin City Theatre Managers' Association, had its name changed to Theatre Owners of the Northwest, Inc.

Some of the highlights of the convention were the decision of the body to take steps to head off a proposed ten per cent gross receipts tax which is scheduled to be considered at an extra session of the South Dakota legislature; also it was announced that plans have been perfected whereby the theatre owners' association would cooperate with the Dunwoody Industrial Institute of Minneapolis in the creation of a school of projection which any operator or person interested may attend to study the latest development in projection and lighting.

The convention was opened by Mayor Hodgson, of St. Paul, and addresses were made by civic and business executives of the city and M. L. Finkelstein and Theodore Hays of the Finkelstein and Ruben circuit.

The delegates attended a ball and cabaret entertainment in the Palm Room of the St. Paul hotel on Wednesday night, with entertainment provided by performers at the various Twin City theatres.

The convention closed with a banquet given to the delegates by the Universal Film exchange in behalf of Carl Laemmle, president of the Universal Pictures Corporation, who had planned to be present at the convention, but who was unable to attend.



John Hammell, New Mid West Division Manager for Paramount.

Sunday Show Referendum in Minneapolis Postponed

Residents of five districts in the Twelfth Ward of Minneapolis have been defeated in their efforts to conduct a special referendum at the May primaries on the question of permitting a moving picture theatre to be built in that district. The proposed referendum was to have been unofficial, and for the purpose of instructing the two aldermen how to cast their vote on the proposition in the city council. Other residents of the ward protested, however, because they had been neglected in the referendum plans, and as a result the referendum will be postponed until the election in June.

To Remodel Auditorium, Kansas City's Old Theatre

The Auditorium, Kansas City, which has been thought of recently in the light of its bygone days, will not fall a victim of a wrecking crew, as recently was expected, but will be remodeled into an up-to-date 1,800 seat motion picture theatre. The theatre was sold this week by Robert Taubman to John Dillon, Samuel Carver being retained as manager. The theatre was opened in October, 1887, when Booth and Barrett appeared in "Othello." Mr. Carver has obtained a 10-year lease on the building at an annual rental of $5,600.

Rothacker To Get Post at First National?

Following the resignation of M. C. Levee as executive business manager of the First National Studios at Burbank, Calif., it is understood Watterson R. Rothacker will take over the post vacated by Mr. Levee, who goes to United Artists in a similar capacity.

It is expected official announcement of the appointment of Mr. Rothacker will be made at the First National convention at Burbank next week. Mr. Rothacker is at present in Europe, but will return shortly.

Construction Under Way on Two Minneapolis Houses

Excavation is nearing completion for the two new theatres which are already under construction in Minneapolis. The Publix house, at La Salle and Ninth is progressing rapidly, but it will undoubtedly be a year before the structure is complete. The excavation for the $125,000 house being built at Lake street and Thirty-fifth avenue for the Lake Amusement Company, will be finished this week, and it is expected that the building will be ready for occupancy in about three months.

May Tax Ohio Amusements to Make Up State Deficit

Word has been received that the proposed tax on amusements, cigarettes and recording of mortgages will be acceptable to Governor A. V. Donahey, of Ohio, as a means to balance a state deficit. The bill calls for a ten per cent tax on admissions.

Harry Weinberg to Start New Theatre Chain in Iowa

IT HAS been rumored at several times that Harry Weinberg was to start a new theatre chain in Iowa. This news was authenticated last week when Mr. Weinberg announced that he owns and operates nine Iowa theatres and one in Omaha. These theatres are part of a chain which he plans to place second only to that of A. H. Blank's in Iowa. The most recent additions to the string of theatres are three at Ames, formerly owned by Joe Benjamin Gerbracht. The houses are the Princess and the Twin Star, which are located downtown, and the Ames which is near the Iowa state college campus. Mr. Weinberg announced that Mr. Gerbracht would continue to operate the houses. Another theatre is planned for Ames by the new company which, with headquarters in the Commonwealth Building in Des Moines, is known as the Commonwealth Theatres. The new Ames Theatre will be a 1,200-seat house costing approximately $150,000, and will be started early in 1928. On the present Ames Theatre close to $28,000 will be spent in remodelling and redecorating.

In and Out of Town

CAPTAIN JACK ROBERTSON, hunter and adventurer who photographed "Alaskan Adventures," the Pathe feature, recently arrived in New York to attend the showing at the Roxy Theatre of his picture. He is making his headquarters at the Hotel Manger.

ALBERT GREY, in charge of Paramount road shows, left this week for Chicago to make preparations for the opening at the Auditorum in that city of "The Routh Riders."

C. B. Porden, managing director of the Wellyn Garden and Hadfield Theatres, London, England, and a member of the executive board of the British Exhibitor Association, is in New Yok. He will return to England shortly.

SAM E. RORK, after spending several weeks in New York where he signed a contract with Richard A. Rowland, general and production manager of First National, has returned to the West Coast to make a production starring Will Rogers from Charles Hoy's old farce, "A Texas Steer."

Guy P. Morgan, general manager of B. and H. Enterprises, left this week for Hollywood where he will confer with C. C. Burr and Johnny Hines on future productions for release through First National, as well as participate actively in the International Sales Convention of First National. Mr. Morgan will remain on the West Coast for about a month.

H. C. Witwer, novelist and humorist who wrote "The Beauty Parlor" series now in production at the F. B. O. studio in Hollywood, has arrived in New York for an indefinite stay. Mr. Witwer is staying at the Roosevelt.

Texas M. P. T. O. Meets in Galveston, June 7-8

June 7 and 8 are the dates named for the M. P. T. O. of Texas to meet in convention at the Galvez Hotel, Galveston, Texas.

Penn. Theatre Merger Involves 29 Houses

Consolidation Brings Together Four Chains; East Coast Deal Swings Seven Theatres

ONE of the most important independent mergers in the history of the industry in Philadelphia has just been effected, involving twenty-nine independent theatres and representing assets in the neighborhood of ten million dollars. The houses include fourteen theatres controlled by the Franklin Amusement Co., seven houses operated by Green & Altman, four houses operated by Will Cohen and four by Morris Wax. The new company will be known as the Equity Theatres Corporation and will operate as a joint organization, with holdings based on the values of the theatres which the various interests contributed toward the whole.

Plans of the corporation provide for a rapid expansion in this and adjoining territories, with the expectation of building, acquiring or leasing thirty additional theatres within the next calendar year. The real estate activities of the corporation will be largely in the hands of Lewis Korson, of Masterpiece Exchange. Will Cohen will serve as president of the organization, Morris Wax as secretary and treasurer, with Harry Green and Abe Altman handling the finances. The activities of the new corporation are not directed against the Stanley Company. The merger was brought about very largely to effect certain economies and to provide greater buying power as well as to protect the various interests.

With the purchase of the fifty per cent interest held by Gene Marcus in the Eastern States Theatres Company, East Coast Theatres now has control of the seven theatres that were formerly operated under the Eastern States banner. With the acquisition of the other fifty per cent interest of the organization, East Coast will surrender the Eastern States Theatres Company charter and operate under the head of its own corporation. The theatres involved in the transaction are the Karlton and the Palace, Quakertown; the Park and Colonial, Palmerton; the Spielmont and Globe, Marcus Hook; and the Colonial, Trumbauersville. The transaction became effective as of May 9, 1927.

Chicago Exhibs Celebrate

Theatre Men Hold First Anual Ball and Movie Frolic; Will Be Annual Event in Windy City



Jack Miller and Ludwig Siegel

THE most brilliant and successful movie affair in the history of Chicago, was the verdict of the twenty-five hundred theatre owners, film stars, writers, musical celebrities and movie goers who thronged the magnificent ball room and lobbies of the new Stevens Hotel on Wednesday night of this week for the First Annual Grand Ball and Movie Frolic of the Exhibitors Association of Chicago.

From the time the doors of the ball room were opened, at 7:30 P. M., until "Home, Sweet Home" was played in the early morning hours, there was not a dull moment, a continuous array of feature acts alternating with the snappy dance music by orchestras which were at their best under the batons of such leaders as Paul Ash, Husk O'Hare and the veteran, John Phillip Sousa, and kept the crowd on their toes.

Through the co-operation of several important film companies, a number of representative screen stars were on hand, and their tables on the balcony, where the guests of honor were seated, were the cynosure of all eyes.

During the evening President Miller introduced to the crowd Miss Jetta Goudal, who was the official hostess of the evening. Milton Sills, Virginia Valli, George O'Brien, Victor MacLaglen, King Vidor, Eleanor Boardman, Frances Lee, 1927 Wampas Baby Star, Billy Dooley, James T. Murray, and Snookums, all of whom were accorded an enthusiastic welcome.

While the united support of Chicago's motion picture theatre owners, both large and small, made the ball possible, the hard work of the ball committee, comprising Ludwig Siegel, chairman, Jack Miller, Joe Pastor, Joe Koppel, Charlie Kamp, Fred Gilford, Aaron Saperstein, Edward Grossman and Miss T. M. Heraty, secretary of the Exhibitors, who for weeks devoted themselves night and day laboring for its success, deserves credit.

The entertainment features of the evening were staged under the supervision of Harry Beaumont, of Ascher Brothers, with the able assistance of Joe Pastor, and Al Sobler was in charge of the publicity campaign, which preceded the ball.

Hammons Accepts Canada's Invitation to Hold Next Convention in Montreal

THE invitation to Educational Film Exchanges to hold its next annual convention in Montreal, conveyed in a telegram received by E. H. Hammons, has been accepted by him and this announcement formed the closing statement to the sales conference recently concluded at Los Angeles. The invitation was issued by the Right Hon. Mackenzie Ring, Premier of the Dominion of Canada, the Hon. L. A. Taschereau, Prime Minister of the Province of Quebec, the Hon. Mederic Martin, Mayor of Montreal and several other high officials. Educational's acceptance of the invitation establishes a precedent in that it will be the first film industry convention held outside the United States.

M-G-M Conventionees En Route to Coast

Three Hundred Sales Representatives and Home Office Executives in Los Angeles May 19-24

APPROXIMATELY three hundred sales representatives and home office executives of Metro-Goldwyn-Mayer are on their way to Los Angeles and the Culver City studios of the company, where the annual sales convention opens May 19, and ends May 24. The delegates, representing exchanges all over the United States and Canada, will see the M-G-M pictures scheduled for the 1927-28 season and visit the company's studios as well as the Roach plant, there to see in the making the short product to be sold next season. The business sessions will be held at the Hotel Biltmore.

Felix F. Feist, general manager of sales and distribution, and Howard Dietz, advertising and publicity director, left Tuesday for the Coast. They were preceded by W. R. Ferguson, exploitation manager, and Frank J. Roehrenbeck, assistant to Major Edward Bowes and in charge of transportation. Together with Pete Smith, head of studio publicity, they will have a full week to prepare.

On Sunday, May 15, the New York delegation, comprising home office officials and sales forces of eastern exchanges, entrained. The delegation consisted of:

Arthur Loew, foreign department head; M. Spring, his assistant; E. M. Saunders, western and T. J. Connors, Southern sales managers; Fred Quimby, short subjects sales manager; W. B. Frank, Hal Roach representative; Leopold Fredman, secretary of Loew's; Si Seadler, advertising manager; Paul Burger, assistant to Feist in charge of sales personnel and development; A. F. Cummings, head of the statistical department; Sam Eckman, New York and New England district manager; Sam Berger, home office representative; Arthur Cohan, general manager; and Henry Nathanson, sales manager of Regal; Matthew Sullivan, Henry I. Rosefield, Arthur Gershwin, Edward Gelbin and Joe Wolf, special representatives; J. Freeman, Australian manager; I. I. Altmann, personal representative of Louis B. Mayer and George F. Denbow, Washington district manager.

Branch managers and salesmen are:

New Haven—William A. Scully, M. Rabamus and Alex Atlas.

New York—David Rosengarten, N. Arewald, J. Zurich, J. Bowen, D. Millinger, S. Strauss, H. Miller, B. Roman and J. McManus.

Philadelphia—Robert Lynch, J. E. Morrow, G. E. Schwartz, T. P. Mason, C. F. Powell, T. P. McLaughlin and Ely Epstein.

Washington—Rudolph Berger, manager; A. J. Milstein, H Cohen, H. G. Bodkin and H. C. Melvin.

At Albany, the train will connect with the Albany and Boston delegations, which include:

Albany—H. O. Worden, R. Pielow, Jack Byrne, J. Krohn, D. Sohmer.

Boston—M. N. Wolf, E. Cohen, B. Abrams, R. Curran, J. R. Smith, T. Donaldson, S. Lubell, H. Eckman and H. Rose.

A M-G-M special train of 14 cars left Chicago Monday afternoon carrying among those already enumerated, the sales personnel of the Chicago, Milwaukee, Minneapolis, Detroit, Cleveland, Pittsburgh, Buffalo, Cincinnati and Indianapolis exchanges, as well as an Eastern Canadian delegation.

Delegates from other areas will join the train at various points en route with the exception of the Pacific Coast division, which will go south via a special leaving Seattle and will join the Chicago-Los Angeles delegation at Los Angeles.

Following is a list of the sales personnel that will travel on the Chicago-Los Angeles special, with the exception of those already enumerated and the Pacific Coast division:

Buffalo—E. K. O'Shea, A. W. Weissman, R. W. Maw, H. L. Beecroft and S. Gershel

Charlotte—Frank D. Drew, B. Bishop, Jr., and C. W. Cheek.

Cincinnati—C. J. Sonin, T. J. McDermott, H. O. Bugie, H. W. Winstaffer, H. Cohen, J. S. Allen, G. H. Kirby, and Seymour Stone.

Detroit—Frank J. Downey, R. Drew, H. D. Brown, G. A. Davidson and E. Vogel.

Chicago—Sam Shirley, T. Y. Henry, Felix Mendelssohn, E. L. Brichetto, Frank Ishmeal, Max Schwartz, A. Roescan, A. G. Perretz, J. A. Scott, Max Mazur and J. E. Arnegardt.

Indianapolis—W. W. Willman, H. A. Gorman, Ray Schmidt, F. B. Gauker, H. A. Wagner and Don Hammer.

Omaha—F. C. Hensler, L. C. Hensler, J. Emenheiser and A. B. Seymour.

St. Louis—C. T. Lynch, B. Green, Jack Harris, J. L. Kelley, M. Kowall, E. T. Lux, J. O'Neill and G. F. Reilly.

Cleveland—Arthur L. Ehrlich, William Lissner, E. M. Booth, A. Holah, M. Rubenfeld and O. M. Horwitz.

Pittsburgh—J. J. Maloney, Ira Furman, R. B. Haughton, A. Eskin, J. A. Gribble, J. Kauffman and H. M. Davis.

Minneapolis—W. H. Workman, W. P. Cameron, H. I. Cohen, N. Furst, W. L. Gould, H. Hamerschlag, E. Lorentz, G. W. Turner and Olin Lambert.

Milwaukee—Sam Shurman, Jack Shumow, Harry Shumow and E. Hemmings.

Des Moines—W. E. Banford, D. C. Kennedy, L. L. Wells and L. Levy.

Kansas City—H. P. Wolfberg, C. E. Gregory, Jack Flannery, H. E. Schiller, Wm. Bradfield, L. C. Durham, E. W. Green and M. Holstein.

Alanta—C. E. Kessnich, J. W. Hanlon, Jack Elwet, L. B. Butler, L. C. Butler, L. C. Ingram, J. J. Durfield and S. MacIntyre.

New Orleans—C. J. Briant, A. P. Dessommes and J. J. Fabacher.

Denver—S. D. Perkins, Jerry West, R. J. Garland, C. E. Pace, J. T. Lynch and J. Hommel.

Dallas—Leroy Bickel, J. S. Groves, A. J. Benedic and E. F. Stein.

Memphis—J. F. Willingham, C. A. Diehle and C. D. Lyne.

Oklahoma City—W. B. Zoellner, Phil Grau and R. M. Avey.

Salt Lake City—L. Wingham, Russell Egner, A. Bruce, C. R. Wade and F. H. McGraw.

The Pacific Coast contingent includes:

Los Angeles—George A. Hickey, A. B. Lamb, J. E. Shaw, F. A. Wagner, G. Giroux and J. J. Hurschman.

Portland—L. Amacher, L. E. Tillman, Jess Beckman, F. J. Becker, S. B. Tewksbury and Clifford Ball.

San Francisco—G. C. Parsons, O. L. Olsen and Phil Weinstein.

Seattle—Ben Fish, A. L. Sullivan, L. L. Goldsmith and Cherry Maotte.

Meet Dates, June 1-2

THE dates for the semi-annual convention of the M. P. T. O. Kansas-Missouri were announced this week by President R. R. Biechale as June 1 and 2 in Topeka, Kans. The Hotel Kansan, Topeka, probably will be the site of the convention. Election of officers, discussion of chain and producer owned theatres, as well as the uniform contract, will be disposed of at the meeting. President Biechale has not definitely announced his intentions of being a candidate for re-election, but the consensus of opinion along Kansas City's film row is that sentiment is so strong for the man who practically "made" the organization that he will be forced to again accept the presidency. The dates of the meeting, which fall on Wednesday and Thursday, will mark an exception to the usual Monday and Tuesday dates on which conventions of the past have been selected.

H. L. Rothchild Reentering Motion Picture Business

Herbert L. Rothchild, who recently sold his theatres in this city to the Publix Corporation, is again to enter the movie game. This time it will be with Nat Holt, manager and one of the owners of the Wigwam Theatre.

The Wigwam will be entirely rebuilt at a cost of $250,000 and Holt and Rothchild both stated no expense would be spared to make it one of the finest of its type. Other theatres also will be taken over and rebuilt, as well as built by these men. The rebuilding of the Wigwam will be done in quiet stages and the audience will not be disturbed. All the pictures will be shown each week, as well as the presentation acts. The Wigwam is at present operated under the control of the Golden State Theatre Corporation.

S. M. Nutt Purchases Two Theatres at Hot Springs

Sidney M. Nutt, Hot Springs business man, has recently purchased the Princess and Lyric Theatres at Hot Springs, Arkansas. The purchase was made from Sam Blumensteil and John C. Wolf, and involved a consideration of $500,000. Mr. Nutt had already acquired the Central Theatre in the same city. Mr. Nutt recently served as president of the Arkansas Motion Picture Theatre Managers' Association. Road attractions will be the policy of the Princess Theatre, which has a seating capacity of 1,100. The Lyric Theatre will be completely remodelled and will reopen to high class vaudeville.

Studio Briefs

Max Kimmich, who recently graduated from scenario writer to director, will direct Arthur Lake in a series of Universal two reel comedies which will present the youthful comedian in the guise of a worldly wise drug store cowboy. A supporting cast is now being selected. As soon as Lake has finished with his featured part in "Betty's a Lady" he will begin work on the new series of comedies. Kimmich both wrote and directed "The Shanghai Jest," a Universal short.

Victor and Edward Halperin, now producing "Dance Magic" in conjunction with Robert Kane for First National, announce the purchase of motion picture rights to "Samuel Brohl and Company," by the Frenchman, Cherbuliez. It will be produced as a special with Victor Halperin directing.

Universal Pictures has renewed the option on the long term contract of Eddie Phillips, the college heavy in 18 of Carl Laemmle, Jr.'s, "The Collegians." Phillips will continue to give vent to his malicious feelings in the series, which will run to 20.

Now that the majority of the interiors of "White Pants Willie," Johnny Hines' newest comedy venture for First National, have been taken, the comedian is busily engaged on location doing the important exteriors under the direction of his brother, Charles Hines, with C. C. Burr supervising the entire production. A polo match, for which crack members of Hollywood polo teams have been recruited, will form one of the laugh sequences.

On Charley Chase's set, at the Hollywood studio, a regular beauty tournament is in progress, as there are forty-two girls in the comedian's latest comedy; they are headed by Lupe Valez and Viola Richard, Roach's two new finds. Prominent roles in the Chase comedy are also played by Eric Mayne and Gale Henry.

The world film rights to "Tell the World," an original screen story, by Howard Irving Young, has been purchased for First National by Richard A. Rowland, the company's general and production manager.

Hal Yates, writer and director, has been signed to a long period contract by the Hal Roach Studio. His assignments will include writing, directing and collaboration. Yates directed Mabel Normand in several of her comedies.

Frederic and Fanny Hatton will title "The Bugle Call" for Metro-Goldwyn-Mayer. The picture stars Jackie Coogan in a "near-grown-up" role. Edward Sedgwick directed a cast which included Claire Windsor and Herbert Rawlinson.

Mitchell Lewis enters the comedy field in Charley Chase's "Forgotten Sweeties." In addition to Lewis, Chase receives support from Shirley Palmer, Anita Garvin, James Parrott, the brother of Charley Chase, directed "Forgotten Sweeties."

New Cosmopolitan Lineup

Ten Films Make Up Large Schedule; "Bringing Up Father" and "The Lovelorn" on List

COSMOPOLITAN's output for the new season will be ten pictures, three Marion Davies films, stories of Blasco Ibanez, Peter B. Kyne, and screen adaptations of the cartoon scripts of George McManus and Chic Young. All of these productions will receive newspaper publicity and advertising in the Hearst publications.

First on the new schedule is "Becky," an original newspaper serial by Raynor Seelig. It has already been made under the direction of John F. McCarthy. Probably the Cosmopolitan production that will be given the most publicity next season will be "Bringing Up Father," the cartoon strip by George McManus which appears in newspapers throughout the world. A third Cosmopolitan picture will be "Business Wives," an original newspaper serial by Winifred Van Duzer which the Hearst papers and others will shortly publish by arrangement with King Features Syndicate. "The Lovelorn," by Beatrice Fairfax, with screen story by Hazel Livingston, is also included among the forthcoming Cosmopolitan productions and will also appear in serial form in the Hearst newspapers under the same title.

The fifth picture will be a screen transcription of "White Shadows in the South Seas," Frederick O'Brien's book which will be known on the screen merely as "White Shadows"; it, too, will be serialized in the Hearst newspapers. Besides the five pictures mentioned an original story by Peter B. Kyne to be published in the Cosmopolitan Magazine will probably be produced as a special. A story by Blasco Ibanez of Cosmopolis and his discovery of America will also be made into a picture. Finally, three Marion Davies productions, "Quality Street," "Dumb Dora," Chic Young's comic strip, and a third vehicle still to be selected, will complete the company's plans for the new season.

The majority of the Cosmopolitan productions will be serialized; they will run for a period of from one to two months and will be proceeded by elaborate advertising campaigns of quarter page, half pages and full pages. Through arrangements with the King Features Syndicate, "Becky" will be published by a large group of newspapers in United States and Canada.

Paramount Studio Busy

Approaching Peak of Summer Production Activities; Seven Starring Vehicles Going Into Work

LAST year's record at the Paramount studios, when 16 pictures were in production at the same time, may be exceeded this year, as Paramount has nine pictures under way and six more ready to be placed in work within a few weeks. Present studio plans indicate that seven films will be in simultaneous production.

James Cruze is about ready to begin direction on "We're All Gamblers Now," an adaptation of Sidney Howard's stage play, "Lucky Sam McCarver," which will be Thomas Meighan's first picture on the West Coast in three years. Selection for the supporting cast for Clara Bow in "Hula," her next picture, is now in progress and with the filling of the various roles shooting will begin. Clive Brook will act opposite the flapper star. Eddie Cantor's next vehicle will be "The Girl Friend," an original story by Jules Furthman, which is about ready to go into production. Preparations are being made for Pola Negri, who upon returning from Paris will make one more picture before beginning work on "Rachel," to be based on the life of the famous Continental actress and directed by Rowland V. Lee.

Josef von Sternberg, who is now directing "Underworld," has been assigned the direction of Adolphe Menjou's new picture, "With Their Eyes Open," a story by I. A. R. Wylie, which has appeared in the pages of the Saturday Evening Post.

Scheduled to go into production soon are "The Last Outlaw," starring Gary Cooper, who has Betty Jewel as leading lady, and "Ten Modern Commandments," in which Esther Ralston will receive direction from Dorothy Arzner, Paramount's woman director.

Jack Luden to Star in Paramount Pictures

JACK LUDEN, a graduate of the Paramount Pictures School, will be a featured player on Paramount's line-up for 1927-28. Jesse L. Lasky announced at the Eastern sales convention of Paramount that the young player, who during the past year was featured in F. B. O. shorts, would star in five Westerns. The title of three of them are: "Dude Ranch," "Shooting Irons" and "The Cactus Kid." Productions will start on the first in a short time.

Five Pictures for June Release by First Nat'l

Five new productions bearing the First National trade-mark will be released during June. "Naughty But Nice," a Colleen Moore picture, is scheduled for general release on May 19. Milton Sills' starring picture, "Framed," formerly titled "Diamonds in the Rough," will be issued on June 12. "The Land Beyond Law," Ken Maynard's newest Western vehicle, and "The Sunset Derby," with Mary Astor and William Collier, Jr., are scheduled for June 5. On June 26 "Dance Magic," Pauline Starke and Ben Lyons in the leads, will be released.

Resume of Current News Weeklies

PATHE NEWS NO. 39: New York City—Financial district's stenos forget tape and tickers to follow lure of footlights; Holland—Dutch landscapes grow gay with color as world-famous fields blaze with blossoming tulips; Eternal City observes Labor Day with huge demonstrations; Globe, Arizona—Old-time Western thriller celebration of golden anniversary of Arizona's desert town; Madrid—King Gustaf of Sweden arrives on tour of sunny Spain; Milan, Italy—Crown Prince Humbert meets with popular acclaim on official visit; New York City—Doctor Joy prescribes large dose of happiness for Bellevue Hospital shut-ins; New Orleans, La.—New blasts widen breach in Poydras levee; London, England—King George attends football game; Washington, D. C.—Important problems discussed at 15th annual meeting of U. S. C. of C.; Miami, Fla.—Miss Miami persuades prize Holstein cow to donate 13 gallons of milk daily

PATHE NEWS NO 40; Pimlico, Md.—Bostonian wins historic Preakness; Belleville, Ill.—Capt. H. C. Gray exceeds altitude record; New York City—Sailors of U. S. S. Colorado envy of Navy when bevy of chorus girls capture ship; Derby, Conn.—Yale's sturdy oarsman lead way to victory; Boston, Mass.—Comdr. Francesco de Pinedo receives enthusiastic welcome in Hub City; With Flood Refugees—Relief Camps become centers of aid for destitute throngs; Berlin, Germany—Throngs of spectators look on as long-distance runners battle for honors; Atlantic Fliers Lost—Fate of Capt. Nungesser and Capt. Coli unknown; Curtis Field, N. Y.—American fliers' Bellanca plane kept in readiness to hop off; Amatol, N. J.—Dave Lewis drives auto at average of 129.89 miles an hour.

INTERNATIONAL NEWSREEL NO. 39: Gloucester, Mass.—Airplane carries life to "disabled" ship at sea; Seville, Spain—Gay Seville lures European royalty; Marseilles, France—French open world's longest tunnel-canal; Along Mississippi—Thousands fleeing flood crowd refugee camps; Wembley Stadium, London—150,000 see Britain's greatest sporting event; New York City—Circus folks bring joy to crippled children; Albany—A real peacetime hero! New York City—Thrills for the gobs as U. S. fleet rests.

INTERNATIONAL NEWS REEL NO 39: Paris, France—French flyers take off first in great air race from Paris to New York; New York City—Twins make new record for long-distance swim; Ann Arbor, Mich.—Iowa vs. Michigan in thrilling field meet; Derby, Conn.—Yale wins season's first big rowing meet; Wellesley, Mass.—Sedate college girls roll their own; Fort Reilly, Kan.—Army air fighters in new battle tests; New York City—A boatload of monkeys from across sea; Amatol, N. J.—New world record set in 200-mile auto race.

FOX NEWS, VOL. 8, NO. 64: New York—Gay White Way pays visit to fleet; Seville, Spain—Members of European royalty go calling; Wellesley, Mass.—College girl athletes "man" four 8-oarded shells; Marseilles—President Doumergue of France officiates as largest underground canal in the world is opened; Buffalo, N. Y.—Municipal officials assist members of Central Labor Council to open doors of new bank; Roby, Ind.—Dirt track auto season opens with Jack Ross winning thirty-mile dash; New York City—Circus goes to Bellevue Hospital; Los Angeles, Cal.—Biggest straw hat in captivity appears for new season on Pacific; In Pacific—One of worst storms ever recorded filmed on board Van Buren.

"Our Gang" Head Pathe's Schedule for Week May 22

An "Our Gang" comedy, titled "Tired Business Men," is again listed on the Pathe program—this time that of the week of May 22. Besides the two-reel comedy which was produced by Hal Roach and supervised by Robert McGowan, there are also programmed "Horses, Horses, Horses," one of the Aesop Film Fables; "The Mysterious Stranger," chapter seven of the serial, "Melting Millions;" Issues number 21 of Topics of the Day and Pathe Review; and two issues of the Pathe News, numbers 44 and 45.

Included in the Pathe Review are: Fabricating for Fashion," "Virginia Types" and "With the Putnam Expedition to Greenland.

Jean Arthur—Larry Kent in New Patheserial

Jean Arthur, who appears with Monty Banks in the latter's "Horse Shoes" for Pathe release, has arrived in New York City to co-star with Larry Kent in "Still Face," the new Patheserial, which is now in work at the Cosmopolitan studio under the direction of Arch Heath. Miss Arthur will begin working before the cameras in a few days.

Sixty-Nine Educational Reels During Summer

THE months of June, July and August will see the releasing by Educational of 69 reels of short subject matter. Educational will have fourteen two-reel comedies, five one-reel comedies, twelve one-reel novelty and animated cartoon subjects, and the bi-weekly issues of the Kinogram Newsreel. Included in this group will be five Mermaid comedies, two Hamilton comedies, one each of the juvenile, Bobby Vernon, Billy Dooley, Jimmie Adams, Tuxedo, Lupino Lane and Christie comedy series, in addition to five of the Cameo one-reel comedies.

During June Educational will release six two-reelers, two one-reel comedies and four other one-reel releases besides the regular Kinogram numbers.

Johnny Arthur and Kathyrn McGuire will appear in "Her Husky Hero," Clem Beauchamp and George Davis in "Queens Wild," Neal Burns in "Giddy Gobblers," Lloyd Hamilton in "Goose Flesh," Al St. John in "No Cheating," Billy Dooley in "Wild Wallops," Phil Dunham in "Careless Hubby." Two Pat Sullivan animated cartoons, "Felix the Cat in Dough-Nutty" and "Felix the Cat in Locomotive," a Hodge-Podge release, "Tales of a Traveler" and "The Tenants of Marble Canyon—a Picture Paradise," one of the Bruce Scenic Novelties, complete the Educational June releases.

Gotham Franchises Being Rapidly Closed for '27-28

Sam Sax, president of Gotham Productions and Lumas Film Corporation, is rapidly closing distribution franchise contracts for the coming season of 1927-28 for the fourteen pictures that Lumas will release. The greater New York and Northern New Jersey territory will be handled by the First Division Pictures, whose president, Harry Thomas, has signed a distribution agreement with Mr. Sax. Likewise Jerry Abrams, of the Gotham Pictures Exchange, Inc., of Chicago, has again signed up for the new Gotham product; the same situation applies to Denver, St. Louis and Salt Lake City, the same franchise holders continuing. Jack Graumam, of Celebrated Players Film Corp., of Milwaukee, will again represent Gotham in Wisconsin.

Jack Weil, of the Gotham exchange in St. Louis, remains as distributor for Missouri and Southern Illinois; J. T. Sheffield continues with the Columbia Pictures Exchange as franchise holder for Colorado, Utah, New Mexico and the localities supplied from the Denver and Salt Lake City offices. In Indianapolis a new franchise holder is Irving Mandel, of Security Pictures Corporation, who has acquired the 1927-28 Gotham franchise for Indiana.

Five Stern Comedies for Current Market

Five two-reelers from the studio of the Stern Brothers, comedy producers for Universal, are being offered exhibitors this month. "Buster Don't Forget," directed by Gus Meins and featuring Arthur Trimble, Doreen Turner and Pete the dog, is the first release for May. "The Newlywed's Shopping Tour," with Sunny McKeen, Sid Saylor and Ethlyn Clair, is the Newlyweds comedy for the month and it was also directed by Gus Meins. "Keeping His Word," starring Charles King, is the latest of the Excuse Maker series. Scott Pembroke directed. "Jane Missed Out," of the What Happened to Jane series, is scheduled for the next week or so, while "Kid George" of the Let George Do It Series is another current Stern offering. Sid Saylor takes the part of George and Ethlyne Clair is girl in the picture.

Lya de Putti in "U's" "Buck Privates"

Lya de Putti is the choice of the casting officials at Universal City for the principal feminine role in "Buck Privates," a post-armistice comedy feature which Stuart N. Lake, former newspaperman and army officer, wrote. Mel Brown is to direct. Miss de Putti is now playing with Kenneth Harlan in "Midnight Rose;" she is also to play in "He Knew Women" with Ivan Moskine under the direction of Stuart Paton.

"Yankee Clipper" Becomes "British Clipper" in Can.

Rupert Julian's "The Yankee Clipper" has become "The British Clipper" for Canadian consumption. This P.D.C. feature is being distributed in Canada by Regal Films, Limited, Toronto.

Eight More Join First Nat'l's K. O. Club

THE membership of First National's K. O. Club of honorary salesmen with the best records for each quarter of the year has been swelled from the original ten to the present number of eighteen. At the end of the present quarter, April 2, the membership now consists of eighteen men wearing bronze buttons, and the two who were re-elected, thus winning the silver button.

The winners for the second quarter are: A. P. Bibber, of the Boston exchange; R. J. Morrison, of Denver; F. A. Loftus, of Philadelphia; Jack B. Magann, of Boston; A. S. Bailey, of Los Angeles; John Pavone, of New Haven; Edwin C. Walsh, of Buffalo; W. J. Brandt, of Cleveland; W. A. Burke, of Kansas City; and Ralph Kinsler, of Cincinnati. Messrs. Van Bibber and Morrison are the two salesmen who will wear the two-time insignia.

The salesmen who win membership in the K. O. Club once are awarded a second week's salary; those who win a second time are awarded another extra week's salary and given $1,000 of added insurance; those who win a third time get another extra week's pay and an additional $1,000 of insurance; those who win four times receive another additional week's salary and a trip to New York City at the company's expense.

Leaves for L. A. to Confer on "Sorrell and Son"

Herbert Brenon, accompanied by Ray Lissner and Julian Fleming, his assistant director and technical director respectively, left for Los Angeles, Thursday, May 5, on the Lake Shore Limited. After conferring with Joseph M. Schenck, president and chairman of the board of directors of United Artists, the director will decide whether "Sorrell and Son," his first independent production, will be filmed in England or in California or partly in each place. The names of film actors suggested to Mr. Brenon by readers of the Warwick Deeping novel for the role of Stephen Sorrell will also be considered.

Rudolph Schildkraut Signs Contract With De Mille

Rudolph Schildkraut, one of the De Mille players, signed a new contract with the studio this week when he was called from the set of "The Country Doctor" to affix his signature to the agreement. During his stage and screen careers, Schildkraut has appeared in over 400 characterizations. He has just finished "Turkish Delight," and is now working under Rupert Julian's direction.

Loos and Roche Stories Bought by Fox Films

"His Picture in the Papers," a story from the whimsical pen of Anita Loos, and "Come to My House," a current Liberty Magazine story by Arthur Somers Roche, have just been purchased by Fox Film Corporation. Both of the stories will be produced during the coming season.

New Tiffany Branch Heads

Many Changes in Personnel of Exchanges, Announced by Ed. J. Smith, to Take Effect Immediately

SEVERAL new shifts and appointments in the personnel of the exchanges of Tiffany Productions, Inc., which have just been instituted and taken effect, are a preparatory measure to a sales drive which is to be inaugurated for the new production schedule of the company, a list of Twenty Gems, the 24 Tiffany Color Classics, and the three dimension pictures, according to General Sales Manager Ed. J. Smith.

The Tiffany exchange in Philadelphit has a new manager in Al Blofson, who has established his headquarters at 1313 Vine Street. He will take charge over the territory embracing Eastern Pennsylvania, Southern New Jersey and Delaware. Replacing Harry Goldstein, who has been given the post of special representative for the central territory, George P. Jacobs has been given an appointment of manager of the Tiffany branch office in Cincinnati. For several years Mr. Jacobs was with Universal and with Sol Lesser, and he is well known throughout the Cincinnati territory, as he had his own distributing exchanges in that city and Cleveland.

George Jefferies has been appointed special representative, supervising the New England territory, with headquarters at Boston. Abel Davis has been engaged as manager of the new Tiffany exchange established at Denver and Salt Lake City. The branch in Denver, located at 2040 Broadway, is in full swing, with Davis covering his localities personally and with a staff of salesmen.

J. E. Huey, who comes to Tiffany after eight years as manager of the Vitagraph Company in the Texas territory, has been placed in charge of the Tiffany exchange at Dallas, Tex., located at 308 S. Harwood Street.

Columbia-Cooney Deal

Chicago Circuit to Exhibit Product for Next Five Years Through Arrangement With Henri Ellman

ANNOUNCEMENT was made this week by Joe Brandt, president of Columbia Pictures, that his company has signed a contract with Cooney Brothers, Chicago, which assures all Columbia releases for the next five years play dates in fourteen houses in the Windy City controlled by the Cooneys or National Playhouses, Inc., as the firm is known.

Negotiations were arranged by Henri Ellman, general manager for the Columbia franchise in the Chicago territory, and the contract was signed while J. J. and B. J. Cooney were in New York City lining up product for next season. The Cooneys have been playing Columbia pictures for the past two years; they expressed themselves as well satisfied with the new deal.

The new arrangement embraces showings in both first-run and neighborhood houses. The theatres are the Capitol, Avalon, Stratford, Paradise, Cosmo, Highland, West Englewood, Colony, Chatham, Grove, Jeffrey, Victory, Cicero and Egyptian.

Reginald Denny Starts on "Out All Night"

REGINALD DENNY, whose comedy dramas were recently elevated by Carl Laemmle to super productions at Universal City, has launched his unit into the production of "Out All Night," originally known as "I'll Be There." This will be the comedian's first special for 1927-28 and will be made under the direction of William A. Seiter, who has chosen Marion Nixon, Wheeler Oakman, Dorothy Earle, Alfred Allen, Robert Seiter, Ben Hendricks, Jr., Lionel Braham and Dan Mason for the supporting cast. Gladys Lehman wrote the story for the farce-comedy, which will be followed by "Good Morning Judge," "Ask Me Another" and "Watch My Speed." Carl Laemmle, it is said, is personally devoting a large portion of his time to the Denny unit.

Sam Sax to Make His Headquarters on Coast

In the future, Sam Sax's permanent headquarters will be made in California, and the Gotham and Lumas president is now making preparations to move his family and home to the West Coast. The reason for this move is Mr. Sax's desire to keep close personal supervision over the production department. He will make several trips a year to New York in connection with distribution and will confer with Budd Rogers, the Lumas vice-president, who is now touring the Gotham exchanges; the latter will remain in charge of the New York branch of the organization while Mr. Sax is away on the Coast.

Upon the return of Mr. Rogers about the middle of this month, Mr. Sax will leave New York and will go to Los Angeles to start work on "The Woman Who Did Not Care," one of the last Gothams on the current program. Three new productions for the coming season will be placed in work after the present schedule is completed.

L. F. Nathan, Cameraman, in Paramount Home Office

Lewis F. Nathan, motion picture and still photographer who was formerly associated with the company's Astoria studio, is now stationed in the home office of Paramount. He has installed a modern photographic plant in the Paramount Building to facilitate the handling of stills by Paramount and Publix. A number of experts in still work and enlargements are associated with Mr. Nathan.

Exhibitors Service Bureau

Circus Atmosphere Proves Draw for "Spangles"

Cambridge, Ohio, responded to the appeal of real circus atmosphere when the Strand theatre there presented "Spangles" to the accompaniment of a special stage act and exploitation which featured the "big top" style of show. The Strand presentation was arranged by Fred E. Johnson, manager.

"We offered as a special added attraction," Johnson reports, "a troupe of trained dogs. The entrance to the theatre was done in circus tent style, with a covering over the main entrance and side tabs which made a realistic setting. A banner over the entrance read: 'Main Entrance to the Circus. See Spangles.' We had sawdust all over the lobby floor to give the setting more atmosphere."

Cast of 30 in Prologue for "The Better 'Ole"

With a cast numbering 30 artists and an elaborate setting in the atmosphere of the picture, Managing Director Edward L. Hyman of the Brooklyn Mark Strand, Brooklyn, N. Y., presented an especially colorful prologue in connection with "The Better 'Ole."

The company included a chorus of twenty, costumed as British Tommies, ten girl dancers, and two solo artists, Caroton Gerard, basso, and Jack Durant, eccentric dancer. The number opened with the male chorus singing "Pack up Your Troubles" on the orchestra stage. At the conclusion of the song the curtains over the presentation stage parted, disclosing a French village scene.

Highlights of a powerful campaign which Samuel Friedman, manager of the Strand theatre, Scranton, used to sell his presentation of "The Fire Brigade" (M-G-M) Right—a 3-column newspaper display. Below sections of the parade in the interests of fire prevention sponsored by the Commissionr of Public Safety and the Fire Department.

Contest Introduces New Orchestra Leader

Director Selects Juvenile Violinists to Compete For Portland Theatre Prize

A NOVEL contest which Manager Floyd Maxwell, of the Broadway Theatre, Portland, Ore., originated for the purpose of introducing his new violinist-orchestra director, Georgie Stoll, to the public of the city, proved to be a money getter and a real attraction.

The contest covered five weeks' time—four weeks for the semi-finals and one week for the finals, and was called a "Juvenile Violinist Contest." All violinists 16 years of age or under were eligible to compete. Arrangements were made for Stoll to listen to aspirants privately, in the parlors of the theatre, two afternoons each week, and to choose three of the best to compete on the stage during the week following. This eliminated poor players, and limited the length of time consumed on the stage to a minimum of 15 minutes.



The winners of each of the four weeks' semi-finals competed in the same manner during the final week. A silver cup, bearing the legend—"best juvenile violinist in Portland"—and a series of ten violin lessons from Stoll were offered as first prize, with theatre passes for the second, third and fourth prizes.

The talent brought to light in this contest was sufficiently good so that it aroused much enthusiasm among the patrons of the theatre. In addition, the natural interest created by the effort of the youngsters to win gave the contest an angle of civic pride. In fact, in many cases, the contest stopped the show.

A tie-up was made with The Portland News and generous publicity, much of it on the front page, was received during the five weeks' duration of the contest. Maxwell received many congratulations from music-lover patrons on the dignity and character of the contest, as well as its avowed purpose to stimulate musical interest among the youth of the city.

Victrola Accompaniment for "Mr Wu" Showing

Manager T. Y. Walker arranged something new and novel when he used an Orthophonic Victrola for the music of the comedy film in conjunction with the showing of "Mr. Wu" at the Publix Noble Theatre, Anniston, Ala.

The music store which furnished the Victrola also aided in advertising the feature picture by running an ad in the newspaper, and by having a most attractive window display.



Key City Reports

New York City

THE summer business bogey began getting in its nefarious work last week, with the result that show business, both legitimate and flicker, was off materially all over town. Even the roadshows, which have been pulling fairly well, felt the pinch.

The most notable instance of the slump was the Paramount, which set a new house record—low, not high—when "Cabaret" failed to do even $60,000, whereas the house has been averaging close to $70,000, week in and week out.

The Roxy had the big gross of the street, of course, at a figure above $100,000, but this, too, means a tapering off from the sweet grosses which have ruled here. ("Yankee Clipper.")

The Capitol and Strand, both which have felt the pinch of the Roxy, despite what anyone may try to tell you, didn't create any furores "Venus of Venice" and "His First Flame," respectively.

"Rough Riders" and "Old Ironsides" are both badly off. "Children of Divorce" not so strong. "The Big Parade," "What Price Glory," "Chang" and "When a Man Loves" are going along to steady business. "Chang" faring particularly well.

Chicago

THIS week's business at the Chicago Theatre was excellent, John Phillip Sousa and his famous band heading a program which included "Evening Clothes," as the screen attraction, and H. L. Spitalny in his extra orchestral feature, "Chopiana."

Normal business was done at the Oriental, "Senorita" being the screen feature and Paul Ash and his Merry Mad Gang playing "Jazz Baby." At the Roosevelt **"The Fire Brigade,"** which was in its last week, **continued to play to fair business. McVickers also had a hold over picture, "Slide, Kelly, Clide,"** which showed no signs of having worn out its welcome.

The Uptown with **"Casey At the Bat" proved a good business getter.** The Granada did average business with "The Heart of Salome" and the singing director, Charles Kaley with his stage band and the Vitaphone.

On the northside, houses showing **"Casey At the Bat,"** was the Senate, where **business was reported normal,** with Mark Fisher and his stage band furnishing the musical feature. **The Harding had a strong attraction in "Knockout Reilly,"** and with Art Kahn and his syncopators on the stage, did a good week's business.

The Tivoli, on the southe side, had **"Venus of Venice"** as its feature picture and **popular Bennie Kreuger and his band,** as well as the stage production, "Milady's Perfume," **the combination drawing well.** At the Capitol, with **"The Love Thrill" and Del and his Capitol Merry Makers and Vitaphone, business was very good.**

Many of the neighborhood houses were disappointed in the week-end business.

College Men Interested in Campus Screen Tests

THE plan recently put into effect by First National and College Humor Magazine to find screen talent among college men is meeting with intense enthusiasm on the part of students of the leading American universities, it is reported.

The Western First National unit making the tests—Ned Holmes, Ned Connors and Melvin Burns—registered 182 men at the University of Chicago, the first stop on the tour. At Ohio State 196 men reported, and at Michigan 287 turned out for the tests. The Eastern unit—J. L. Johnston, Fred Bentley and William Stron—registered 143 men at Yale, 220 at Brown, more than 400 at Harvard, and over 450 at Cornell. Syracuse registered 350, Pittsburgh and Carnegie more than 200 each.

Los Angeles

LOS ANGELES Theatres enjoyed good business last week because of a strong line up of picture entertainment.

"What Price Glory" closed at the Carthy Circle Theatre after a six months' run. **"7th Heaven" moved in with an opening night more spectacular than any in the history of the theatre.**

"Resurrection" at the Criterion is continuing to play to good crowds and is now in the fifth week of its run. At the Forum, where **"Mr. Wu"** is playing, the management **reports satisfactory business** over a period of five weeks. "Old Ironsides" closes this week at Graumans Egyptian and will be replaced with "Camille."

Loew's State report good attendance for "Captain Salvation," a John Robertson Production, and **"The Fire Brigade"** at the Million Dollar is playing to crowds in its second week.

Bebe Daniels in **"Senorita" caught on immediately.** Heavy box office returns are reported for this picture.

Neighborhood houses are doing well. **"McFadden's Flats,"** a First National picture, is now making the rounds of the outlying theatres and **wherever shown is click-**

Cleveland

THE Metropolitan Opera Company's local eight-day engagement at the Public Auditorium which drew an attendance of over 80,000, materially cut into the local movie business last week. None of the lines of entertainment were able to stand up against such strong competition.

"Children of Divorce" did just fairly well at the Stillman. "Rookies," in its third week at the Cameo **suffered less** than the bigger houses which get greater admission prices. It did well enough to justify being held over for a fourth and last week.

"Knockout Reilly" at the Allen **was the outstanding film success of the week.** Dix' popularity is ever on the increase here.

Keith's Palace and Loew's State theatre both took their patrons' vote for the week's entertainment. **"The Mysterious Rider" was moderately successful** at the Palace and **"The Understanding Heart" just got by at the State with average attendance. "Mr. Wu," doing a second run at the Park, did better than most second runs** following an unusually successful first run. **"White Gold" went over satisfactorily** at Keith's East 105th St., where it played all week, but was only moderately successful at Reade's Hippodrome, where it was offered the last half of the week. **"Hey! Hey! Cowboy,"** the attraction the first half of the week, **was better liked** at the Hippodrome. The Circle continues to draw well with Vitaphone specialty numbers and second run pictures. Last week's picture was "One Increasing Purpose." The feature is secondary to the Vitaphone at the Circle.

St. Louis

ASIDE from that this historically incorrect version of the 1926 baseball classic, played to nice business at the Loew's State Theatre the week ending on May 6. Even if it was an insult to the loyalty of Cardinals rooters.

"Afraid to Love," with Florence Vidor as the starette, **enjoyed a good week** at the Missouri. Across the street at the Grand Central **"White Flannels"** was on the screen. **Business was fair.** The St. Louis also had a **fair week with "Love Makes 'Em Wild"** as the chief film attraction.

"Three Hours," with Corinne Griffith, was at the Ambassador. Business **was fairly good.**

In the neighborhood houses business continues decidedly off, although there has been some indication of improvement. It is hoped the airdome season will help in that section of the local film world.

Kansas City

A WEEK of inclement weather left its mark on the attendance records at most first-run Kansas City houses this week, although the decrease was only slight, the matinee business being larger than the average and the night attendance smaller.

"Lovers?" at the Newman did a business which was about normal, but Constance Talmadge, in **"Venus of Venice," did not come up to the anticipated attendance mark,** unusually cool weather which followed the rains keeping many patrons at home.

At the Royal **"Slide, Kelly, Slide," played to better than average** business, but the picture was well exploited and advertised. At the Liberty Mae Murray, in **"Altars of Desire," drew a normal week's attendance,** while **"The Magic Garden,"** at the Pantages **fell below the average** attendance. At the Globe, Monte Blue in **"Wolf's Clothing" was slightly below the usual business for the week.** Aside from **"Slide, Kelly, Slide,"** however, no special effort at exploitation was made on any of the pictures.

Milwaukee

STRONG attractions marked the programs of down-town theatres, yet the activity of the theatre-going public was only about average. This was the first week of baseball in Milwaukee, and thrillers out on the diamond cut into the theatre business somewhat. Business over the week-end was a bit slow, due to the incomparable weather, with the decided spring urge which sent folks out into the big open spaces.

"**What Price Glory**" at the Davidson, **its second week's showing, held its popularity** and played to gratifying houses. Sam'n Henry, the jovial **radio entertainers, helped to swell the Monday night patronage of the Wisconsin Theatre, which is showing "Knockout Reilly." "Fashions for Women" proved very popular** at the Alhambra. Filming of the interior view of "Trapped by Radio," a local movie, was another attraction.

The Garden, showing "Mother," found business very good during the entire week. **"The Demi Bride" was a popular attraction** at the Merrill. **The Strand did very good business with "The Telephone Girl" and "Shoulder Arms."** "The Little Adventuress" added greatly to the bill at the Orpheum.

Milwaukeeans like their neighborhood theatres, and where the pictures are good the patronage is always good. **"Forever After" at the Milwaukee was very well received**, and the Colonial showing, **"What Every Girl Should Know," was unusually well attended.** The clientele of the Venetian was apparently **well pleased with "Love Makes 'Em Wild." "A Kiss in a Taxi" was popular at the Tower**, as was also **"An Affair of the Follies"** at the Modjeska.

Philadelphia

DAYLIGHT saving continued to make itself felt during the second week of its operation in Philadelphia.

The bill at the Stanley, a Metro-Goldwyn-Mayer feature, **"Lovers?"**, with Ramon Novarro and Alice Terry in the title rôles, **did fairly satisfactory business.** The picture was augmented by Vincent Lopez himself and his Casa Lopez Orchestra.

The Fox had a good week with Marion Davies in "The Red Mill," supported by an enjoyable list of presentations, including Lloyd Hoffman and Harry Rose.

The "Fire Brigade," with a liberal amount of exploitation, did fairly well at the Stanton, but there was general belief that "Slide, Kelly, Slide" should have been held over for a longer engagement.

"Venus of Venice" continued at the Arcadia with only fair business. The Karlton reported none too good a week with "Too Many Crooks," with Mildred Davis and Lloyd Hughes. **The Palace offered "New York,"** a picture that had already played the Stanley. **It held up fairly well. "Jim, the Conqueror,"** with William Boyd and Elinore Fair, **did not break any house records** at the Victoria.

Boston

LAST week could be called spotty, for while most of the down-town houses had both good and bad days, from a box office standpoint, the suburban houses appear to be enjoying as heavy receipts as at any time this season.

This week marks the closing of three legitimate house shows. Because of these closings, business in the down-town motion picture houses should allow a considerable gain during the next few weeks.

Business is apparently right in the mood for musical offerings. Metropolitan Theatre's adoption of a jazz orchestra, the "Met Merry Makers," under the leadership of Gene Rodemich, has proven, in its three weeks to date, one of the best innovations the Metropolitan has made. It shares honors with the George Murray Anderson productions, which, by the way, is this week a comedy offering, "The Samplers." **"Afraid To Love" is the film feature, winning much approval.**

The same musical balance is found at Loew's State, where Wendall Hall, vocalist and composer, and Tommy Christian's Orchestra provide the entire presentation program, with **Norma Shearer in "The Demi-Bride," making a heavy box office attraction.**

"Moulders of Men" is the feature at both the Scollay Square Olympia and the Fenway Theatres, **drawing large audiences. "Michael Strogoff" continues to draw** as the leading feature on the long bill at the Bowdoin Square Theatre. **"The Notorious Lady" has proven a big attraction** at the Washington Street Olympia, while the **Keith-Albee Boston Theatre continues to prosper** under its recently adopted feature film policy, with **"Getting Gertie's Garter" as the feature. "The Show"** at Loew's Orpheum **proved a big attraction.** The twin houses the Modern and the Beacon, feature "Little Adventuress" and "The Broken Gate" on their double feature bill.

Fitzmaurice to Direct Moore's First Special

COLLEEN MOORE'S next production for First National, which has been announced as "Lilac Time," the stage play in which Jane Cowl starred several years ago, will be a Colleen Moore-George Fitzmaurice special production and the first special of the star since she came under the First National banner. "Lilac Time" was written by Miss Cowl in collaboration with Jane Murfin.

Albany

THE weather continued cool in Albany, Troy and Schenectady during the past week, with the result that many an extra dollar came the way of the motion picture theatres in these three cities.

At the Mark Strand, "The Love of Sunya" played to excellent business, with Vitaphone presentations doing their part in the way of entertainment. While the theatre filled rather slowly between seven and eight o'clock, owing to the daylight saving, which apparently nothing can overcome, no matter how good the entertainment, the theatre was well filled with standing lines before nine o'clock. The Strand is endeavoring to overcome, as far as possible, the effects of daylight saving by showing Broadway pictures at a 50-cent admission.

At the Leland Theatre, "The Sea Tiger" ran well during the entire week. At the Clinton Square, **"Josselyn's Wife" did only fair business.** At the Mark Ritz **business was nothing to brag about, with the Tom Mix picture "The Last Trail."** Those who saw the picture liked it, but Tom Mix, who packs other houses in Albany, does not seem to bring the crowds to the Ritz.

In Troy, **"Casey at the Bat" opened good, but did not hold** itself up any too well at the Troy Theatre, although **running only four days.** The last **three days** of the week **were given over to "Love's Greatest Mistake," without any great amount of business** being done. **"The Understanding Heart" played to fair business** at the Lincoln in Troy.

Minneapolis

MOVING picture business in Minneapolis showed a slight slump during the past week. The weather remained cold and cloudy for a long stretch, and many people evidently preferred to stay at home than to journey forth to the cinema houses.

"The Fire Brigade," with Charles Ray and Mae McAvoy, **did a rather disappointing business** at the Strand. Its showing did not warrant holding it over a second week, although the Strand is a small house.

At the State Adolphe Menjou in **"Evening Clothes" did an average business**, but nothing to enthuse about, this in spite of the fact there was an unusually good program to accompany the picture. The Vitaphone attraction included several well known artists.

Harry Langdon, who ordinarily is good for full houses, was seen at the Garrick in **"Long Pants,"** but he **went over to just an average business.**

Joan Crawford in **"The Taxi Driver" pulled in good crowds** at the Lyric, and Ken Maynard in **"Somewhere in Sonora" attracted quite a few** customers at the Grand.

The Pantages theatre advertised Rin-Tin-Tin heavily in **"Tracked by the Police,"** and this picture undoubtedly **did much to make the week a good one.** At the Hennepin-Orpheum Harry Myers and Helen Chadwick were seen in "The Bachelor's Baby."

The Garden theatre was still drawing the crowds with "The Naked Truth." This picture was shown "to women only" for three weeks, and this week it was advertised as exclusively for men.

There were practically no counter-attractions of merit to pull the business from the movies.

Indianapolis

MOVIE business was slightly off here the past week due to heavy attendance at two stock company houses and the other special entertainments including Sells-Floto circus Tuesday night.

The Colonial recently opened under new management with Royal Peacock orchestra as a feature, and the Ohio with **"Ritzy" led in business for the week. "Wolf's Clothing" was the Colonial film.** Richard Dix in **"Knockout Reilly" at the Circle failed to do expected business** because the film was not appealing to women.

The Circle was crowded Friday night **at** flood benefit midnight show presented by all theatres. Weather conditions good. Neighborhood houses fair.

Des Moines

REPORTS on shows in Des Moines in the past few weeks have been quite consistently "very well" and "very nicely" through quite a variety of types of pictures.

"Knockout Reilly," showing at the Des Moines this week and "Evening Clothes," showing with the "Paper Revue" at the Capitol, did well, probably owing part of its success to the Publix Show, which is quite a drawing card.

"Long Pants" gave general satisfaction, being funny enough in spots to smooth over the bits where the fun was forced. "Resurrection" had a great deal to commend it and was enthusiastically received by the audiences in general. "Slide, Kelly, Slide," very good. "Children of Divorce" did nicely, as did the "Magic Garden" and "Moulders of Men," showing for half week runs at the Strand with Doc Lawson's orchestra from Iowa City. "High Hat" was good and "Flaming Forest" held well for a half week.

Seattle

DECIDEDLY pleasing weather last week apparently had its effect on theatre business, and as a result several houses played to very good house grosses.

Outstanding was the opening week of "The Better 'Ole" at John Hamrick's Blue Mouse Theatre. This picture, in conjunction with the second Vitaphone program, packed the house day and night, and went into the second week with flying colors.

At the Coliseum, "Blonde or Brunette" did a very good business, hitting a steady high average every day. An original "Blonde vs. Brunette Contest," staged by Manager Al Raleigh, was good for an added share of business.

Manager Bob Bender at the Columbia Theatre offered his patrons "The Gorilla Hunt" after a delay of several weeks in bookings, and consequently reaped the benefit of advance trailers that ran some time ago. The picture did a very good business for the entire run.

At the United Artists, "Casey at the Bat" failed to live up to advance expectations, and was pulled off after ten days of a proposed two weeks' engagement. Gloria Swanson's "Love of Sunya" was substituted and filled the house. It is going into a second week.

At the Fifth Avenue Theatre, "The Understanding Heart" did just a fair business, being a disappointment to the audiences. A mediocre Fanchon and Marco Revue called "The Musical Comedy Idea" did not get by.

"The Devil Horse" at the Embassy, and "The Night Bride" at Pantages, did good and fair business, respectively. At the Egyptian, leading neighborhood playhouse, "It" played to large houses for the usual run. Vera Gordon appeared in person at the Orpheum Theatre in her newest vaudeville sketch, but was no box office attraction. Business fair.

Detroit

WARM weather and the baseball season opening brought a decline in ticket sales.

"Slide, Kelly, Slide," with William Haines, failed to draw normal receipts at the Adams.

Average crowds gathered at the Michigan to witness the screening of "Senorita," Bebe Daniels' amazonian vehicle.

The State, offering Jack Mulhall in "See You in Jail," did good business during the early part of the week, dropping off near the end.

Roy D'Arcy and Sally O'Neill, at the Capitol in "Frisco Sally Levy," drew fair money throughout the entire week.

The Madison attraction, "Don Juan," starring John Barrymore, entered a final week of dollar making. It was well received during a run of four weeks.

Title Changes for Nine Universal Pictures

IMPORTANT changes in the titles of Universal productions scheduled for release in the summer and fall are: "Lea Lyon" to "Surrender," "The American Eagle" to "War Eagles," "Patents Pending" to "Hot Heels," "Back Wash" to "Midnight Rose," "Let's Go Home" to "Buck Privates," "Counsel for the Defense" to "Honor and the Woman," "Arm of the Law" to "The Shield of Honor," "Polish Blood" to "He Knew Women" and "Thunderhoofs" to "Wild Beauty." The Ernst Laemmle production starring Neil Hamilton and Francis X. Bushman is to be called "The Eternal Silence."

San Francisco

THE weather was ideal during the past week for the showing of movie acts at the first run houses, as well as the residential districts.

The St. Francis Theatre drew a large crowd with "The Night of Love," in which the acting was exceptional and the plot interesting. Many were surprised to find it so good. "The Magic Garden" drew well at the California Theatre, some going to hear the orchestra. "Moulders of Men," was considered a good picture at the Granada. The presentation by Partington took well.

"Three Hours" was considered an average picture by some and some not liking it at all, and stating so in some cases. Fanchon & Marco's presentation act was not as peppy as usual. "We're in the Navy Now," shown at the Cameo, proved popular. "Three Weeks in Paris," shown at the Union Square Theatre, was fair, the majority going because of the acts.

"Jim the Conqueror," shown at the Golden Gate Theatre, was a fairly good picture, the acts drawing in this case. At the Pantages Theatre, "The Ranger of the Big Pines," took well, as did the acts.

At the residential houses the Coliseum did very well with "The Scarlet Letter" and the Wigwam did excellent with "The Cheerful Fraud."

Baltimore

TOPPING the list for excellent business in the Monumental City for the week beginning Monday, May 2, was "See You in Jail," at the Rivoli, with Warren's Pennsylvanians as the added stage attraction.

"The Fire Brigade," at Loew's Century, went over very good and the picture was aided by a publicity stunt arranged by Charles Winston of the Loew interests.

While at Keith's Hippodrome "The Masked Woman," and five acts of vaudeville, went very good, at the Garden, "The Outlaws of Red River," with five acts of vaudeville, only went nearly fair.

At Warner's Metropolitan "The Better 'Ole," did fair business during its third week with the Vitaphone accompaniment. At Loew's Valencia, atop the Century, "Slide, Kelly, Slide," went into its second week with better business than during the [illegible] throughout the week.

At the New Theatre "The Yankee Clipper," proved a pretty good drawing card, but not strong enough to be held for a second week. Two pictures were given their first runs at the Embassy: "The Cheaters," during the first three days, and "Yours to Command," during the latter three days. Business at that house was not good.

Ottawa

OTTAWA, Ontario, theatres had it pretty much their own way during the week of May 2. With excellent pictures all around, little or no competition from other sources, practically no sporting counter-attractions, and favorable weather, the local exhibitors all put in a good week.

The Regent Theatre, with Ray Tubman in command, led off neatly with "Children of Divorce," big crowds being in evidence all week. It was a picture that was talked about. Joe Franklin had his best picture in a month at B. F. Keith's Theatre with "Evening Clothes," starring Adolphe Menjou. The Centre Theatre also had a great run with "The Waning Sex," as there is a good local following for Norma Shearer whose native town is the nearby metropolis of Montreal.

The Imperial Theatre picked up considerably under the new management of Ray Tubman for Paramount, the presentation being Bebe Daniels in "A Kiss in a Taxi." An excellent short subject here was the Our Gang Comedy, "Around the World," which had old and young enthused.

The Francais enjoyed a good week with three pictures in a row, "Conquering Power," "Watch Your Wife" and "The Phantom Bullet."

Over in Hull, Quebec, the Laurier Theatre cleaned up with "The Fire Brigade," while "Sensation Seekers" at the Eden Theatre, Hull, proved to be attractive to the French-Canadian patrons.

Central Pennsylvania

TWO film plays, distinctly different in character, "Slide, Kelly, Slide," and "Monte Cristo," drew the cream of the patronage of the Harrisburg picture houses during the week. The Kelly picture, which was shown at Loew's Regent, was particularly well timed as it was booked the same week as the opening of the Harrisburg professional baseball season, and it was noticeable that the audiences contained much more than the usual percentage of men patrons.

"Monte Cristo," at the Colonial, drew perhaps a shade better even than the baseball classic.

The Eddie Cantor film, "Special Delivery," was a distinct disappointment to the Harrisburg admirers of this clever stage comedian, and proved a very poor drawing card at the Victoria.

The photoplay offering at the State, which is devoted in part to vaudeville, was "Whispering Wires," featuring Anita Stewart, and it received favorable comment.

Gloria Swanson Outlines Production Plans

A TELEGRAM dated Friday, May 6, received at the United Artists' home office in New York, contains Gloria Swanson's first production announcement since arriving in Los Angeles a month ago. The first of her next three independent productions for United Artists, according to Miss Swanson, will be "The Woman and the Puppet," based on a romance by Pierre Louis. The second will be "Cleopatra," based on an original story of the Egyptian queen. The third, which was to have been been Miss Swanson's second picture, and which is now deferred, will be "The Battalion of Death."

Big crowds saw and enjoyed "Summer Bachelors" at the New Rialto, a neighborhood theatre, notwithstanding this was not a first-run picture in Harrisburg. This was attributed to the fact that "Summer Bachelors" made a big reputation when it was first shown some weeks ago in one of the downtown theatres.

The Broad theatre did good business with a repetition for Harrisburg of **"Love of Sunya,"** with Gloria Swanson.

Tampa

THE closing of the Victory, and an excellent line-up of pictures the past week, pulled business that could be classed as BIG for the three big downtown houses. The Victory closed for its annual cleaning and renovating, and will not open again until Sept. 15th.

"The Love of Sunya" opened the week for the Tampa with an immense Sunday, and the following three days were big. "Let It Rain" pulled fine for the last three days. **"White Gold" proved a good card** for the Strand for its two days' showing, **and "The Sensation Seekers" did big for three days, with "Special Delivery" closing the week to good business.**

"Somewhere in Sorona" pulled fine for the Franklin for three days, then **"All Aboard" kept the ball-a-rolling** for two, with **"Riders of the Law" holding it up for the rest of the week.** A fine week for all three of the big first-run houses.

Portland, Oregon

RAIN and cold weather over the week-end helped the boys along wonderfully this week. **"The Better 'Ole," with Vitaphone, opened** at the Blue Mouse **to flourishing business** last Friday and continued to draw well throughout the week. It looks like another five-week run for "The Better 'Ole."

"Special Delivery" was **assisted** at the Broadway **by a** postman-**popularity contest,** and the **results were entirely satisfactory.** Fanchon and Marco's "Operatic" idea helped to please the customers, although it was not quite up to their standard.

The Liberty got fair returns with "The Mysterious Rider," as also did the Rivoli with "Midnight Lovers." The latter picture received better reports from the patrons than the former.

"The Love Thrill" proved a pleasant surprise at the Columbia. It drew well all week and was well liked.

The Peoples played another split-second-run week, playing **"Casey at the Bat"** for the first three days, **and "The Show"** the last four. Satisfactory business was reported, although there were expressions of disappointment in "The Show."

The big noise of the week, however, was at the Music Box, where Rin-Tin-Tin and his master, Less Duncan, made personal appearances in conjunction with Will King's musical comedy stock. The King shows have been very popular here, but the canine star packed 'em in for every performance. **Absolute capacity business was reported.**

The recent showing of **"Ben Hur"** aroused sufficient enthusiasm among the fans so that **W. T. Pangle is returning it for three days on May 24-5-6,** at the Auditorium.

Salt Lake City

THEATRE business at the down-town houses has been good during the past week, with fair weather having been enjoyed.

Richard Dix in **"Knockout Reilly" drew capacity houses** to the Paramount Empress Theatre, as well as did the added stage attraction billed as Gipsy and Marta, "KPO Radio Artists."

"The Taxi Dancer" is reported to have gone over fairly well at the Victory, and the American's offering of a two-feature program, consisting of **"The Fourth Commandment" and "Butterflies in the Rain," was also received with a fair amount of enthusiasm. An unusually strong drawing card at the Pantages Theatre was** "The Desert's Toll." The Gem management reports great business to have been enjoyed during the showing of "The Yankee Clipper," which production is to be run during the coming week also. **"Wandering Girls" topped the vaudeville program at the Orpheum, and is reported to have been well received. "Faust" was the outstanding feature** being shown **at the neighborhood houses,** having drawn good crowds to the Mission. A double feature bill was advertised at the Kinema in connection with "Boys' Week," featuring the western picture "The Duke of Black Butte" as the drawing card, and the second showing of "Kiki" also. This having also been National Music Week, large crowds have been drawn to the down-town section, due to the various parades and entertainments in this behalf.

Oklahoma City

"White Gold" was probably the best picture on the local programs last week, **but** it failed to please the mass of the people, and so **was "pulled"** at the Empress **in midweek,** and **"For Wives Only" substituted.** We understand that the audiences understood and liked the later picture.

"Knockout Reilly" brought good crowds to the Criterion all week. **"The Love Thrill" was popular** over at the Liberty, keeping the seats filled for its entire stay. **"Down the Stretch" ended the week there to about the same business. "Special Delivery" proved itself a good comedy** at the box office of the Capitol Theatre the first of the week, and pleased the audiences. **"Matinee Ladies" did about the average** business for the week-end at the Capitol. Nothing unusual, yet a satisfactory picture. The weather was good all week.

Jacqueline Logan Signed for "The Blood Ship"

Jacqueline Logan, who was recently signed by Columbia Pictures for the feminine lead in "For Ladies Only," has according to Harry Cohn, vice-president in charge of Columbia production, signed a contract whereby her services are acquired for the chief feminine role in "The Blood Ship," the Norman Springer novel of the sea, which Director George B. Seitz will convert into celluloid. Fred Mynton is now busy with the scenario. It is said that Columbia Pictures already has a quarter of a million dollars scheduled for "The Blood Ship."

Stahl to Direct "In Old Kentucky" for M-G-M

John M. Stahl has been assigned the direction of "In Old Kentucky," one of the stage melodramas of the past generation by Charles Dazey. Work has started on the script and the director expects to put the picture in work within the next two months. "In Old Kentucky" was produced several years ago by Louis B. Mayer, with Marshall Neilan as director and Anita Stewart in the leading role. Much of the present production will be photographed in the blue grass region of Kentucky.

Lubitsch Sails for Europe to Finish "Heidelberg"

Ernst Lubitsch, now making "Old Heidelberg" for Metro-Goldwyn-Mayer, arrived in New York Tuesday, May 10, on the Twentieth Century Limited, preparatory to sailing on May 12 for Germany, where he will take final shots for the picture on the original site of "Old Heidelberg." No cast members of the picture which co-stars Ramon Novarro and Norma Shearer accompanied him abroad, just his wife and small son and a few members of his technical staff.

"U" to Remake "Won in the Clouds"

"Won in the Clouds," a Universal production which was made in 1911 as the first air picture made, according to Universal, is to be remade with Al Wilson, stunt aviator, in the featured role. Carl Laemmle, the Universal president, has ordered the script of the practically forgotten picture taken from the files and rewritten from a present day standard. In the present version, the adaptation of which has just been finished by Karl Krusade, Wilson will be supported by 22 players.

Phyllis Haver Cast for "Brigadier Gerard"

In "Brigadier Gerard," the A. Conan Doyle story which the De Mille organization will shortly attempt as one of its most pretentious productions, Phyllis Haver will be the chief feminine player opposite Rod La Rocque, who will take the central character and title part. The Doyle story was groomed for the screen by Douglas Doty; Donald Crisp has been assigned to its direction and C. Gardner Sullivan to the supervisory position.



Examples of the ads adapting press book material used to exploit presentations of "The Love of Sunya" (United Artists) at the first run theatres, are illustrated above. Displays shown are those featured by the following houses: Loew's Valencia, Baltimore; Loew's Aldine, Pittsburgh; Family, Buffalo; Poli's, Waterbury, Conn; State Theatre, Hartford, Conn.

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WE offer highest cash prices for second-hand machines, opera chairs, compensares, motor generators, portable projectors, etc. Write us first. Monarch Theatre Supply Co., Memphis, Tenn.



"Tired Business Men"
(Our Gang-Pathe—Two Reels)
(Reviewed by Harold Flavin)

"ME FADDER'S a cop," but the rest of Our Gang lacked this information when they proceeded to inflict a cruel initiation on Fatty who desired to become a member of the "Club." The tortures of the Chinese Inquisition would be considered mild in comparison to what Fatty goes through; the spirit was willing but the flesh rebelled, although the poor novitiate suffered ninety-five per cent of the torture before he decided that life is much sweeter without a club membership, but a whole body, than a mangled carcass bedecked with Orders.

Swift retribution follows when Fatty discovers the fear-compelling obedience one may exact from one's fellow-beings when one's father sports brass buttons and a blue coat. He brow-beats the Gang and makes 'em like it until his little party is broken up through the utterly unsociable action of a bank-burglar who picks the Gang's meeting place as a hide-out from the pursuing police. Anthony Mack and Charles Oelze directed.

More fun, more eggs thrown and more children nearly annihilated! Don't miss this one.

"That's No Excuse"
(Universal-Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

THIS is one of the Excuse Maker series built around the familiar theme of the number 13, but even though it be a little time worn, a lot of spookish gags have been cleverly put together into the making of an amusing two reeler. A couple about to be married are handed a certificate bearing number 13. They go to the summer cottage of the groom's and that house also bears the same number. In addition to the growing superstitions there is a crazy caretaker in charge, black cats and all kinds of things to upset newlyweds. The police finally have to be called upon to solve the situation.

"Red Suspenders"
(Universal Bluebird—One Reel)

SLIM SUMMERVILLE and Fanny, the latter a trick mule, carry off most of the honors in this one reeler directed by B. Smith. Granting that the old fire gag—having to do with the lost key of the fire station is still good for laughs, this one may do, for most of the action centres around this and the rescue of the girl Susie, who is caught in the flaming tower of the village church. Fanny, the mule, performs valiantly.—E. G. JOHNSTON.

"A Bird of Flight"
(Hodge Podge-Educational—One Reel)

THE current issues of the Hodge Podge series shows scenes from all over the world, Polynesia, Bavaria, Scotland, Cuba, Holland, Peru, etc., and is embellished with some trick shots and clever animation. It is an excellent subject for school-children, and should also entertain the elders.—HAROLD FLAVIN.

"Breezing Along"
(Educational—Two Reels)
(Reviewed by Harold Flavin)

THERE are a number of amusing gags in the latest Lloyd Hamilton comedy in which the star plays the role of chauffeur and butler with dire results to the family he serves due to his clumsiness and the pranks of the family pet. The story opens with Hamilton seated in an employment agency awaiting a call for his services and, in the interim, he manages to disrupt the agency because of an altercation with a brother down-and-outer.

His call comes and as his first duty he drives the family home where they arrive considerably bruised and upset. He then goes into the "butling" scenes causing discomfiture to the house guests and laughter for your patrons.

Hamilton's supporting cast includes Al Thompson, Eva Thatcher, Estelle Bradley and Vincent Cullen. Norman Taurog directed.

"A Kangaroo Detective"
(Fox Animal Series—Two Reels)
(Reviewed by E. G. Johnston)

HERE is a weird mixture of mystery and slapstick dealing with the capture of the "Mouse Man," a creature which is terrorizing a hotel by a series of jewel robberies. "Buttons," a new bell hop and his pet kangaroo detective are determined to run the crook to earth and capture the reward. Two "social climbers," inmates of the hotel, and Dolly, their daughter, are visited one night by the "Mouse Man," and after plenty of running around the thief is finally brought to terms by "Buttons" and his pet. The kangaroo, by the way, is of the boxing species and puts up quite an exhibition. "Buttons" wins Dolly's affection, taking care of the romantic end. It's a very fair two reeler.

Pathe Review No. 21
(Pathe—One Reel)

A PARTICULARLY interesting issue of the Pathe Review is on the Pathe release schedule for May twenty-second due to the instructive subject matter unreeled which likewise proves entertaining. The manufacture of silk, from the time the silkworm finishes spinning its cocoon up to the stage where the thread is drawn from the machine, occupies the opening frames of film; the silk mills shown are those in Russian Turkestan. Following are Pathecolor shots of Blue Ridge Mountaineers, "true children of the soil," and, winding up the footage, is the fourth installment of the picture record of the Putnam Expedition to Greenland which provides views of a country and people seldom filmed.

Worth showing in any theatre.—HAROLD FLAVIN.

"Buster's Frame Up"
(Universal-Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

HERE is a good Buster, Mary Jane and Tige picture that ought to please. Buster and May Jane smugle Tige into a motion picture theatre where a "Western," with a dog hero, is being shown. Tige is very much affected by both the love scenes and those of the other dog and succeeds in stopping the show. All are thrown out. The scene shifts to the wide open spaces where an Indian picture is being shot. Buster and his friends attempt an attack and the Indians playfully enter into the fun. They awake and find that it was all a dream.

"Racing Fever"
(Educational—One Reel)

HORSE RACING is burlesqued in this number of the Life Cartoon series which shows the citizens of animal-land arriving at the track and their novel means of gaining entrance to the paddock. Nibbins and his pal construct a fake horse and, through trickery and chicanery, win the contest but are disqualified when the judges discover the method utilized.

A fair amount of entertainment in store for the spectators.—HAROLD FLAVIN.

"The Pipe Rock Blaze"
(Universal Western Comedy—Two Reels)
(Reviewed by E. G. Johnston)

TAR-PAPERING the roof of a ranch house is no easy job, even for two such versatile and courteous gentlemen as Pee Wee Holmes and Ben Corbett, and their trials and tribulations are many. Down in the kitchen the ladies are cooking and our two heroes deciding that fire might be dangerous while engaged in roofing, close the top of the chimney. Clouds of smoke pouring out of the house, a fire alarm is turned in and this brings forth the usual antique fire department. Oh, yes, the same old gag of not being able to find the key to the fire house is again used, and while it's all very fair, it's not too good.

"Horses, Horses, Horses"
(Fable-Pathe—One Reel)

THERE'S more story and better continuity in the latest number of the Aesop's Fables series than ordinarily incorporated, and the funny business shows greater ingenuity. This week Milton Mouse stages a round-up of his horses and, having safely coralled them in the barn, calls on the rancher's daughter. While he is spooning Terrible Thomas steals up and swipes the horses, barn and everything; but a swift vengeance overtakes him in the form of the irate Milton, who, having retrieved his stock, resumes his romance.

They should get a giggle out of the various gags.—HAROLD FLAVIN.

"Reflections"
(Fox Variety—One Reel)

A FINE, little subject for this time of the year when thoughts are taking a turn toward vacation time, is this 775 feet of river scenery which will take you from the Spanish moss-covered banks of the Suwanee to the streams of the North country, where snow-capped mountain peaks and evergreens are much in evidence. Poetic subtitles are blended throughout—E. G. JOHNSTON.

"Ethelbert Nevin"
(Music Master—Fitzpatrick Pictures—One Reel)

THE name of one of America's foremost composers forms the title of this Music Master film. As was the case in other of the series a brief cinematic sketch of the career of the musician is not presented, rather more attention is devoted to the presentation of scenes choreographic and otherwise thus enabling the theatre's orchestra to extract the last amount of melody from several of Nevin's compositions which are incorporated in the film. Such world famous tunes as "Narcissus," "Oh, That We Two Were Maying," "Mighty Lak' a Rose" and "The Rosary" are visualized by aesthetic dancing, a man and a maid strolling through the woods, a coal black mammy putting a little one to sleep, etc. It is a presentation of the better grade and it will find a response from those whose tastes are finer and more appreciative than those of the average. It has a worthwhile subject and the musicians, on whom the picture naturally leans for support, undoubtedly will find ample opportunities for putting it over from the musical score wherein are contained some of the finest inspirational outbursts of a sensitive and poetic soul.—RAYMOND GANLY.

Pirates of the Sky

Serial Stuff in It Should Entertain

(Reviewed by Raymond Ganly)

CHARLES HUTCHINSON and Wanda Hawley co-star in this effort effusive with "Lone Wolf" and serial business. Probably some of its thunder has been heard before or its thrill inflated highlights are a trifle recognizable, but even so it boasts several moments when the tension becomes high strung and the escape of the heroine and hero from the dangers that threaten overwhelm them are watched with an eye of interest. Hutchinson has done many things like this before even in his old Pathe serial days and his feats in "Pirates of the Sky" are just a workout for him. He puts a lot of athletic wallop into his role which calls for several tight situations. At one time he is alone in a burning shack tied hand and foot. Again, he transfers from a speeding motorcycle to a rope ladder dangling from an airplane and from the plane drops off into a haystack. There are audiences for this type of picture, though they are not too blase.

Enlisting his aid in unraveling the mysterious disappearances of a mailplane, the Secret Service send Hutchison to unearth the crookedness beneath the complication. As a coincidence Wanda Hawley, a reporter for a newspaper, receives an assignment to cover the story. The two had once been engaged but had parted; after they have shared danger together and through their concerted efforts rounded up the gang of thieves three things occur: they are reunited, Hutchinson wins his case and the girl gets her story for the paper.

The Cast: Charles Hutchinson, Wanda Hawley, Crauford Kent, Jimmie Aubrey, Ben Walker. Directed by Charles Andrews.

THEME: Estranged couple work on the same crime, the disappearance of mailplane, and both are successful in getting to the truth of the matter and coming to an understanding.

PRODUCTION HIGHLIGHTS: The punch sequences and Hutchinson's stunts.

EXPLOITATION ANGLES: The usual campaign for thrillers, dynamic posters, action, etc.

DRAWING POWER: For the neighborhood and second run houses.

Presented by Productions, Inc. Distributed by Pathe. Length, 4,828 feet. Released May 22, 1927.



Humorous moments from the Pathe feature comedy, "His First Flame"



Amusing highlights from Warner Bros.' "The Missing Link"

The Cat and the Canary

Leni Scores with Superlative Mystery Drama

(Reviewed by Oscar Cooper)

HERE'S the long-awaited screen version of the thrilling mystery melodrama which was a big hit on the stage. Reports about the unusual technique employed by Director Paul Leni have been drifting in from the Coast for months; also there has been much talk to the effect that this picture would set a new pace for subjects of the kind.

In every respect both Leni and the picture live up to the advance notices. With surprising ease and little preliminary footage, the all-important spooky atmosphere is created by swinging the camera this way and that; and making furniture, hallways, sliding doors and the like, actual characters in the plot.

The action is rapid, and is stepped up nicely to the thrill and horror moments, and then stepped down with humorous touches, in just the right proportion. A superb piece of direction.

This is far and away the best melodrama of its kind. It will prove a genuine thriller to picture audiences.

The Cast: Laura La Plante, Creighton Hale, Forrest Stanley, Tullev Marshall, Gertrude Astor, Flora Finch, Arthur Edmund Carewe, Martha Mattox, George Siegmann, Lucien Littlefield, Joe Murphy, Billy Engle. Director, Paul Leni. Cameraman, Gilbert Warrenton.

THEME: Mystery melodrama of haunted house with young heiress saved from maniac relative after a murder has been committed and a series of baffling events spread before the spectator.

PRODUCTION HIGHLIGHTS: The remarkably fine atmosphere, which is the picture's outstanding achievement. Fine acting by a cast of well-known names headed by Laura La Plante. Humorous moments alternating with thrills.

EXPLOITATION ANGLES: Play up as thriller based on stage hit. Will score best when presented mostly with mechanical sound effects rather than customary musical accompaniment.

DRAWING POWER: First-class. For any type of theatre, anywhere.

Produced and distributed by Universal. Length, 7713 Feet. Released, Sept., 1927.

The Missing Link

Fairly Funny But Lacks New Gags

(Reviewed by Laurence Reid)

SUCH pictures as "The Better 'Ole" don't come along every day. Which accounts for Syd Chaplin trying to accomplish the impossible with something that can't be mentioned in the same breath. It looks as if it was "shot" as it went along as there is scarcely any semblance of plot. And the director has employed several gags which have decorated comedies before.

The star is way over in Africa with a fear complex toward the animals but he becomes chummy with them eventually. And he has plenty of opportunity to create laughter with his high jinks. But where the comedy in "The Better 'Ole" seemed to spring from situations, in this picture it springs from gags—many of which have lost their timeliness. The picture boasts a chimpanzee—a well-trained one—and also a fake gorilla. Then there is a lion who plays hide and seek with Syd—to say nothing of other jungle kings who scamper about, in and out of long shots and close-ups.

The older Chaplin is a good comedian, but he can't rise above his material. In this picture the stuff is not there except on fleeting occasions. When it does usher in a laugh it is one which comes straight from the diaphragm.

The Cast: Syd Chaplin, Ruth Hiatt, Tom McGuire, Crauford Kent, Sam Baker. Director, Charles Reisner.

THEME: Comedy of high jinks in Africa with hero registering fright over the animals. Becomes very chummy with them.

PRODUCTION HIGHLIGHTS: The gags and incident. The comedy with the ape. The lion sequence. The atmosphere. The captions.

EXPLOITATION ANGLES: Play up Syd Chaplin as fine comedian. Tell that he has a rollicking comedy here. Tease the title.

DRAWING POWER: Suitable for average houses. Star should draw them.

Produced and distributed by Warner Brothers
Length, six reels. Released, May, 1927.



These stills reflect the eeriness and creepiness to be found in Universal's "The Cat and the Canary"



Scenes from "Pirates of the Sky," a Pathe feature

His First Flame

Langdon's Done Better Since Making This One

(Reviewed by Laurence Reid)

THIS picture, marking Harry Langdon's first and last five-reeler for Mack Sennett, comes as a belated release. Since the comedian has blossomed out into Higher Celluloid his pictures are carrying a spontaneity which this earlier effort lacks. The piece has an uneven continuity—there being none of the rhythm and sparkle which accompanied "The Strong Man" and "Long Pants."

The chief weakness is its length. It would click far better if condensed into two reels. Still it has its moments—moments in which the round-eyed Langdon indulges in plenty of highfalutin action. He is inimitable, as always, in his role of a youth who is frustrated in his effort to win the girl. She prefers his fire-chief uncle. A good deal of the comedy centers around Harry answering a fake fire alarm—and running away with the girl in his arms. He also provokes merriment when dolled up in antiquated feminine clothes and gewgaws.

"His First Flame" is gagged all the way. Langdon does his baby act which was used in "Tramp, Tramp, Tramp," and casts his innocent stare into the camera time and again. Yes, the man knows his stuff. The picture is good here and there.

The Cast: Harry Langdon, Ruth Hiatt, Natalie Kingston, Vernon Dent, Bud Jamison, Dot Farley. Director, Harry Edwards.

THEME: Comedy of boobish youth whose sweetheart is stolen away from him by his fire chief uncle. But he wins her back.

PRODUCTION HIGHLIGHTS: The titles. The gags. The scene of Langdon running around in feminine attire. The fire alarm sequence, etc.

EXPLOITATION ANGLES: Be sure to run stills of Langdon in his various disguises. Play up his air of innocence which has made him a star. Bill as sure-fire comedy stuff.

DRAWING POWER: Will please Langdon fans. O. K. for any type of house.

Produced by Mack Sennett. Distributed by Pathe.
Length, six reels. Released, May, 1927.

The Understanding Heart

Old Idea Is Made Colorful

(Reviewed by Laurence Reid)

THE primeval forest takes up the background of this picture—which you might guess releases a deal of melodrama in its journey across the screen. The story revolves around a raging fire in the Sequoia forest, and it is this climax which gives the film its punch. Otherwise it is old stuff—which has not been very expertly handled.

The picture is rugged, however, not only in its settings, but also in its characterization. They have gathered a lot of he-men who fit right into the atmosphere. The central figure is a forest ranger and it is his job to win the heroine after overcoming various obstacles—some of which are placed in his path by old Mother Nature or perhaps old Dame Fate. The ranger takes plenty of punishment before he succeeds at his heroic tasks. Also in the picture is an escaped convict who has been wrongly accused and jailed for murder.

It all works out according to the best screen traditions. But before its finish one is in for some picturesque shots of the fire which envelops the characters—and several more which concern the tall sentinels. They grace the scene from all sides. There is an effective rescue via the parachute route before the conclusion is reached. Altogether its appeal rests with the eye—after a couple of thrills are taken into consideration. It is competently acted.

The Cast: Joan Crawford, Rockcliffe Fellowes, Francis X. Bushman, Jr., Carmel Myers, Richard Carle, Harvey Clark, Jerry Miley. Director, Jack Conway.

THEME: Romantic melodrama of forest ranger and a girl who is rescued with others from raging forest fire.

PRODUCTION HIGHLIGHTS: The forest fire. The rescue via parachute. The backgrounds. The heart interest. The color and thrills.

EXPLOITATION ANGLES: Play up the title and tell how it figures in story. Feature the forests of the Northwest. Play up the forest fire. Capitalize the thrills, etc.

DRAWING POWER: Suitable for any locality. Good for average trade.

Produced by Cosmopolitan. Distributed by Metro-Goldwyn. Length, seven reels. Released, May, 1927.



Highlights from the Paramount comedy drama, "Senorita"

Rich But Honest

Light But Amusing

(Reviewed by E. G. Johnston)

LIGHT in plot and light in atmosphere, but with a generous helping of just the kind of entertainment that should prove good fare for the Tired Business Man or Woman, is what we think of this picture. It is also an excellent example of how one or two fairly well known players may be combined with several others more or less obscure to produce good results. Albert Ray's direction is commendable and so is the work of the principals, Nancy Nash, Clifford Holland and Charles Morton. It may not be amiss to say a few words in behalf of one of the more obscure members of the cast. We refer to Majorie Beebe, who seems to be a natural born comedienne. Her work is fine. Also that of J. Farrell MacDonald's in the stage rehearsal sequence.

How two girls graduate from a department store to the stage and their adventure en route, is what the story of Arthur Somers Roche deals with. One of them, a Charleston prize cup winner, arrives ahead of the other and on proving a flop, is given the role of Lady Godiva. The other makes good as comedienne. With a better choice of mates in view, they have given their regular boy-friends the icy stare and the Lady Godiva business brings things to a climax. The two erstwhile lovers work in a garage and are called to Lover's Lane to tow the crippled auto driven there by blond Minnie and her new steady, an "angel" of the show business. Vengeance in the shape of a wild ride follows. The "angel" proves he's a regular fellow by whipping the former suitor in a rough and tumble fight. Everything is smoothed out in the end.

The Cast: Nancy Nash, Clifford Holland, Charles Morton, J. Farrell MacDonald, Tyler Brooke, Ted McNamara, Marjorie Beebe, Ernie Shields, Doris Lloyd. Directed by Albert Ray.

THEME: Comedy drama dealing with adventures of two shop girls en route to footlights.

PRODUCTION HIGHLIGHTS: The stage rehearsal, the auto tow ride, work of cast and direction.

EXPLOITATION ANGLES: Play up amusing comedy angle, also Charleston. The Lady Godiva stuff also offers some weird possibilities.

DRAWING POWER: First class neighborhood patronage.

Length, 5480 feet. Released May 22, 1927. Produced and distributed by Fox Films.



Dramatic episodes from "Convoy," a First National release

Senorita

Lively Moments for Bebe

(Reviewed by Laurence Reid)

BEBE DANIELS got off on a good tack when she frowned upon those serious stories and decided to cater to satire and burlesque. Take her latest for example It is nothing to make much of a fuss over, but it has its rollicking by-play—all of which is indulged in with a fine zest and spirit by the bubbling Bebe and her assistants.

It may be that the loud pedal becomes overplayed here and there, but no one should carp over this amusing trifle—which has been produced for the one purpose of creating laughter. Bebe Daniels plays a tomboy of the pampas. She masquerades with a tiny moustache and all the native trimmings. And once she starts cutting the didoes there's no stopping her. She must please her grandfather who thought he had a grandson instead of a granddaughter. Of such stuff is "Senorita" built. To look for the plot you'd have to look in vain. But it does establish that as the leader of one warring family the girl must conquer the enemy. She ends up by fighting a duel.

It is all mad merriment—but done in a refreshing manner by the star who is beginning to give Constance Talmadge a run for her money. It should please the majority of theatregoers.

The Cast: Bebe Daniels, William Powell, James Hall, Tom Kennedy, Jerry Mandy. Director, Clarence Badger.

THEME: Light comedy of South American girl who, because she is a tomboy, carries on a masculine masquerade and conquers the rivals of her family.

PRODUCTION HIGHLIGHTS: The fine acting. The incident. The duel. The romantic scenes. The pursuits, etc.

EXPLOITATION ANGLES: Go after your smart adjectives for this one. Play up its tomfoolery. Treat your copy lightly. Emphasize the breezy vein. Bill as a rollicking adventure.

DRAWING POWER: Should do well wherever shown. Title and star should attract the crowds.

Produced and distributed by Paramount.
Length, six reels. Released, May, 1927.



Romantic moments from "The Understanding Heart," a Metro-Goldwyn-Mayer picture



A group of scenes from "Rich But Honest," a Fox Films picture

Convoy

More About The Late War

(Reviewed by Laurence Reid)

THEY'RE still taking the Hollywood boys into the trenches and over the high seas. It seems that the late unpleasantness in Europe cannot help being glorified in celluloid. The latest entry is "Convoy," which is advertised as the "Big Parade of the Navy." It packs away a deal of stirring adventure—what with its naval atmosphere—and the sea battles, not forgetting the exploitations of the spies.

As for the plot it is not so much. It is nothing more than a skeleton upon which hangs the spectacular trimmings. The submarines, the sub chasers—and the operations of the German Secret Service—these all help in carrying out the realistic touch. The central figure is a girl whose brother and best pal have enlisted in the navy. It is her job to discover the plotting by the enemy spy who is tipping off the German fleet. The story develops some pathos and some misunderstanding. Meanwhile the picture releases some genuinely authentic shots of the combined American and British fleets repelling the attack of the German fleet off Jutland. These new shots (for that's what they are) lend conviction to the story.

"Convoy" doesn't carry the big human note of some of the war films. Yet it is spectacular and appealing.

The Cast: Dorothy Mackaill, Lowell Sherman, William Collier, Jr., Lawrence Gray, Ian Keith, Gail Kane.

THEME: Drama of naval participation in Great War—with American girl frustrating enemy plotting and saving the fleet.

PRODUCTION HIGHLIGHTS: The naval battle. The suspense. The spy sequences. The sincere acting. The destroyer's fight with the submarine. The atmosphere of the high seas.

EXPLOITATION ANGLES: Tie up with Legion, etc. Play up title and make feature of Navy's activities during the war, etc.

DRAWING POWER: Should do good business in every type of house.

Produced by Robert Kane. Distributed by First National
Length, eight reels. Released, May, 1927.

Regional News from Correspondents

Kansas City

BAD hes, literal and figurative, were plentiful in the annual Kansas City Film Board of Trade golf tournament over the Excelsior Springs course. There were fifteen prizes, even to the awarding of a hot water bottle by "Curley" Wilson, manager of the Beyer theatre, Excelsior Springs. The Newman theatre silver cup was won by West Dunlap, shipping clerk for Educational.

Other prizes: Midland theatre silver loving cup, won by Paul Heft, First National; Consolidated Amusement Company poker set, won by Guy Navarre, United Artists; Mainstreet theatre watch, won by Fred Meyn; Reel Journal driver, won by C. W. Allen, P. D. C.; Warwick theater golf bag, won by Lester Levy, Paramount; Exhibitors Film Delivery Service driver, won by C. A. Schultz, P. D. C.; Hooper & Jenks, Topeka, spoon, won by R. C. LeBeau, Paramount; Film Inn golf sweater, won by John Nolan, Fox; National Screen Service driver, won by Roy Pearson, Pathe; Advance Trailer Service putter won by Harris Wolfburg, Metro-Goldwyn; National Theatre Supply Company mashie, won by Ed Dubinsky, Twelfth Street theater; Midwest Theaters, Inc., one dozen golf balls, won by E. Bradley Fish, Fox; Finton Jones, one dozen golf balls, won by Joe Rosenberg, Universal; "Sympathizers'" hot water bottle, won by "Curly" Wilson, Beyer theatre, Excelsior Springs.

The tournament was followed by a banquet at the Elms hotel, Excelsior Springs, attended by 38 film men.

J. F. McCurdy, former manager of the Harding theatre, Chicago, arrived in Kansas City this week to succeed Bruce Fowler as manager of Newman theater, first-run downtown Publix house of Kansas City. Mr. Fowler will go to California. William Jacobs, former house manager of the Royal theatre, another Publix house, has been appointed general director of publicity and advertising for the Publix theatres in Kansas City.

Oddly enough, Will Hays' reason for being in Kansas City Monday was not in the interest of the motion picture industry, but in behalf of his church—the Presbyterian church. Mr. Hays is chairman of the Presbyterian service pension fund, which seeks 15 million dollars in providing pensions for ministers. Mr. Hays was on his way to Hollywood, where he will work on the matter, prior to attending the semi-annual convention of the producers June 1 at Hollywood.

Why have a "dark" theater while building a new one on the same site? Construction work on the new Colonial theater, suburban house of Kansas City, will proceed until the four walls and the roof of the new structure have been completed. Then, and not until then, will the present theater be dark—but only for a few weeks. The seating capacity is being increased from 660 to 1220 persons without the addition of a balcony, although provision will be made for an eventual balcony. H. H. Barrett is the manager of the theater.

The Garden theater, Colony, Kan., has been purchased by W. J. Dehler and an Arctic-Nu-Air cooling system installed.

F. Bradley Fish has succeeded John Nolan as branch manager of Fox in Kansas City, Mr. Nolan [illegible] Buffalo, N. Y., Fox branch.

J. D. Stetson, of Atlanta, Ga., has joined the Kansas City Enterprise sales force and will cover Southern Kansas.

Max Stahl, home office representative for Education, was a Kansas City visitor this week, as was J. E. Jossey, vice-president of Enterprise Film Corp., J. M. Corville and Arnold Lassey, home office auditors for P. D. C.

The Midwest exchange in Kansas City is undergoing remodeling work.

A. M. Eisner, former president of the M. P. T. O. Kansas City and now representing Arctic-Nu-Air in Omaha, Neb., was a Kansas City visitor.

Churchill, F. B. O. branch manager, and "Red" Jones, Educational branch manager, departed for Los Angeles, where they will attend meetings of their respective organizations.

Property at 4009-15 Troost Av-., Kansas City, purchased by A. Baier from B. O. Murray for $25,000 this week, including store rooms, will be developed into another suburban theater ,it was announced by Mr. Baier, who formerly managed the Bagdad theatre, Kansas City.

Des Moines

J. E. FRY, formerly an Iowa exhibitor, has joined the sales force of Universal. Mr. Fry, who was the owner of the Rex and the Orpheum at Ottuma, will cover Zone D for the film company.

Complete equipment for the Shrine Temple, contract for which has been a matter of long debate in the committee in charge, is being installed by the National Theatre Supply Company. This includes equipment for the stage, the generator and machines for the booth. This is one of the first houses in the state to use the new high intensity lamps.

Harry J. Cramer has named his new theatre at Chariton, the Ritz. It is a 600-seat house and was just started a month or so ago. The National Theatre Supply Company has been given the contract to furnish the complete equipment without chairs or organ. Mr. Cramer expects to open his house by the middle of July.

Ruby Morgan, stenographer at the Universal office, is back at work after her appendicitis operation.

Mr. Wintrob of the Tiffany Productions will be in Omaha for a week. Mrs. May Burke will be in charge of the Des Moines exchange during his absence.

E. C. Hill from the home office of Fox, was here for three days.

Visitors in Des Moines were E. G. Slater, of Grundy Center, Mr. and Mrs. Connor, of Milton, Howard Bell, of Cantril, H. G. Simpson, of Sigourney and Mac Gregor, John Waller, of Osceola, and Mr. Michael, of Jefferson, Mr. Holmes, of Scranton, who operates the theatre at Scranton for Waller and Michael, C. R. Cokns, of Seymour, M. A. Brown, of Forest City, Tom Arthur of the Cecil at Mason City, R. C. Hoadley, of Garden Grove, F. W. Curtis, of Redfield, Frank Wewerka, of Osage, and William Youngclass, of Perry. F. G. Sterns, of Corydon, Mr. Hake, of Belmond.

Jane Miller, daughter of W. J. Miller, theatre broker, has been ill for some time. Now that she is well on the road to recovery, Mrs. Miller has been taken quite seriously ill, and requires a nurse's care all the time. Mr. Miller has been quite worried for the past few months about his family and their health.

F. G. Sterns, of Corydon, was in at the film exchanges last week. This was his first trip to Des Moines for three months. Roads have been bad, not only making for bad business for the smaller theatres, but also making it impossible for the exhibitors to come in on film business.

Alice Gannon, biller for Universal, was unrecognized when she returned to the office after having secured a lot of curls per a permanent wave. She looks different, but very nice.

William Youngclass, of Perry, was in Des Moines last week. Mr. Youngclass and Mr. Latta, Iowa's "honest" movie man, are now in partnership in the houses at Perry. The Rex Theatre at Perry was bought from J. C. Collins, and the Youngclass and Latta partnership also own the other house at Perry. The two were previously in business together.

Mr. Mattock has bought the the- nounce that their New Isis Theatre will probably be opened within thirty days. The new theatre replaces the old Isis which was completely destroyed by fire. The New Isis is a 450-seat house, at Webster City.

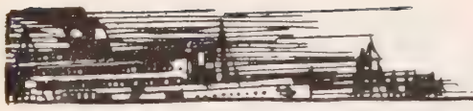
The Colonial Theatre at Cedar Rapids is now under the management of F. E. William, formerly of Dubuque.

Mr. Mattack has bought the theatre at Garwin, Iowa, from E. H. Dickinson.

C. D. Hill visited the Des Moines office of Fox last week for three days. He comes from the home office.

Carroll, Iowa, is to have a new theatre. E. C. Neu has announced that he will open a new theatre there. He has bought a store building which he will reconstruct for the new house. Plans for the theatre indicate that it is to be an exceptionally nice theatre.





New England



THE Alamo Theatre at Bucksport, Me., has been sold by A. E. Rosi to the Rapid Theatre Circuit.

Announcement is made that A. L. Couture will handle the buying for the Star and Colonial Theatres at Rochester, N. H.

The Winter Hill Theatre at Somerville, Mass., is closed temporarily. It is operated by Genn and Crawford.

Carl Hutchins, former manager of the Regent Theatre, Arlington, Mass., is in a serious condition at the Boston City hospital following a murderous assault upon him by a man armed with an axe. For a time his life was despaired of, but latest reports say that chances for his recovery are much better.

Ralph Chase, one of the best known men in the film industry in Rhode Island, passed away Thursday at his home in Providence after a brief illness. He owned and operated the Town Hall at East Providence and the Lyric Theatre in Riverside, surburbs of Providence.

Mrs. Saul Braunig, wife of the managing director of the Majestic Theatre in Providence, is taking parts in film productions in Hollywood.

Sam Moscow, sales manager of Independent Films, Inc., and Mrs. Moscow welcomed a son to their home during the week.

Henry Eckman, who has been office manager at the Metro-Goldwyn-Mayer exchange at Boston, has been transferred, at his request, to the sales force. He is succeeded as office manager by Henry Wolper. Miss Elizabeth Connors is promoted to cashier. The changes become effective May 16.

The executive and sales staff of Universal exchange in Boston is in Chicago attending the convention of that company.

John L. Donovan has resigned from the poster department of the Metro-Goldwyn-Mayer exchange, Boston.

George Jeffrey, formerly representative of the Harold Lloyd Corporation, has joined the staff of the Tiffany exchange, Boston, as special representative.

Thomas B. Spry, district manager, and the sales force of First National exchanges in New England, left May 12 for Burbank, Calif., to attend the annual convention of First National.

James Greco, owner of the Rialto Theatre in Worcester, has purchased a new Packard sedan.

Joseph Partridge, manager of the Boston exchange for Pathe in 1924, paid a visit to Boston and to that exchange during the week. He is located in New York City.

The Bayside Theatre at Nantasket, operated by Daniel Murphy, has tentatively set May 30 as the opening date for the summer season of that house.

Patrons of the Fenway Theatre, Boston, sat through a performance while fire raged in one of the stores at the front of the theatre Sunday night. One fireman, Capt. George F. Doyle, was overcome and removed to the Boston City Hospital.

Beau Hartford, of the sales force at the Pathe exchange, Boston, is the proud owner of a new sport roadster.

Louis De Rochemont, assistant editor of Pathe News, was a visitor to Boston during the week.

Nate Yeamans, head of the New England exhibitors, located in Fall River, was in Boston during the week to attend the meeting of the exhibitors and distributors to arrange for relief measures for the Mississippi flood victims.

Miss Helen McHugh, billing clerk at the Pathe exchange, Boston, has the sympathy of friends in the death of her brother, John McHugh.

The B. F. Keith Theatre at Lowell has changed its policy for the summer, discontinuing pictures and vaudeville and inaugurating a season of stock productions.

Charles E. Hatfield, head of the University Theatre Corporation of Cambridge, and treasurer of the County of Middlesex, was injured in a collision of automobiles in Lincoln, Mass. The injuries, while painful, are not of a serious nature.

Mrs. Bessie S. Berg, wife of I. M. Berg, former manager of the Wakefield and Princess Theatres at Wakefield, Mass., was seriously injured when run down by an auto in that town. She was removed to the Melrose (Mass.) hospital.

Graves & Ramsdell Co. have disposed of amusement property holdings, including motion picture theatres, at Canobie Lake Park, Salem, N. H., to the Joseph Glassman Co., of Brookline, Mass. Forrest I. Robinson, who has managed the properties, will remain with the new owners.

The new Steinberg Theatre in Worcester, Mass., was officially opened Thursday night. The theatre is of Spanish design and seats 1200. There will be a change of program daily.

Henry Scully, former manager of the Boston exchange of United Artists, and last year's president of the New England Film Board of Trade, has joined Independent Films, Inc., as special representative, taking in the entire New England territory.

The Pastime Theatre, at Mansfield, Mass., closes next week. The theatre will be rebuilt by its owner, E. L. White, and the new house will be opened as soon as the work is completed.

Fire broke out at the Pastime Theatre, in Northampton, during the evening performance Monday, but the audience filed out without disorder. The damage was not heavy and repairs were rushed, resulting in but little interruption to the schedule of shows.



Oklahoma



THE film exchanges in Oklahoma City have formed a baseball team among their employees for recreational purposes. Six of the exchanges, one supply house, and a film motor express are represented. They are called the Film Hounds, and they meet another local team every Thursday and Sunday. Sam Brunk, booker for F.B.O., is manager of the Film Hounds, and Harold Walker, of the accessory department for P.D.C., is field captain.

Lee Bowlby, former shipping clerk at Educational, is now assistant shipping clerk for Paramount.

News was received the first of this week from G. T. Williams that his Quanah Theatre at Comanche, Okla., was burned last Sunday, and the theatre is now closed.

The Auditorium Theatre at Tupelo which has been owned by R. H. McDonald, is reported to have been purchased this week by C. R. Bridges.

N. E. Willard sends in word that he is closing the Rex Theatre at Avant, Okla.

The Bryant Theatre at Marland, Okla., is reported to be closed.

Oscar Morgan, a former Pathe district manager, is now manager of this district for Paramount. Mr. Morgan succeeds Dick Rosebaum.

Buddy Benjamin, one of M. G. M.'s "old-time" salesmen, is now selling for Universal. Arthur Koebrich, who has been with Paramount for several years, has taken Benjamin's place at M.G.M.

The Vance Theatre at Russelville, Ark., was recently sold by H. H. Vance to E. H. Butler.

Sam Benjamin left Thursday for Chicago to attend the F. B. O. Convention at the New Steven Hotel. Sam was accompanied by Mrs. Benjamin, and the four salesmen, Dewey and Sidney Gibbs, Don Cole and Harry Weinberger.

Tony Ryan is leaving Sunday for Atlantic City to attend the Fox sales convention at the Hotel Ambassador.

Bill Moran has been spending the last few days in Chicago attending the Universal sales convention.

Hoy Heffner and seven other men from the local Paramount office left for the Coast Monday to attend the Paramount Convention at San Francisco which begins the 14th.

Malcolm Cook, who had the Rex Airdome at Capitol Hill, Oklahoma City, last summer, is remodeling his theatre and getting it in readiness for the coming season. It is said that Cook will operate a $20,000 theatre to be built in Capitol Hill by the Elks.

Sam Caparol, who has the Yale Theatre at Capitol Hill, is also reported to be contemplating a new theatre in that vicinity. It is said the new house would cost around $15,000.



Portland, Ore.,



THINGS have been pretty quiet on Film Row the past week. Universal's crew are in Chicago attending their convention, and all of the men at the other exchanges are working feverishly preparing to attend their various conventions. The Paramount group will leave here on the 12th, joining the Seattle and Vancouver contingents in a special car en route to San Francisco for the western divisional convention May 14-17. Those who will go from Portland are: H. Neal East, manager, L. G. Stang, booker, A. R. Taylor, poster dept., C. W. Hudson, Hal Vaughn and W. A. Whitcomb, salesmen.

The Liberty theatre has dropped to 25c for matinees. Since the opening of the Broadway last fall the Liberty has had a struggle to hold its own, but it is thought that the lower priced matinees will increase the attendance considerably.

Wedding bells rang yesterday for Jack Rich, booker at the local F. B. O. exchange. Jack has had much difficulty in keeping his mind on his work for several months, but an improvement of his condition is looked forward to.

Advertising Manager Arthur Hile, of the Multnomah Theatres, is staging a series of benefit matinees, with proceeds to go to the Doernbecker Children's Hospital of this city. Performances are to be given at eight of their houses. Admission is one or more cans of food-stuffs that can be used at the hospital. Various women's clubs in the city have been selling tickets, also, and the money will all be turned over to the hospital.

Manager Floyd Maxwell, of the Broadway, challenged the early bird one morning last week and went fishing. He arrived back in time to open the show, tired, smiling, wet, but with a nice mess of trout in his creel.

Southwest

BOB O'DONNELL, special representative of the Interstate Amusement Company, and Frank Starz, Publicity Director of the same company, have just returned from a trip to Tulsa, Oklahoma.

The Lyric Theatre, Dallas, has changed its policy from musical stock to first run pictures. A little later during the summer the theatre will be remodelled and will reopen in the fall.

Charles Hennecke, former owner and manager of the Columbus Theatre at Columbus, Texas, has sold his picture show business at Pearsall and has purchased a theatre at Dilley, Texas.

Otto Rhodes' has been appointed branch manager for Pathe at New Orleans. Rhodes was formerly connected with the Dallas exchange and is succeeded by Louis Baxley.

Oscar Morgan has been appointed district manager for Paramount, effective as of April 23rd. Oscar was formerly manager of the Dallas Pathe exchange.

A. G. Garcia, owner of theatres in Mercedes, Texas, with his partner, H. Espinso, were in Dallas recently perfecting a deal with Juan Barbara for his theatre in Mission, Texas.

A. Martini, owner and manager of the Martini Theatre, Galveston, passed through Dallas several days ago on his way to Mineral Wells, where he intends to spend several weeks recuperating from a strenuous and successful season.

The Seminole Amusement Company, J. J. Cline, president, announces that their new Ritz Theatre at Shawnee, Oklahoma, will open to the public July 1st. The theatre is 30 x 50 feet and will have a seating capacity of 1381. Jake Jones, a director of the Seminole company, with his daughter, will assume active management of the theatre.

Ralph Noble, manager of the Rialto Theatre at McAlester, Oklahoma, announces the closing of that theatre for the season. The Rialto Theatre is operated by Publix. The theatre will reopen in the early fall.

Donald C. Douglas, executive secretary of the Dallas Film Board of Trade, was married to Miss Pauline McClaran, daughter of Mr. and Mrs. J. D. McClaran of Hamlin, Texas, Friday afternoon, April 29, at the home of Lorin Eckel, branch manager of Metro-Goldwyn-Mayer. After a short honeymoon to Ysleta, Texas, Mr. and Mrs. Douglas will be at home at 4,500 Junius Avenue, Dallas.

A. F. Hornbeck, manager of the Cozy Theatre, will be the manager of the new theatre being constructed by the Griffith Amusement Company at Shawnee, Oklahoma. The new theatre, located at the corner of Main and Philadelphia, will be 50 x 140 feet, with a seating capacity of 1,500.

The Rig Theatre, at Bowleg, Oklahoma, was formally opened to the public last Monday night. This new house has a seating capacity of 450, and is owned by Cherry and Wilson, both of Bowleg.

St. Louis

RUSSELL SAUVAGE, 20 years old, associated with his father, Former Mayor William M. Sauvage of Alton, Ill., in the management of the Sauvage theatres in Alton, and Miss Ruth Palmer, a chorus girl with the Tad Wilkinson Musical Comedy Company, were married at Edwardsville, Ill., on April 27, it has been revealed.

At the time Miss Palmer's company was playing at the Grand Theatre in Alton, and during the past week was in Burlington, Ia. She will return to Alton within a few weeks to join her husband.

St. Louis film stocks closed on the St. Louis Stock Exchange on May 7 as follows: Skouras A $40 bid and $42 asked. One year ago $42. St. Louis Amusement A $47 asked. One year ago $51.

Members of the St. Louis Electrical Board of Trade on Tuesday, May 10, were shown an industrial film depicting the composition and manufacture of brushes by J. A. Robinson, engineer for the National Carbon Company.

A syndicate headed by Frank Sanders of Edwardsville, Ill., has had plans prepared by St. Louis architects for a new theatre in Wood River, Ill. The new building will cost approximately $100,000. It is probable that construction contracts will be awarded this Summer.

Out-of-town exhibitors seen along Picture Row during the week included Mrs. I. W. Rodgers of Cairo, Ill.; Jim Reilley of Alton, Ill., and H. Clay of Mexico, Mo.

Denver

A. S. MITCHELL, Western district manager, S. H. Cain, manager, and the entire Universal sales force returned from the Chicago convention Friday and held a banquet for Denver exhibitors at the Cosmopolitan Hotel Friday evening. The banquet was preceded by a screening of some of the outstanding product for this year at the Queen theatre in the afternoon.

Chas. A. Gillen is now assistant manager for Universal. Mr. Gillen was booker for Fox and prior to that time was owner and manager of the Ritz theatre of Denver.

Abel Davis and W. R. Gibson have arrived in Denver to open up a new exchange for the distribution of Tiffany pictures. They will be located at 2040 Broadway.

J. T. Shefield of Columbia has returned to his Denver office after spending a month in Salt Lake City where he supervised the moving of the Salt Lake City branch of Columbia.

Rick Ricketson of the D. & R. chain of theatres has returned from Sheridan, Wyo., where he visited the Orpheum and Lotus theatres, two of the D. & R. circuit.

M. J. Weisfeldt, Western sales manager for F. B. O. arrived in Denver last Saturday for a visit with Sid Weisbaum, local branch manager of F. B. O. A sales conference with all local salesmen of F.B.O. will be held during his stay here.

R. S. Ballentyne, Western division sales manager for Pathe spent three days in Denver this week visiting the local Pathe branch office.

B. H. Snyder of the Princess theatre, Crested Butte, Colo., made one of his rare visits to Denver last week to transact business with exchanges.

Hobart Kincaid of the Rialto theatre Florence, Colo., also came to Denver to arrange summer bookings.

Howard Crain has resigned his position as assistant booker for Paramount and accepted a position with the local Fox branch office.

Hugh Braly manager, and Gene Reid assistant manager, of Paramount returned to Denver Friday after spending the week visiting exhibitors in Western Nebraska.

Gordon B. Ashworth, former owner of the Federal theatre and chairman of the local Board of Arbitration, will build a new 900-seat theatre at 5th and Downing Streets. Mr. Ashworth's plans call for immediate construction of the building which will be modern and up-to-date in every sense of the word.



Albany

IT was rather quiet along Albany's Film Row last week owing to a large number of the salesmen and managers being out of town attending conventions.

Universal certainly did itself proud in Albany on Monday of this week in the screening of its product during the entire afternoon at the Hotel Ten Eyck, followed by a banquet in the evening. Many exhibitors were on hand while Julius Singer and Harold Hodes were up from New York to see that everyone was being well looked after.

Albany's Film Row was sorrowed last Saturday in receiving news that Claude Wade, an exhibitor in North Creek, had died on the day previous, following an illness of several weeks. Mr. Wade was a familiar figure along the road and was very well liked by both managers and salesmen.

William Smalley, of Cooperstown, owner of fourteen motion picture theaters in central New York, might be said in one instance to do things by halves. When the call came last week from the Red Cross for funds, Mr. Smalley stepped up and donated fifty per cent of the receipts of each house in his circuit, for one day. And Mr. Smalley's houses always play to good size crowds, which means that the Red Cross received several hundred dollars.

There is talk of a new theater in Corinth. The chamber of commerce of the village has received an inquiry from a New York City theatre manager, whose identity is not being disclosed, but who is seeking a site in the village for a theatre.

The Avon in Watertown may lose its doorman, Clarence Mance, who has just received an offer to become a guard at the J. P. Morgan bank in New York City.

Sol Manheimer, manager of the Schine houses in Watertown, did his part last week in contributing towards Music Week. He arranged for Miss Ruby Mann to play at the Olympic theatre on Friday afternoon when the house was thrown open to the general public.



R. Wilson Ross, well known organist who has distinguished himself in several cities of note in the United States, has been engaged to sit at the console of the Marr & Colton organ of the Victoria Theatre, Rochester, N. Y.

Jake Rosenthal, of the Rose, in Troy, shook hands with several hundred persons last week as he observed the fourth anniversary of his theater. Jake is now installing a soda water and ice cream stand in the lobby and expects to pick up many an additional dollar during the summer in overcoming the effects of daylight saving.

Harry Brooks will be elected next Sunday as the president of the motion picture machine operators' union in Troy. The musicians and operators in four of the Troy theaters have organized a duck pin league for the summer. The Troy theater bowling team won the winter's tournament and a dinner is sheduled for the near future. The Lincoln and Troy teams have been tied for first place.

William Rose, manager of Gardner Hall in Troy, was on a business trip last week to Watertown.

James Rose, owner of the chain of houses bearing his name, buried his mother-in-law last week.

Uly S. Hill, managing director of the Stanley theaters in Albany and Troy, was in New York last week. Jake Golden, manager of the Griswold in Troy, was also in New York.

H. C. Bartlett, of Oxford, owner of the Citizens theatre, is at a hospital in Norwich, recovering from a broken arm. William Jaconsbon will run the Strand in Sharon Spa this summer.

Young women employed in the Secretary of State's office tendered a farewell party last week to their associate, Edith Barnum, who will shortly marry Joseph Wallace, manager of Proctor's Grand theatre in Albany.

The Watervliet High School is pinning its faith these days in the interscholastic meet to the fleetness of John Christie, Jr., who does the booking for his father's theatre. The young man is entered in two of the dashes.

William Mansfield, running the Delaware Avenue theatre in Albany, does not have any trouble in keeping the children quiet. He is a former member of Albany's police force and the children remember that fact.

William Benton, of Saratoga Springs, owner of several theatres in Northern New York, is very active these days, in the work of the chamber of commerce in his city. As a result of one of Mr. Benton's ideas a booth will be placed in one of Saratoga's parks for the purpose of disseminating information to the summer visitors.

Murray Ross, P.D.C. salesman, blossomed forth last week with a brand new car.

The Schine Brothers of Gloversville, were in New York City during the week.

In Schoharie this summer, the merchants will show motion pictures one night a week on an outdoor screen for the purpose of attracting visitors from out of town.

"Pop" Linton, of Utica, veteran exhibitor, took a few hours off last week to spend in his garden at his home. Mr. Linton boasts of having the best theatre in Utica, and likewise the best garden.

The foundation on Nate Robbins' new residential theatre, in Utica, has been completed.

The Avon in Boonville will close on May 23 for two weeks for alterations.

J. S. Burnham took over the Hippodrome in Ogdensburg on May 2. He plans to increase the seating capacity. The name of the house will be changed.

South East

THE operating room, office and entrance of the Palace Theatre, Maryville, Tenn., were damaged by fire and water last week, the blaze originating in the operating room. The fire was discovered by Homer Wrinkle who was operating one of the machines. The two machines were damaged beyond repair, together with ten reels.

Mr. Wrinkle received burns on the arms and scorches on the face and a sprained ankle, but remained in charge until the arrival of the fire department.

J. H. Everett, manager of the theatre, was in the box-office at the time of the fire. He announced that the machines in the Princess Theatre, which is closed, would be installed in the Palace and that the show would be resumed within a day or two.

Paul Lazarus, sales manager for United Artists, is spending several days in the Charlotte office holding conferences with Manager C. E. Peppiatt.

W. P. White, manager of the Charlotte National Theatre Supply Company office, made a short trip to Murphy, N. C., last week, returning Saturday.

E. F. Dardine, manager Universal, left Saturday night accompanied by his salesmen, C. A. Anderson, J. A. McWhorter, F. L. Davie, and Ernest Neiman, to attend the annual spring convention at Chicago.

Fred Young, manager of the Capitol Theatre, Salisbury, N. C., and Grant Linn, organist, spent last Friday in Charlotte.

M. W. Davis, manager of Warner Bros.' Charlotte exchange, left Friday to attend the annual convention of this company, held at New York.

J. W. Prevo, owner of the Palace Theatre, Thomasville, N. C., was seen on Film Row during the week.

D. M. Eaves, of the Eaves Circuit in South Carolina, has opened his new Grand Theatre in Union, and is remodeling the Dreamland Theatre in Chester, S. C., and the Rialto in Rock Hill, S. C.

H. J. Paradis owner of theatres in Wilson, Tarboro and Sanford, N. C., announces the opening of his new house in Wilson, N. C., June 1st.

Ed. Crowell, booker for Paramount, is the proud father of a baby daughter, Gloria Jane, born Wednesday, April 27.

H. C. Hazelden, of the Princess Theatre, Georgetown, S. C., visited Film Row during the past week.

Miss Bessie Smith, owner of the Community Theatre, Drayton, S. C., suffered the misfortune of having this theatre burned completely, Saturday night, April 30th. The cause of the fire is unknown.

B. F. Southern, owner of the Southern Amusement Co., Winston-Salem, N. C., and N. L. Royster, manager of theatres, were in Charlotte during the week.

S. S. Stevenson, president of Stevenson's Theatres, Inc., Henderson, N. C., spent last Friday in Charlotte.

Last week was "Child Health Week," and on Saturday morning the pageant entitled "Gift of Life" was staged at B. F. Keith's Rialto Theatre. The Keith management donated the use of the theatre for the occasion.

The Keystone Theatre, Adams, Tenn., has been closed for an indefinite time.

Friends of Mr. I. Wolff, of the Pastime Theatre, Owenton, Ky., will be grieved to learn of his death.

New York and New Jersey

LAST week's issue of the NEWS carried a paragraph in these columns which stated that the firm of Rosenzweig and Katz, circuit theatre owners operating in Brooklyn, N. Y., had been dissolved and that in the future David Katz would carry on the business affairs of the company.

We find that this report was erroneous, in so far as naming Mr. Katz as successor to the business, is concerned. Mr. Rosenzweig did the buying and it is he that now owns the controlling interest in the ten theatres which go to make up this circuit.

The above named company is also at present putting the finishing touches on the new Embassy Theatre, Liberty avenue, Brooklyn, in order to have that house complete for a Decoration Day opening and have another new theatre under construction at Liberty avenue and 135th street. The latter will be ready in the fall.

The erroneous report referred to above also carried the information that both the Cross Bay and Rugby theatres had been taken over from Edw. Speigel by Mr. Katz. This also seems to have been in error. We are informed that the Cross Bay was the only one of the two to change hands, and to David Rosenzweig instead of Mr. Katz.

The new organization of Long Island theatre owners recently held a meeting at Calderone's Strand Theatre, Hempstead, where the question of the admission of minors to motion picture theatres was thoroughly discussed. Plans for the circulation of a printed form among parents granting permission to place children in the care of a competent matron were gone into and from all reports the future adoption of this means looks very favorable. At the theatre men's next meeting, officers for the ensuing year will be elected.

The last meeting of the season for the Motion Picture Film Salesmen, Inc., will be held at the Hotel Astor, May 22, when a luncheon will wind up affairs until Fall. At that time the meetings will be resumed.

At a recent meeting of the above organization at the Hotel Manger, a resolution was adopted which would bestow honorary membership upon certain former salesmen who have "arrived" in the industry. A certain "metallic substance" is already in the process of being prepared for one celebrity who is at present unnamed.

Mergers of smaller theatre groups with the larger circuits continue to help fill the air around the film curb and other places, most of the transactions serving to expand the already large and powerful Stanley-Fabian Circuit.

Finishing touches, whereby the Rivoli Theatre of East Rutherford and the Regent Theatre of Kearny, both houses belonging to the Harry Hecht Circuit, will be added to Stanley-Fabian, are to be put on about June 1, it is said. Other theatres of the Hecht circuit are reported not involved in the deal.

Stanley-Fabian have also taken over the Wellinbrink circuit of three theatres in Montclair: the Wellmont, Montclair and Bellevue.

It is also rumored that Ragowsky's Strand at Portchester is about to be transferred to Exhibitor Gottesman.

Lawrence Bolognino, general manager of the Consolidated Amusement Company, holders of considerable theatre property on the West Side of New York and in the Bronx, left last Friday on the S. S. Olympic for a sojourn in Europe. He is expected to return about June 15.

Otto Lederer, former proprietor of the Leader Theatre, Brooklyn, has become part owner of the Merit Film Exchange, recently acquired by Harry Thomas.

Harry Harris, New York City exhibitor, will open his remodeled Washington Theatre, 149th and Amsterdam avenue, Wednesday, May 11. This makes eight for Mr. Harris.

Gus Nestle is now manager of the Leader Theatre, Coney Island and Newkirk avenues, Brooklyn.

The Grant Theatre, 140th street and 7th avenue, New York City, is reported as having definitely closed.

H. C. Bamberger, at one time in charge of the Senate Theatre, 74th street and 18th avenue, Brooklyn, is managing the Farragut Theatre, one of the A. H. Scheartz circuit.

Another change in A. H. Schwartz house management is that of the Rialto, where W. L. Edgell is now in charge. Mr. Edgell went there from the Ritz.

After trying out theatre management himself for three days, the landlord of the City Park Theatre, Park avenue, Brooklyn, has decided that the business at that point is not so good after all; so it's closed again.

John Phelan, former manager of Keith's Bushwick, is now at Keith's Greenpoint Theatre.

Manager Whitman, of Keith's Greenpoint, will take charge of Proctor's new 86th Street Theatre when that house opens May 16. The policy of the new Proctor will be pictures and vaudeville and it is likely to be in direct competition with the Loew circuit in this neighborhood. The Proctor house seats about 3,500.

Al Moley, fast working booker and extra rabid New York Giant fan of the Prudential Film Delivery offices, is of the opinion that something ought to be done about the present system of umpiring in the National League. He says, the home team is not getting a fair break. When not handling booking sheets and snatching a few hours' sleep, Al can generally be located in a Polo Grounds seat directly behind the home plate.

Several May and June theatre openings are reported from the New York headquarters of the National Supply Company, the majority of equipment for them being furnished by this concern.

Decoration Day, always a popular date for this season's opening, will witness the premieres of the new Stanley Theatre, So. Orange Sq., Newark; Rosenzweig's Embassy, Brooklyn, and B. S. Moss' Castle at Long Beach, L. I. The West End, also at Long Beach, will open the week of May 20. Two new Simplex machines were recently supplied for the latter.

The Duncan Theatre, Jersey City, had quite a severe fire last Tuesday, during which the operator suffered burns that compelled hospital treatment.

Rudin and Rapp's Marlboro Theatre will open May 17th.

Henry Siegel's Windsor Theatre, a 2,000 seat house, is scheduled for its opening during the early part of June.

Minneapolis

THE Star theatre at Argyle, Minn., has been sold by Hilmer Lindberg to L. E. Gray, who operates theatres at Drayton and Bowesmont, in North Dakota.

The annual Palace-Orpheum harmonica contest was recently conducted in St. Paul under the supervision of Frank Drassel.

The Palace theatre, which is managed by Mr. Ryan, in Hector, Minn., boasts a new projection machine.

F & R has begun remodeling the Miner theatre at St. Cloud, Minn., planning to use it for roadshows.

Boyum & Bier are now managing the Peterson Opera House, Peterson, Minn., where they will show pictures Saturdays and Sundays.

Max Torodor, manager of the Old Mill theatre, 10-cent house in the Minneapolis loop district, closed the house last week.

C. J. Sevatius is making extensive improvements on the Casino theatre which he owns at Milaca, Minn. The interior is being redecorated, a new electric sign added and new roofing.

O. Midbruget has given over the management of the Union Hall, Hanska, Minn., to Hans Beckas.

Morley & Austsedt have sold the theatre at Goodrich, N. D., to Jacob L. Mertz, who will now operate a circuit of three towns. He had previously bought the theatres at Bowdon and McClusky from Don L. Tracy, of Carrington, N. D.

George Thorpe and his son, Harvey, operators of the Peoples theatre at Crosby and the Orpheum at Ironton, Minn., are planning to build a new theatre at Ironton. The house will have a seating capacity of 400.

Dorothy Hathaway, a Minneapolis girl who got her start on the stage with a Finkelstein & Ruben Kiddie revue, has given up her stage ambitions, and is now working with the publicity department of F. & R.

Central Penn

UNDER the terms of an exchange of properties between the Nathan Appell Amusement Company, of York, and the York County National Bank, whereby the Appells get the present bank site and the bank gets the old Hotel York property from the theatre company as the site for a new bank, it was agreed in the deed of transfer that no theatre shall be erected in the next fifty years on the old bank site and that no bank shall be erected on the site of the old hotel. This is for the mutual protection of the two concerns in their respective businesses in a central section of the city.

Carl Herman has been made manager of the new Roosevelt picture theatre, recently opened in the Green Ridge section of Scranton by the Comerford Amusement Company. He was previously manager of the Poli theatre, in Scranton.

Announcement is made that the Lincolnway Theatre, Gettysburg, was permanently closed on April 30, and that the site will be used for a business development. It had been under the joint operation of M. A. McSherry, P. W. McStallsmith and Edward W. Thomas for several years.

Milwaukee

IF you want to see big league baseball on a sand lot, just stop off to watch the Saxe exchange baseball league in action. They had a double header May 1. The Exchanges took the first game in the double header, 11-10, and Saxe retaliated by taking the second (a 7-inning game), 6 to 5.

The high light of the game was the spectacular and unconscious catch of Orloff's when the bases were full in the 7th inning and two down.

Bert Wheeler, of the Lloyd Theatre of Menominee, was in the city during the week visiting exchanges.

Sam Thirion, of the Bijou theatre at Green Bay, was visiting around at several of the exchanges on Thursday and Friday.

George Fisher has added another theatre to his fast growing circuit. He takes over the Ritz theatre, North Milwaukee, on the 1st of the month from Michael Bruhm. Mr. Fisher is now managing the Milwaukee, and the Capitol and Allis at West Allis, and is building a new house on 21st and National Aves.

Bob Smith, manager of the Warner Exchange, has returned from New York where he attended the Warner convention.

A. C. Accola, of the Bonham theatre, Prairie du Sac, was in the city during the week. Mr. Accola has been using the Victor Orthophonic Victrola during the past week in connection with the showing of the pictures. The Victrola takes the place of organ or orchestra, and Mr. Accola says with a little adjusting, can be used very successfully in a picture house.

P. M. Cain, of the Falls theatre at Sheboygan Falls, was among out-of-town exhibitors in the city during the week.

J. T. Hudson, former manager of the Hudson theatre at Muscoda, has taken over the Hurds theatre at Boscobel from Tom Smith. Mr. Smith is now managing the Regent theatre at Prairie du Chien. George Gassow is the Regent's former manager.

Art Desormeaux, manager of the Strand theatre at Madison, it is reported, is ill with pneumonia.

E. J. Fox, manager of the Opera House at Marion, visited several of the exchanges this week.

The new theatre for Wauwatosa will be started within a week or ten days according to Earl Rice, manager. Two sites are now being contemplated, and the selection will depend upon the action of city in zoning one block of the down-town section into a business section. If this ordinance is effected, the theatre will be located on Main Street in the down-town section. The new house will have a capacity of about 1000, and will be Wauwatosa's first motion picture theatre.

Roy Smith, of the Unique theater at Tomah, is therefore moving the theater two blocks down the street.

A new theater is to be erected in Adams in which Frank Nowacheck of the American Legion theater is interested. The building will be erected at a cost of about $25,000 and will accommodate two stores and a 500-seat theater.

S. L. Seidelman, booker at the Educational exchange, has been ill and away from the office for a week.

Neil Duffy, manager of the Elite theater at Appleton, stopped in at the local exchanges for a short visit.

E. Delaney, exploitation director from the Chicago office of M.-G.-M. is visiting the Milwaukee branch. M. Abrams, exploitation director from the M-G-M Minneapolis branch is busy in Madison at the present time.

W. K. Lendon, traveling auditor, is spending a few weeks at the Universal exchange.

Ray Pfeiffer, of the Princess theatre, at Chilton, was a recent Film Row visitor.

Frank Trottman, manager of the Gem, and Lou Holz, manager of the Pearl, are getting all set for a fishing trip on the 1st, to Spider Lake up in the sticks.

William Loibel, manager of the Chimes theater at Cedarburg, left for Denver where he was married on May 10th. From Denver, Mr. and Mrs. Loibel are going to Hawaii on their honeymoon trip.

Al. Picker's new theater at Ironwood is making rapid progress. Mr. Picker left this week for Minneapolis to arrange for purchase of accessories for the new house.

The new Fischer theater at Portage, was opened with an elaborate program on May 5th.

The Paramount Pep Club is having another of its enjoyable inter-office parties on May 27th. Guests are expected from Chicago, Detroit and Peoria.

Spring house cleaning has hit the state exhibitors. The Mission theater at Kilbourn under management of Grover Olson, has been redecorated and remodeled, a new organ has been installed, and it is now spic and span for the tourist invasion.

Peter Roumain recently had a new stage put into the State theatre at Rhinelander and initiated it with a special program.

Al Robarge is remodeling the Cosmo at Merrill and has installed a new organ.

The Opera House at Wittenberg has been made more attractive by new decorations, and a new stage has been added. Walter Kerster is manager.

The Chimes theater at Cedarburg has undergone extensive redecorating in the past few weeks.

Dan Lederman, in charge of construction for the Universal chain, has been in the Milwaukee office for the past few weeks.

E. J. Bregger's new Ejay theater at Crystal Falls opens on May 30th.

The opening of the new east side Saxe theater has been postponed for a few weeks. It was originally scheduled to open on Decoration Day.

D. H. Brechler, manager of the Opera House at Fennimore, made a short business trip to the city on Wednesday.

Art Gray, of the Beier Film Exchange, is spending a few days in New London.

The Universal convention at Chicago was well attended by members of the Milwaukee office. Jack Camp, George Levine, H. J. Terry, R. Winnig, Matt Lavin, R. Rosenblatt, and N. Blumberg returned on Thursday well pepped up for the new season's drive.

Cleveland

MRS. PHIL CHARNAS dropped dead in a local department store last Wednesday as the result of an attack of acute indigestion. Phil Charnas is a brother of Harry Charnes, president of the Standard Film Service Company, and is manager of the Hippidrome and Southern theatres in Bucyrus.

The Home theatre, Seville, which has been closed a long time, was recently purchased by Thomas E. Lee.

Mrs. William Gibson, long associated with the Crown theatre at North Baltimore as genial hostess and manager, has taken over the Strand theatre, Weston.

D. M. Thomas, of the Thomas Productions, Inc., was in town last week.

Leo Devaney, local Universal exchange manager, spent all of last Friday being host. From 1 P. M. to 5 P. M. he entertained several hundred Cleveland and down state exhibitors at the Monarch theatre. In the evening all of the guests were entertained at dinner at the Winton Hotel.

Local Fox salesmen are enjoying a two weeks' vacation. It's the lull before the conventions—one in Atlantic City and another one in Chicago.

The Metropolitan theatre, Cleveland, closed its season last Saturday with the Mississippi river flood benefit.

The first shovelful of earth has been turned for the new Greenbaum theatre in Mansfield. This is the house which has been planned by Mark Greenbaum and his son Jack for the past six months. It will have 1,500 seats and will be completed by fall.

William Haynes, managing director at the Allen, Cleveland, states that he will continue the presentation policy of the house all through the summer.

Philip Spitalny, musical director at the Allen, and his associates, known as Phil's Boys, will leave Cleveland the beginning of June to fill an extended engagement at Loew's State theatre, Boston.

Meyer Fine, Abe Kramer and the Silverman Brothers have moved out of the Film Exchange Bldg. and are now located in the Union Bldg., Euclid Ave. and East 18th St.

San Francisco

A CLASS C theater building is to be erected in the Allendale district in Oakland, for the Blumenthal Theatre Circuit. It will contain 1100 seats and cost about $75,000.

Sub-contracts have been awarded for a two-story Class A addition to the department store located on Kittredge street near Shattuck avenue, Berkeley, near San Francisco. It is owned by J. F. Hink & Son, and will cost $150,000. It is expected a motion picture house will enter there.

In the last week of April, Grace Sanderson Michie, well known in the film acts in Hollywood, entertained at a local book concern, where she spoke on "Movie Magic." A large crowd attended.

The Granada Theatre has been repainted and decorated elaborately. This is part of the policy of the local Publix Theatres to repaint and redecorate all their theatres in this locality.

Friends of Horton Kahn, popularly known as "Father" Kahn, were glad to see that he rapidly recovered from the mumps and that he is back as manager of the Imperial Theatre.

Many local managers were interested at the instance when Mrs. Sara Patek, an 86-year-old widow, had her picture taken in film and it was shown privately by her with her children, grand-children and great-great grand-children, of which she has eleven. Some of the managers saw it, but she would not allow it to appear on the stage.



Baltimore



FRANK HAMERMAN, president of the American Theatres Corporation operating the Embassy Theatre here, has just recovered from a burned left thumb which had to have the doctor's attention and was bound up for about ten days.

Showing the appreciation of Baltimore for the advertising that his work in organizing bands during the past twelve years has given to the city, Saturday, May 7, was officially proclaimed Fred Robbins' Day in the Monumental City by Mayor Howard Jackson, and on that day Mr. Robbins, who has been conducting the music on the Garden Roof for dancing, took over the music for Carlin's Dance Palace.

The Rialto and Broadway Theatres, operated under the general management of J. Louis Rome, will close Saturday, June 18, so that extensive improvements can be made. Both houses will be redecorated and reseated, have new concrete floors laid and new lighting equipment installed.

At the Rialto the ticket office will be placed in the front of the lobby, the office will be moved upstairs, a new organ and new lobby frames will be installed. The stores in front of the Broadway will be removed and the lobby will be enlarged.

Minna Keyser, formerly program girl at Loew's Century and then assistant cashier at the Tivoli in Brooklyn, N. Y., has returned to Baltimore.

Everett Lee, formerly assistant manager at Loew's Century Theatre, Baltimore, has been promoted to assistant to W. A. Finney, general manager of the Loew interests in Baltimore.

Extensive renovations and redecorating are being made on the Elite and Leader theatres, Washington, D. C., owned and operated by Sydney B. Lust.

Addresses at the joint meeting of the Maryland, Virginia and District of Columbia film exhibitors in the Washington Hotel, Washington, D. C., Wednesday, April 14, were made by Herman A. Blum, president of the Motion Picture Theatre Owners of Maryland, Inc., and J. Louis Rome, counsel for that organization.

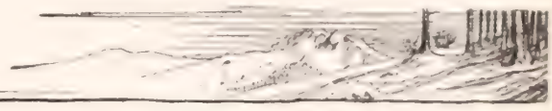
Ann Breithbarth, daughter of Leroy Breithbarth, manager of the New Theatre, Staunton, Va., died at their home in Staunton recently. She was thirteen years of age and the funeral was held in Washington, D. C., where Mr. Breithbarth was formerly connected with the Pathe and First National Exchanges.

A visit to friends in Denver, Col., was made by Harry Milstein, Universal salesman of Washington, D.C., recently.

Due to having suffered a torn ligament in her leg, Miss Hattie Lee, of the booking department of Pathe, Washington, D. C., Exchange, was laid up at her home for a number of days.



Canada



ABBIE WRIGHT of Montreal, one of the foremost theatre men of Canada, has resigned as manager of the Princess Theatre, Montreal, after serving in that capacity for the past 16 years. Mr. Wright has become an official of the Canada Steamships, Limited.

His successor as manager of the Princess is Eddie Charlton, formerly treasurer of the theatre, with experience also as an exhibitor in Ottawa, Ontario.

Because of the abolishment of the Amusement Tax on all tickets up to 25 cents by the Manitoba Provincial Government, Manager H. N. Jernberg of the Province Theatre, a leading cinema of Winnipeg, has announced a reduction in the adult admission price at the theatre to 25 cents at any time so that the people can receive the benefit of the tax relief. All seats on Saturdays and holidays are 25 cents but on other days the admission for children will be 10 or 15 cents.

The Province therefore became the first tax-free moving picture theatre in any Canadian city insofar as admissions were concerned, Mr. Jernberg pointed out. Mr. Jernberg is the president of the Manitoba Exhibitors Association.

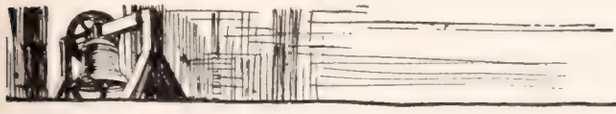
Sid. Taube of Toronto, one of the veterans of the Canadian film exchanges, has sustained the loss of his six-year-old daughter through death from pneumonia.

The financial report of Loew's Theatre, London, Ontario, shows that all mortgage indebtedness has been wiped out and the company has returned to the payment of dividends on common stock. Fred Jackson has been manager of this house for the past five years.

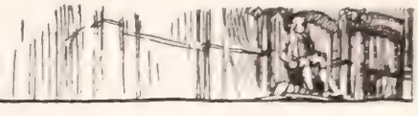
The Toronto office of Cranfield and Clarke of Canada, Limited, has been moved from the Hermant Building, Dundas Street East, to new premises at 105 Bond Street, next to the Famous-Lasky exchange.

In previous years the policy of Jerry Shea, proprietor of Shea's Hippodrome, Toronto, has been to close shop in May, re-opening late in August. This year the Hippodrome will continue throughout the summer with a combination policy of feature and short pictures and five acts of vaudeville, continuous performances being given in place of the previous two-a-day plan. Top price for the summer season is 55 cents.

The merchants of Orangeville, Ontario, have been negotiating with T. H. Moorehead, proprietor of the Capitol Theatre in Brampton, a nearby town, for the erection of a similar theatre in Orangeville, which has suffered through lack of a modern film house. The projected theatre is to have 600 seats and the business men of Orangeville are reported to be taking a financial interest in the undertaking.



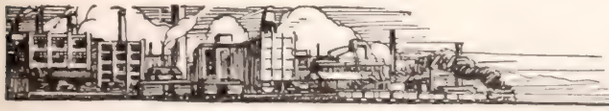
Philadelphia



FINEMAN and Seltzer are now making plans for the erection of a 1500-seat house in the 2800 block of North Fifth St., Philadelphia. Hodgens & Hill are the architects. The house will cost approximately a quarter of a million dollars and will be ready for occupancy by late fall.

The Elrae Theatre, Orthodox and Tacony Sts., Philadelphia, has recently been acquired by Lewis Greer from Harry Popolow, who has operated it for some time.

First National representatives from Philadelphia who left on May 8th to attend the First National convention in Chicago, were Abe Sablosky, vice-president of the Stanley Company; Irving D. Rossheim, treasurer of the Stanley Company; who are also members of the board of directors of First National; William J. Heenan, branch manager; William Mansell, assistant branch manager; Frank Loftus, W. C. Cook, Phil Duffy, Frank Leonard and W. H. Schwalbe.



Detroit



LONG discussed rumors that the Keith's-Temple would adopt a motion picture and vaudeville policy are denied by Luther E. Goble, representative of the Keith-Albee interests here. The theatre will continue playing vaudeville twice daily. However, a drastic reduction has been made in admission prices, bringing them below the rates charged in pre-war days.

Tiffany recently sent its local manager, Al Moritz, to Boston, where he attended a peppy sales gathering.

Ray Moon, Universal branch manager, and his entire sales staff, have arrived home safely from the annual Chicago convention. They got down to business immediately when they gave a special screening for Detroit and state exhibitors. A complimentary dinner at the new Masonic Temple took place after the show, Mr. Allen at the Universal exchange making the arrangements.

After seven years with Pathe, Jack Morgan has resigned and signed up with Metro-Goldwyn-Mayer. He is devoting his entire time to short subjects, covering the city. At present his work is concentrated on M-G-M News.

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Chicago



THE committee in charge of the spring tournament of the Midwest Film Golf Association, is scheduled to meet this week and set a date for this popular film movie event. Indications are that the film golfers will once more play over the Olympic Fields course.

Frank Marshall and Melvin Murphy, of Rudolph Wurlitzer Company, have returned from Minneapolis, where they attended the convention of the Northwest exhibitors.

George Fischer, of Milwaukee, has taken over the Ritz Theatre in North Milwaukee. He was already operating the Capitol and Alice Theatres in West Alice, and is the owner of the new National Theatre which is rapidly nearing completion.

Marks Brothers are putting the final touches on the plans for opening their new Marbro Theatre, which is scheduled for the latter part of this month, and the Garfield Park Business Men's Association this week arranged for a street parade and colorful decorations in honor of the occasion. With the opening of the Marbro, Meroff and Kaley Bands will alternate between the two houses.

Dave Dubin is scheduled to return to his headquarters at Educational exchange, on May 10th, from Hollywood, where he is attending the national sales convention of his organization.

On June 4th, Great States Theatres, Inc., plan to close their two thousand seat Madison Theatre at Peoria, for several months, during which period it will be completely remodeled inside and out, redecorated and re-equipped, including the installation of a new organ Great States are also planning to start a summer policy at their Palace Theatre in Peoria, on June 5th. Their Orpheum Theatre at Galesburg will also change its policy.

Secretary Ludwig Siegel of the Exhibitors Association of Chicago, left for French Lick Springs last Monday night and from there will go to Louisville to witness the running of the Derby, on Saturday. A number of other Chicago exhibitors expect to attend the Derby, among them being Frank Schaefer, Leo Brunhild and William Duff.

Sammy Tishman, who books the acts for Great States Theatres, Inc., will sail with his wife on May 28th for a three months' vacation in Europe.

Jesse J. Goldberg of First Division Distributors Corporation, was visiting on film row this week. Mr. Goldberg plans to go to New York City to perfect the selling organization, and on other company business.

Western Sales Director Herbel, of Universal, arrived for a conference with Roy Alexander of that company, early this week.

Divisional Manager Shirley, Exchange Manager Mendelsohn, and eight salesmen are booked to leave Chicago for Los Angeles on May 16th.

Jesse Lasky, of Paramount, left for the West Coast on Sunday night after attending one meeting of the Paramount sales convention, which was in session at the Drake Hotel.

Divisional Manager Maberry, of Producers Distributing Corporation, is spending a week at Milwaukee headquarters of his company. He expects to return to Chicago the first of next week.

Having recovered from an operation for appendicitis, Miss Ida Green, is back at the First National Exchange, Washington, D. C., to resume her work.

Receiving word that her father was ill in Little Rock, Ark., Miss Lillie Plummer, of the Pathe Exchange, Washington, D. C., went to that city but has returned to Washington again.

About 200 motion picture engineers and experts from film producing and electrical companies were present at the meeting of the Society of Motion Picture Engineers of America which took place at the Monticello Hotel, Norfolk, Va., during four days beginning Tuesday, April 26.

No persons will be permitted to enter the projection room of the Virginia State Board of Motion Picture Censors in Richmond, Va., unless they have actual business with the censors concerning the film, according to a new order which has been issued by the Board.

Another motion picture playhouse is to be built at Clifton Forge, Va., by Weinbert and Sachs, with a seating capacity of 1200 persons, after designs drawn by J. Neilson, architect, of Harrisonburg, Va.

Ogden Ostrander has been appointed poster clerk at the Film Booking Offices Exchange, Washington, D. C., succeeding Dominick Messina who has become shipper for Producers' Distributing Corporation in that city. At the P.D.C. exchange Melvin Summers has been made assistant booker while the new stenographer in the booking department of that company is Miss Effie Dyer.

A lingerie shower was given to Miss Agnes Purdy, billing clerk of the Metro-Goldwyn-Mayer Exchange, Washington, D. C., recently by the girls of St. Martin's Club. Miss Purdy will be married to Midshipman Frederick Leatherman on June 2, according to her present plans.



Salt Lake City



A new theatre is reported to be going up at Fairview, Utah, which house is being built by Ted Christenson.

The Rex Theatre at Marysvale, Utah, is changing hands this week Forrest King is purchasing it from Melvin A. Brown.

Joe Madsen, office manager at the local United Artists exchange, has returned from a trip to Idaho Falls.

J. M. Weisfeldt, Western district sales manager for F. B. O., is expected to arrive in this city within a few days.

George Lindsay of the Star Theatre at Eureka, Utah, spent several days conferring with managers along Film Row here this week.

Local Branch Manager L. T. Fiddler returned to the local Columbia Exchange from the Wyoming territory recently.

Commissioner Harmon and Louis Peery, owners of the Egyptian and Ogden theatres of Ogden, Utah, have been visiting local exchange managers in the interest of their houses, recently.

Dave Farquhar, manager of the Warner Brothers office in this city, atended the Warner Brothers convention at the Pennsylvania Hotel, New York.

W. H. Pace, of the Pace Theatre at Delta, Utah, is making many improvements at his house this spring. He is intending to completely redecorate and change the lobby arrangement right away, according to announcements.

District Manager Seth D. Perkins is coming to the local Metro-Goldwyn-Mayer exchange from Denver for a week's visit within a few days.

L. J. McGinley, Paramount Famous-Lasky local manager, is still on an extended sales trip in the Northern territory.

District Manager Louis Marcus of Paramount, with Manager McGinley and the sales force and booker, will leave here shortly to attend the convention to be held in San Francisco.

Division Sales Manager R. S. Ballantyne is expected to visit the Pathe exchange of this city within the near future from Denver.

Former Branch Feature Sales Manager Able Davis has resigned from this position with Pathe, and is reported to have taken over the Tiffany pictures throughout the Colorado and Utah territory.

W. J. Heineman, manager of the Salt Lake Universal exchange, is at the present writing attending the National Universal Convention at Chicago. He is expected to return to the local office the latter part of this week.

James Merian, district representative and traveling auditor for Producers Distributing Corporation, is at the Salt Lake office installing Lon E. Hoss as assistant manager and booker.

R. S. Wicker, owner of the Delta Theatre at Delta, Utah, is lining up new business along the local exchange mart this week.



Atlanta



Mrs. P. G. Maddox, of Archer, Florida, is spending a month in Atlanta visiting her daughter, who is attending the North Avenue Presbyterian Church school. She will remain here until the term closes and motor back to her home with her daughter. Mrs. Maddox has four theatre enterprises — the Gaiety at Starke, the Arcade at Williston, the Valerie at Inverness, and the Maddox at Cedar Keys.

N. W. Remond, formerly a resident of Atlanta and manager of the Forsyth Theatre, but now owner of the Scenic Theatre of Lake Wales, Florida, spent Monday and Tuesday of last week in Atlanta on matters of business pertaining to his theatre.

E. F. Ingram, of the Ingram Theaters, Ashland, Ala., spent the first three days of the week in Atlanta arranging bookings.

John Ezell, Atlanta branch manager of Warner Brothers, returned Wednesday night from New York.

William G. Minder, Southeastern manager of Tiffany, with headquarters in Atlanta, made a trip to Mobile and other points in that section this week.

Charles C. Ray, genial and popular cashier in the home office of Enterprise Film Corporation, Atlanta, is celebrating the advent of a son and heir this week, born last Tuesday.

L. H. Andrews, formerly connected with the Atlanta branch of First National, has joined the sales force of Enterprise Film Corporation and is now in the South Georgia territory.

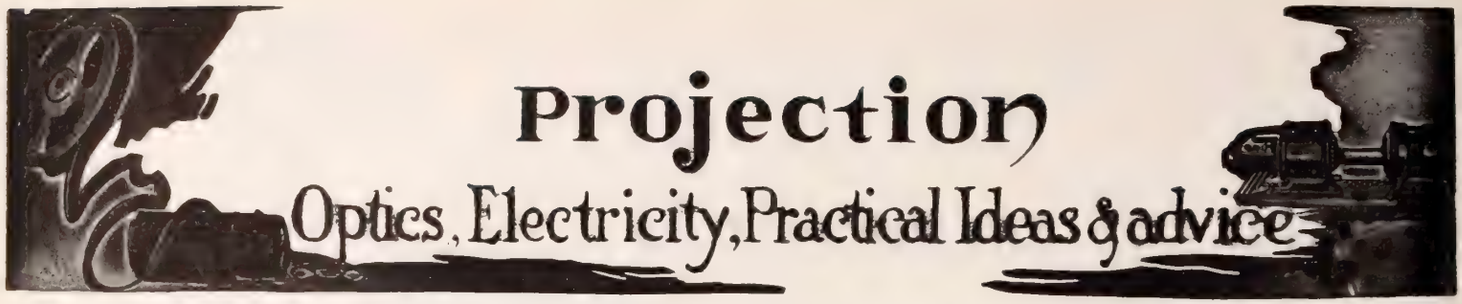
At the regular meeting of the joint board of arbitration last Tuesday, twenty-five cases were considered and disposed of. It was a lengthy session, lasting the entire day. Distributor members serving on the board were W. W. Anderson, of Pathe; John W. Quillian, of Enterprise Film Corporation; John W. Mangham, Jr., of Arthur C. Bromberg Attractions, and T. E. Dillard, of United Artists. Exhibitor members of the Board attending the meeting were T. F. Thompson, Palace Theater, Cedartown, Ga.; O. C. Lam, Romes Enterprises, Rome, Ga.; and C. S. Smith, Alamo, Newnan, Ga.

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Inquiries and Comments

Some Practical Considerations of the High Intensity Arc Part III

IN view of the general activity among manufacturers, it would seem logical to believe that a high intensity arc, constructed on the mirror arc principle, is a thing of the near future.

At least one lamp of this type has already been tried out in theatres, and although it represented but little more than the first crude stages of evolution, it is quite likely that the difficulties which now surround the problem will be cleared up to the point where the device will become a practical reality.

There is some question, however, as to whether such a lamp is at all required. From a purely economical standpoint it is, since it is hoped, by means of it, to obtain, with approximately 50 amperes, screen results which are comparable to those now produced by the present type of lamp operating at 150 amperes.

A reduction to 50 amperes of the current required to operate the high intensity lamp at its fullest advantage would certainly be desirable if for no other reason than that it would place all light projectors now used for motion picture projection within the same current field instead of having this field range from 25 amperes to 150 amperes as is the case at present.

Effect on Film

The item of operating economy is not, however, the only thing to be considered in this connection, for it is possible, and, indeed, even probable, that this economy may be obtained at the expense of the film so that the resultant savings in cost of current would be counteracted by an increased rate of destruction of film.

The same thing was true of the reflector arc using low intensity carbons and there was, for a time, considerable agitation in certain quarters to curb the use of these lamps. Lately, however, little has been said of this.

Just what effect a reflector arc high intensity lamp will have upon film is largely a matter of conjecture and must remain so for some time, even should this principle be found practical, since the results of even the present mirror arc in this respect are not yet clearly understood in spite of the fact that this lamp has now been in use for some four or five years.

Danger of "Over-Shooting"

In the meantime, theatres must continue the use of the present type of lamp, which is satisfactory in all respects but that of current required for operation. There is another angle to this problem of the reflector are high intensity lamp and past experience leaves no doubt but that a recurrence of the over-lighting of screen will take place, following its availability, such as happened when the old reflector arc was brought out.

The conditions in the case of the widespread adoption of the high intensity form, however, will be so much worse since this source then will be made available for even the small theatres, which would have no more use for such an outfit than they would for a triple console organ.

The Logical Field

It was pointed out in another article that some theatres are reaching for still higher screen intensities for the reason that their long projection distances made it difficult to obtain the same level of screen illumination as is enjoyed by many smaller ones.

There is good reason to believe that a reflector arc high intensity lamp will assist these theatres by enabling them to obtain the maximum illumination possible with the high intensity source and here would seem to be the logical field for the new lamp. This field, although now somewhat restricted, is rapidly becoming larger, due to the trend toward de luxe houses in all large cities.

Attention also was called to the fact that the projectionists in some of these large houses were overloading the carbons in a mistaken effort to force them and so obtain more illumination and that the ordinary result of such efforts was a dark screen of frequent intervals.

It is necessary to bear in mind that high intensity electrodes are designed for one specific current and should be operated neither above nor below the rated current capacity. When efforts are made to force them much above the proper current, the arc becomes increasingly unsteady as the current is raised. This unsteadiness is caused, principally, by the rapid boiling of the gas in the crater, which causes it to swirl about.

Since the gas really constitutes the source of light, any marked unsteadiness of the gas will naturally be evident upon the screen.

Magnetic Action in Arc

The most serious effect, however, comes from the magnetic action of the arc and it is the joint action of two magnetic field, present in the arc when it is in operation, that is responsible for the snuffing of the arc.

One of these magnetic field surrounds the carbons when current is flowing through them, in the same manner that a magnetic field is established around a wire carrying current.

The second field is the result of the arc stream and the combined action of the two fields is to tend to force the arc stream upward so as to break it. This action is the same as that in a magnetic arc snuffer as used on large circuit breakers to prevent the establishment of a continuous arc.

Now the intensity of this upward thrust will depend upon the strength of the magnetic field and the amount of current flowing through the arc. The intensity of the field is also proportional to the current so that the intensity of the force which tends to break the arc will increase as the square of the current. Thus, if the current is doubled the arc-breaking force will be increased four times.

A relatively small increase in current, therefore, will cause a large force to be exerted on the arc stream. In the case of a 150 ampere arc, using a 16 mm. electrode, an increase of 20 amperes (to 170 amperes) is sufficient to snuff out the arc as was experienced in one large Broadway house.

Incidentally we have since learned that the manufacturer of the lamps used in this theatre was blamed for this failure of the arcs, as it was believed by parties who, presumably, should have known better, that the fault lay in the lamps rather than with the projectionist.

The principal thing to remember in the case of all high intensity lamps is that the electrodes are constructed for one, and only one, specific current and if the particular electrode is operated below its rated current the arc will decrease in steadiness and the screen illumination will drop. The loss of light will increase rapidly as the current is lowered.

If, on the other hand, the electrode is operated above its rated current, the arc will become unsteady, no increase in screen illumination will be obtained and if the current is raised too much the arc will be frequently wiped out.

National Theatre Supply Reduces Prices

That the National Theatre Supply Company is living up to its avowed policy of making every possible reduction of prices on theatre equipment and supplies is evidenced in a statement issued last week by H. A. R. Dutton, president of the organization. In pointing to a number of reductions recently made in general supplies, Mr. Dutton attributes this move to economically correct principles enabling attractive prices through quantity buying power. It is further said that the trend of prices of the smaller items of equipment and supplies is also downward.



K. K. K.

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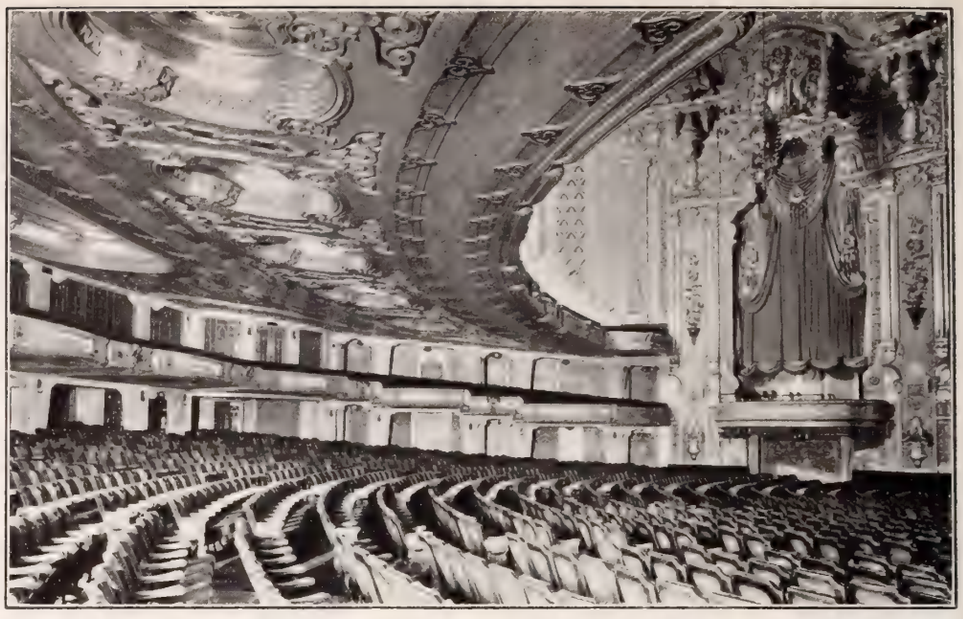
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View of one of the recently built theatres of the Middle West—Note the ornate design

Festival Week Attends Opening of Illinois Theatre

MAKING its bow as one of the largest, most modern and most beautiful theatres in the middle west, the New Orpheum theatre, Springfield, Ill., magnificent two million dollar playhouse, opened April 30.

State officials, city and county officials of the Great States Theatres, Inc., and the Orpheum circuit took part in the celebration. A flag raising ceremony was also held in which National Guard units, the American Legion, Boy Scouts, Girl Scouts and Girl Reserves participated.

Among the prominent theatrical people who arrived in Springfield for the opening were J. J. Rubens, general manager of Great States Theatres, Inc., which built the theatre, and M. J. Leonard of this company who with the committee of Springfield business men conceived the theatre project originally and promoted it to a successful culmination.

The Orpheum circuit was represented by Hugh Flannery, divisional manager; Asher Levy and Mort Singer, general managers; B. B. Kahane, of the legal department; Joseph Finn, vice president of the circuit; George Brown and J. R. Reeves of the construction department of the circuit; LeRoy Brown, personnel department; Samuel Kahl, booking department; and Samuel Thall, transportation department.

These officials joined Manager Byron F. "Dinty" Moore of the New Orpheum theatre in receiving Springfield at the opening performance of the theatre.

The New Orpheum theatre has been built at a cost of two million dollars. It gives to Springfield not only a large and beautiful theatre, with a magnificent auditorium and thoroughly modern stage of fine size, but a building with eighteen stores and fifteen suites of offices, a ball room, cafe, bowling alley and billiard and pool room.

It fills a long felt want in Springfield for a new and larger theatre, and is the successful fruition of the efforts of a group of business men in the vicinity where the theatre has been built who first worked out the plan, started its promotion and have worked untiringly to unite the necessary forces and bring it to completion.

If Your Theatre is Modern Tell 'em, Says Typhoon

"Not only must you have an up-to-date equipped theatre," says J. F. Dailey, vice-president of the Typhoon Fan Company, "but you must let the public know about it," and as an aid to the pursuance of this policy the Typhoon organization has inaugurated a service which consists of supplying the exhibitor with banners, one sheets, newspaper cuts, publicity stories, slides and other materials.

Contracts recently received for Typhoon installations include the Amityville Theatre, Amityville, L. I.; the Acme Theatre, New York City; and the Folly and Empire Theatre, Brooklyn, N. Y.

Marine Barracks Open for Bids on Chairs

Proposals for 125 opera chair seats and an equal number of opera chair backs, for use at the Marine Barracks at Quantico, Va., will be opened by the Quartermaster, United States Marine Corps., Washington, May 21, it has been announced. The chairs and backs are to be of birch, the former to have a 5-ply and the latter a 3-ply veneer, in cherry finish.

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Studio Briefs

The title role in "The Clown," a drama of circus life which is scheduled for early production by Columbia, will be played by William V. Mong. The picture will mark Mr. Mong's second appearance for Columbia this season as he also has one of the principal parts in "The Price of Honor," a March release from Columbia.

Garrett Fort will write the screen version of "The Crystal Cup," Gertrude Atherton's novel, which is to be produced by First National under the supervision of Ray Rockett. The director or producer is now making "Lonesome Ladies" and has recently completed "Framed," a new vehicle for Milton Sills.

Charles F. Reisner, director of Syd Chaplin's recent films, has formally entered into a contract with Joseph M. Schenck to direct Buster Keaton's third feature comedy for United Artists, the story and title for which have not been selected. Keaton is now comleting "College," his second picture for United Artists.

Charles Edward Bull will play the role of Abraham Lincoln in the forthcoming Delores Costello vehicle, "The Heart of Maryland," which the Warner Brothers will produce. Lloyd Bacon is the director.

Production on "Shanghai," a picture of the sea and ships, was started this week under the direction of Ralph Ince at the F. B. O. studio in Hollywood. The director and his staff spent several weeks of preparation on the production in which Ince will star as well as direct. The cast chosen to date include Patsy Ruth Miller, Walter Robbins, Tom Santschi, H. L. Jacobson and others.

Ralph Graves, whose initial effort in the directorial field was "Rich Men's Sons" for Columbia, has been assigned by that company the direction on "The Kid Sister," which Harry Cohn, the Columbia vice-president in charge of production, plans to place into work at the company's studio on the West Coast; Malcolm McGregor will have the male lead.

Harry Langdon gave the signal this week which started the cameras grinding on the first scenes of his new story for First National. The plot is laid in the slums of a large American city, and is said to be in many ways different from any of Langdon's previous films. So far no title has been determined upon for the picture, which, it is estimated, will take more than two months to make.

Orville Caldwell will enact the title role in "The Harvester," one of the late Gene Stratton Porter's novels which her son-in-law, J. Leo Meehan, will place in production shortly at the F. B. O. studio. Mr. Caldwell also interprets a role in "Judgment of the Hills," upon which Mr. Meehan is now working; when the director has finished his present assignment he will complete the casting for "The Harvester."

Three more Warner productions were completed this week at the Warner Bros. studio on the West Coast. The first to be finished was "Simple Sis," Louise Fazenda's comedy, which Herman Raymaker directed; the second was "Dearie," the featured player, Irene Rich, worked under the direction of Archie Mayo. The last of the trio was "What Happened to Father," in which is presented Warner Oland in a unique character part.

David Butler has signed a contract with Metropolitan to play opposite Marie Prevost in her next starring vehicle. The production, yet without an official title, will also have Harrison Ford in the male lead and E. Mason Hopper directing.

Hal Roach, comedy producer for Pathe, is reinforcing his comedy organization, his latest contractual affiliation being with Henry Lehrman, comedy constructor, who has been placed in charge of the Roach story department, and Louise Gasnier, who will direct a series of two-reel Western comedies.

Olga Printzlau, scenarist, has signed a contract with the De Mille organization, by the terms of which she will be associated with that studio for a lengthly period of years. Her latest work for the screen, "Help Yourself to Hay," is scheduled for early filming by First National.

Reed Heustis, journalist, has joined the Hal Roach story department as has Lige Conley, who will collaborate upon the construction of comedy stories.

The "heavy" role in "His Dog," in which Joseph Schildkraut and Julia Faye are working for De Mille, will be portrayed by Clarence Burton.

The dancing girl in "The Chinese Parrott," now being filmed by Director Paul Leni for Universal, will be interpreted by Anna May Wong. The cast has also been augmented by the addition of Slim Summerville and Dan Mason.

Stuart Paton, directing short subjects for Universal, has been signed to direct a feature length production for that organization. eH is now completing the fourth of a series featuring the dog, Dynamite, with Edmund Cobb in the leading role. The picture is of five reels, and is called "The Hound of Silver Creek."

Johnny Downs, one of Pathe's "Our Gang," who has been playing in "The Trail of '98," was welcomed back to the Pathe lot by his fellow "rascals." In a current Hal Roach comedy featuring the "Gang," he plays the magician and leader of a kid's circus. Anthony Mack and Charles Oelze are directing.

Polly Moran is another screen actress to sign a long-term Metro-Goldwyn-Mayer contract. She will join "The Thirteenth Hour" company shortly and has also worked in two current M.-G.-M. productions, "The Trail of '98," and "The Callans and the Murphys."

William Cohill, for the past five months casting director for Universal, has resigned from that post in order to enjoy an extended vacation before taking up independent duties, the details of which have not been made public. His successor at Universal City will be Victor Nordlinger.

Gwen Lee, of the Metro-Goldwyn-Mayer company of players, will play one of the chief roles in "Liberty Bonds," which Monta Bella will direct.

Photography has been completed on "Naughty But Nice," a First National Picture which stars Colleen Moore. Carey Wilson wrote the scenario. Millard Webb directed.

Louise Lorraine has been given the feminine lead in "The Frontiersman," Tim McCoy's next starring vehicle which is now in production at the Metro-Goldwyn-Mayer studio. Reginald Barker is the director.

Monty Banks has assembled a strong supporting cast for his new Pathe feature comedy, "A Perfect Gentleman," which follows his current release, "Horse Shoes" on the Pathe program. Ruth Dwyer has the leading feminine part and others in the cast will include Hazel Howell, Ernest Wood, Arthur Thalusso, Edgar Dearing, Agostino Borgato, Syd Crossley, Harry Darrows, Nicholas Caruso.

Drew Demarest, former stage actor, has joined the cast of "The Callahans and the Murphys," the Kathleen Norris novel which Metro-Goldwyn-Mayer is filming. Frank Currier, Pollya Moran and Eddie Gribbon are in the cast which is headed by Sally O'Neil and Lawrence Gray.

Patsy Ruth Miller has been engaged to appear in "Lorraine of the Lions," a Norman Kerry vehicle which Universal will make. The actress has also been engaged to act with Glenn Tryen in "Patents Pending," which William Craft will direct.

Frank Currier will remain under contract to the Metro-Goldwyn-Mayer company, according to an announcement from Irving G. Thalberg. In point of service Currier is the oldest stock player at the M-G-M studio. He was the first man signed by Metro at the time of its organization, and was retained for a time of the tri-interest merger.

Felix Adler has returned to work for Mack Sennett after an absence of a year and a half. Prior to 1925 Mr. Adler was associated with Sennett for five years as title writer and gagman. He has been signed by Sennett to write and direct for the Pathe series of domestic comedies called "The Jimmy Smith" in which are featured Mary Ann Jacison, Raymond McKee and Ruth Hiatt.

Humberstone Wright, English actor, will have one of the important parts in "The Garden of Allah," which is being produced by Rex Ingram with Alice Terry and Ivan Petrovich in the leading roles. Some of his latest work on the stage was in Barrymore's production in London of "Hamlet."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister	T. Mix-H. Costello	Fox	6435 feet	April 1
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian-Hardy	First National	6161 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O		
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe	5814 feet	Mar. 11
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Moulders of Men	C. Tearle-M. Morris	F. B. O	6413 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes	M-G-M	7603 feet	
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9120 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid, The	Tom Tyler	F. B. O	4565 feet	Mar. 11
Terror of the Bar X	Bob Custer	F. B. O		
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
Venus of Venice The	C. Talmadge-Moreno	First National	6322 feet	May 13
Venus of Venice, The	C. Talmadge-Moreno	First National	6322 feet	
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O		
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G. Bancroft.	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O		
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6199 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Beware of Widows	La Plante-T. Moore	Universal	5777 feet	May 6
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute, The	M. Blue-L. Hvams	Warner Bros	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount	6947 feet	April 8
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Casey at the Bat	W. Beery-S. Holloway-Z. Pitts	Paramount	6040 feet	April 15
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National		
Cyclone of the Range	Tom Tyler-E. Tarron	F. B. O	4800 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M. G. M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Hawes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Livingston-M. Moore.	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mother	Belle Bennett	F. B. O	6685 feet	Mar. 18
Mountains of Manhattan	D. Devore-C. Delaney.	Lumas	5358 feet	
Naughty Nannette	V. Dana-Ed. Brownell.	F. B. O	4949 feet	
No Man's Law	Rex (Horse)- T. von Eltz-B. Kent	Pathe	6903 feet	April 24
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
Pleasure Before Business	P. O'Malley-V. B. Faire	Columbia Pictures	5569 feet	
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount	5306 feet	
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'-Brien	M-G-M-	6640 feet	May 6
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5711 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
Vanity	L. Joy-A Hale-C. Ray.	Prod. Dist. Corp		
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
When Seconds Count	Billy Sullivan	Rayart	4803 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Avenging Fangs, The	Sandow (Dog)	Pathe	5 reels	
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	May 13
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian	M-G-M		
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M		
Catch As Catch Can	Wm. Fairbanks	Lumas		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips.	Fox		
Don Desperado	L. Maloney-E. Gilbert.	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany		
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fast and Furious	R. Denny	Universal		
Fighting Hombre, The	Bob Custer	F. B. O		
Follow Your Hunch	Viola Vana	F. B. O		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	
Heart of the Yukon	A. Cornwall-J. Bowers.	Pathe	7 reels	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
Hints to Lovers	Bebe Daniels	Paramount		
His First Flame	H. Langdon- R. Hiatt.	Pathe	4660 feet	
Holy Terror, A	B. Jones-G. Hale	Fox		
Irish Hearts	May McAvoy	Warner Bros		
Is Zat So?	O'Brien-Perry-Lowe.	Fox		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp		
Love Thrill The	La Plante-T. Moore	Universal	6038 feet	
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Meddlin' Stranger, The	Wally Wales	Pathe	5 reels	
Million Bid, A	D. Costello-C. E. Mack	Warner Bros		
Outlaw Dog, The	Ranger (Dog)	F. B. O	4721 feet	April 9
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W. Hawley	Pathe	4828 feet	
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Prairie King, The	Hoot Gibson	Universal		
Rich But Honest	N. Nash-C. Holland	Fox		

Feature	Star	Distributed by	Length	Reviewed
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Silver King Comes Thru	F.Thomson-E.Murphy	F. B. O		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston	Fox		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O		
Tillie the Toiler	Davies-M. Moore	M-G-M		
Tired Business Man, The		Tiffany		
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Yours to Command	G. O'Hara-S. Palmer	F. B. O		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Back to Nature (tentative)	Richard Dix	Paramount		
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Claw, The	Kerry-Windsor	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Drums of the Desert (tentative)	W. Baxter	Paramount		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Ladies of Leisure		Tiffany		
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Snowbound	B. Blythe-Agnew-L. Rich	Tiffany		
Squads Right		Tiffany		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Western Rover, The	Art Acord	Universal	4404 feet	
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

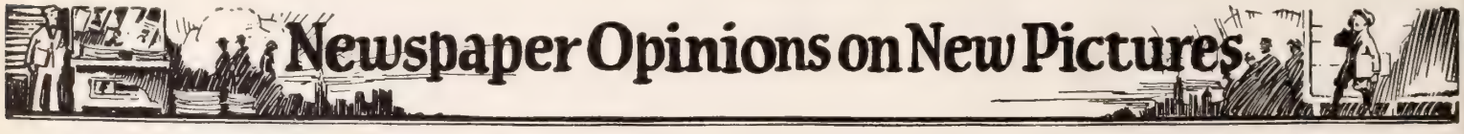
JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal		
American Beauty	B. Dove	First National		
Annie Laurie	L. Gish-N. Kerry	M-G-M		
Arizona Nights	F. Thomson	F. B. O		
A. W. O. L	G.Cameron-S.Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Backstage		Tiffany		
Bad Little Good Girl		Chadwick		
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Barnum (road show)	Wallace Beery	Paramount		
Beau Geste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount	10 reels	Sept. 11
Beau Sabreur	E. Ralston-G. Cooper-G. Bancroft	Paramount		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Ben Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Better'Ole, The (road show)	Syd Chaplin	Warner Bros	9481 feet	Oct. 23
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory (road show)	M. Blue	Warner Bros		
Blood Ship, The	H. Bosworth	Columbia		
Body and Soul	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O		
Brides Will be Brides	Laura La Plante	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T Marshall-G. Astor	Universal		
Certain Young Man, A	Novarro-Adoree-W. Louis-C. Myers	M-G-M		
Chang Jungle Film	Special Cast	Paramount		May 13
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease	F. B. O		
Cohens and the Kellys in Paris, The		Universal		
Colleen	Bellamy-MacDonald-Cohen, McNamara	Fox		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Cossacks, The	John Gilbert	M-G-M		
Country, Beyond Law, The (tentative)	K.Maynard-D.Dwan	First National		
The Country Doctor	Faye-R. Schildkraut	Prod. Dist. Corp		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	A.Q.Nillson-L. Stone	First National		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Darling of the Gods, The	Special Cast	United Artists		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J S. Blackton (producers)		
Four Flushers, The	Reginald Denny	Universal		
Framed	M. Sills-N. Barr-N. Kingston	First National		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Good Service	Eddie Cantor	Paramount		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Hard Boiled Harrigan	M. Sills	First National		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Dog	J.Schildkraut-J.Faye	Prod. Dist. Corp.		
Hitting for Heaven	E. Jannings-F. Wray	Paramount		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird	Compson-McGregor	Chadwick	6400 feet	
Last Outlaw, The	Gary Cooper	Paramount		
Les Miserables	Special Cast	Universal		
Love	G. Garbo-R. Cortez-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madame Pompadour	D. Gish-A. Moreno	British National Pic.		
Magic Flame, The	Colman-Banky	United Artists		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti	Universal		
Mike Donovan of Ireland		First National		
Missing Link, The	Syd Chaplin	Warner Bros	6435 feet	
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Mother Machree	Belle Bennett	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18

Feature	Star	Distributed by	Length	Reviewed
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Patent Leather Kid, The	R. Barthelmess	First National		
Poor Nut, The	J. Mulhall-G. Olmstead-C. Murray	First National		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative)	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	Ramon Novarro	M-G-M		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rough Riders The (road show)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	April 1
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Seventh Heaven	J. Gaynor-C. Farrell	Fox		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan	Universal		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines	M-G-M		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stolen Bride, The	B. Dove-L. Hughes	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Tearin' Into Trouble	Wally Wales	Pathe	4483 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tender Hour, The	Lyon-Dove	First National		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair, The	L. Barrymore	M-G-M		
Thunderhoofs	Rex (Horse)-J. Marlowe	Universal		
Tidy Toreador, The	Hoot Gibson	Universal		
Tip Toes	D. Gish	Paramount		
Too Many Women	Norman Kerry	Universal		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez-E. Brent	Paramount		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hymans	First National		
Who's Your Friend? (tentative)	R. Dix-W. Powell			
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester, The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winning Oar, The	George Walsh	Excellent Pictures		
Woman on Trail, The	Negri-Cortez	Paramount		
World's Illusion, The		M-G-M		



"Camille"—First National, Globe Theatre, New York City

World: "Norma Talmadge, loveliest of illustrious actresses who have worn rags and royal raiment of la dame aux camelias.... After so altogether exquisite a figure as this young woman one finds it difficult at this date to imagine even a Bernhardt, a Duse, a Rejane, a Modjeska, a Barrymore, a Sorel or a Nethersole who would have lent to it so great a charm, so distinctively Camilleish a grace and beauty. Miss Talmadge is a positive delight."

Mirror: "Norma Talmadge, one of outstanding figures in cinema, achieves personal triumph. Is superb in latter part of film. A fascinating picture. A sympathetic, appealing story. Niblo has dressed production beautifully. Sets lavish, yet quiet. Gowns exquisite."

News: "As beautifully photographed a heart-rending romance as has brought forth a theatreful of tears this cinema season. Credit Norma with another screen portrayal which more than does justice to her art. All-absorbing, poignant, exquisitely sad, with performances sincerely convincing. Niblo has done intensely sympathetic treatment. Talmadge screen Camille is most touching yet offered."

American: "Norma Talmadge won new acclaim as Camille. Invests romantic character with tenderness that appeals to sympathy of audience. Nothing in way of intimate luxury is left unscreened. Photography is beautiful and Norma's wardrobe exquisite. 'Camille' will unquestionably find its way on your list of 'pictures to see.'"

Times: "Miss Talmadge lovely and sincere in her performance. Every effort has been made to reveal opulency of screen . . . lavish scenes, gorgeous photography."

Herald Tribune: "Miss Talmadge is lovely Marguerite Gauthier and Gilbert Roland is romantic and attractive Armand."

Telegraph: "Luminous beauty of Norma Talmadge glorifies 'Camille.' No greater romance was ever penned; throbs with poignant pathos. . . . Miss Talmadge . . .one of most intelligent and talented players of cinema."

Sun: "Received last night with evident pleasure by large audience. Great movie audience will shower box-office presents on Lady of Camelias for many months. . . . Photography is soft and excellent."

Evening World: "'Camille' a good picture, excellently acted and superbly photographed. Miss Talmadge and Gilbert Roland take every advantage of their opportunities."

Journal: "Norma exquisitely lovely and does superb work. Tragic story is faithfully followed. Highly romantic photoplay and striking background for Norma's beauty."

Evening Graphic: "Exquisite 'Camille' came to the Globe Theatre last night, a 'Camille' of exquisite loveliness, beautiful artistry, and she thrilled first-night audience as Norma Talmadge has not done in years. Marks a new screen standard for those who make celluloid records of romantic love. No one should miss it."

Telegram: "Talmadge version of Dumas' old play is most intelligently filmed love story to reach Broadway in many years. You may safely walk mile to see this Camille. Splendid acting by Miss Talmadge."

Brooklyn Eagle: "Ranks easily among most beautiful pictures ever made. Miss Talmadge's portrayal magnificent."

"Lovers?" — Metro - Goldwyn-Mayer, State Theatre, Los Angeles

Record: "Absorbing film. One of wide-spread interest for many reasons. Novarro gaining in popularity in every picture. Has personality, and real ability. Vivid story. Holds interest with many high spots of dramatic tension. Action moved forward rapidly. Sufficient comedy relief to offset more somber scenes. The photography is one that makes an impression."

Herald: "Strong moving study in pure love and jealous scandal. Dramatic values of story have been well exploited. Suspense unusually well sustained. Duel ranks among best I have seen. Titles clever and sophisticated. Photography has the mark of distinction; direction has polish and effectiveness."

Express: "Picture entertaining. Novarro's clear-cut characterization one that only he could give so adequately. Director Stahl did his work well. Production that for smoothness and directness is not often equalled in program pictures."

Examiner: "Motion picture of exceeding interest. Story plausible and typical of human nature. Good to see Ramon Novarro again. He presents finely etched characterication. All are excellent in their various roles. I can conscientiously recommend 'Lovers?'. A picture whose entertainment value is above par."

Times: "Cleverly photographed. Scene wherein Jose takes up sword quite as effective as duel scene in 'Flesh and the Devil.' Atmosphere well sustained. Ramon Novarro accounts for some splendid scenes."

"Rookies" — Metro - Goldwyn-Mayer, Cameo Theatre, Cleveland, Ohio

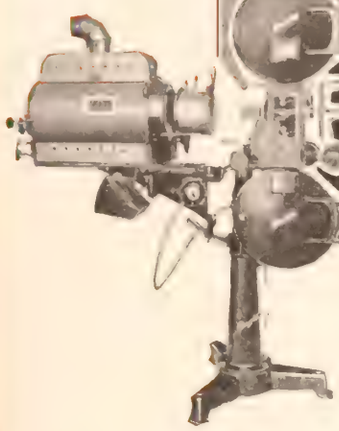
News: "No heralding and a veritable knockout. There's as many good, honest, soul-stirring laughs in 'Rookies' as were ever crowded into film comedy, more if you limit the comparison to comedies built about the war, soldiery or navy. This comedy will have Cleveland in a panic before the week is out."

Plain Dealer: "Karl Dane and George K. Arthur, newest and one of best comedy teams in screenland, furnish laughs. Pair furnish more and better thrills than I've ever seen in comedy. Great sport. Highly recommended."

Sunday News: "If you have any dolefulness you wish to get rid of don't let anything stop you from buying your way into Cameo. This one is funny. Our personal word for that."

Roy Press Printers





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May 27, 1927

Motion Picture News

METRO-GOLDWYN-MAYER, 1927-28



HERE IT IS!

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THE LION ROARS

—and the industry listens!

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The BIG PARADE of STARS



THE

METRO-GOLDWYN-MAYER LION

KING OF THEM ALL

For Nation Wide Release

Sept. 10, 1927

THE BIG PARADE

For Nation Wide Release

October 8, 1927

BEN-HUR



1927 1928



The STAIRWAY to the STARS

In the year of The Big Parade and Ben Hur

NOT alone the power of its pictures, but the drawing-strength of its stars makes Metro-*Goldwyn*-Mayer the first choice of motion picture theatres in 1927-1928.

In these days when you are planning a program for a season in advance, the guiding factor in your transactions must be your faith in the organization with which you are dealing.

Metro-*Goldwyn*-Mayer has earned the implicit confidence of exhibitors. Its record of consistency and quality in production is unrivalled. The producing brains back of the organization are admittedly far and away the superior of all contenders for show-making honors.

But, if anyone tells you that you can live on mere promises, send him out of your office—and don't do it with a smile.

Take the M-G-M organization on its record—and take its underwritten schedule of star pictures as a guarantee of a week-in, week-out revenue at the box-office.

In the following pages you will read of the product that awaits you for dates commencing with September first.

There you will find no loose ends, no pictures dangling in mid-air without the anchorage of a drawing card—no, indeed.

There you will find volume — and value—virility and vitality.

One week you may date a Marion Davies Picture, the next a Lon Chaney, the next a John Gilbert, the next a Ramon Novarro, a Lillian Gish, a Norma Shearer, a William Haines, a Jackie Coogan, a Dane and Arthur, a Greta Garbo, a Cody-Pringle, a Tim McCoy and so on.

Metro-*Goldwyn*-Mayer is the Highway to Happiness, a Pathway to Paradise—

A Stairway to the Stars!

And as a crowning glory to the greatest season any motion picture company has ever known, we announce that both "The Big Parade" and "Ben-Hur" are ready for you.

M-G-M

AT the outset of 1927-1928, I wish to assure my friends, the exhibitors, that prospects were never brighter for our business than right now, and it is my earnest desire that they share in the certainty of success that is Metro-Goldwyn-Mayer's.

MARCUS LOEW



Lillian Gish

The Screen's Foremost Artist

TO question the dramatic talent of Lillian Gish would be akin to questioning the beauty of Caruso's voice.

Among performers on the screen she is truly set apart — always the artist — a star that reaches greatness with a gesture, tragedy with an enigmatic smile.



Metro-*Goldwyn*-Mayer features her because she is great. One would be hard put to it to name a player who has glorified more outstanding successes or one who more rightly deserves the title of "first lady of the screen."

From "The Birth of a Nation" to "Annie Laurie," Miss Gish has ever graced the boards as an attraction of high quality and an entertainment name worthy of double or treble the customary admission charge.

The first M-G-M production starring Miss Gish in 1927-1928 is "Annie Laurie," a gay, colorful photoplay that ranges all moods and emotions. It is—confidentially—a rather different type of Lillian Gish vehicle. For one thing it is pitched in a key of merriment, and while it ranges to a strong, rugged climax, it might well be classified as a story that touches the sunny, rather than the seamy, side of life.

FOR *Release* STARTING *September*

Marion Davies

QUALITY STREET—A delightful comedy of love and war such as could only be written by the great James M. Barrie. Gay, colorful, and stirring to a martial glamor, Metro-*Goldwyn*-Mayer presents this first of the 1927-1928 Marion Davies Pictures as an intimate, but ambitiously produced picture that takes one back to the happy history of "Little Old New York." Directed by Sydney Franklin, continuity by Albert Lewin and Hans Kraly, with a supporting cast that includes Conrad Nagel, Helen Jerome Eddy, Flora Finch, Kate Price, Marcelle Corday and others.

DUMB DORA—An original and highly amusing story based on Chic Young's nationally syndicated comic strip and written for the screen by the famous scenarist Agnes Christine Johnston especially for Marion Davies. Naturally the story has been fitted out to take advantage of the wide range of comedy ability which Miss Davies has portrayed so successfully to audiences. They love to laugh at Miss Davies' merry capers, and in "Dumb Dora" the story of a girl who exasperates everybody to the point of distraction, she has the grandest opportunity of her career for a box-office natural.

A third production will be announced shortly, making in all
3 MARION DAVIES PICTURES

Lon Chaney

THE HYPNOTIST—In "The Unholy Three" Lon Chaney's performance as a ventriloquist will be remembered for many years and once again a fragment from the side show of life is thrown on the shadow stage with an insidious but insistent melodrama in which magic plays an important part. Chaney, the man of a thousand faces and a thousand arts once again will delight audiences with a role that has within its range all the curious and the novel, the fiendishness and the sacrificial redemption that has gone with his greatest efforts. M-*G*-M is banking heavily on the power in "The Hypnotist." Just as in all Chaney stories the surprise elements make the plot, and it is difficult to divulge them in a cold brief paragraph.

HATE—Based on "The Four Stragglers" by Frank Packard, the author of "The Miracle Man," which gave Lon Chaney his first big part, "Hate" will be one of the sensational pictures of 1927-1928. Lon Chaney has a tremendous part in this one. As the feared and brutal leader of a band of Apaches he roams and dominates the underworld of Paris, and woe to the foe who sees a flash of his quickly-drawn knife. The fortunes of war throw Chaney and his enemies into an intimate entente, and finding themselves comrades in the same regiment, there is a war within a war that leads to drama of a most intense order. Count on this one.

SEVEN SEAS—The production sagacity of Metro-*Goldwyn*-Mayer can not be better illustrated than in this choice of vehicle for the master, Lon Chaney. Gaston Leroux' world-famous Cheri—Bibi stories take the great actor far from any locale or situation in which he has ever appeared and plunges him into a swirling action that seethes aboard a convict ship on its way to Devil's Island. A revolt among the prisoners throws into his hands the man who was responsible for his plight, and Chaney's sardonic revenge is tempered only by the softening influence of the girl who is the one redeeming breath of beauty in his life. Power and tenderness mingle together in a great narrative whose tense drama is heightened by the surging background of the Seven Seas.

3 LON CHANEY PICTURES

John Gilbert

I'M THE MAN—Here is a great vehicle for a great star—up to the last minute of to-day—a snappy, devil-may-care screen narrative. Written and directed by the inimitable Monta Bell, this story of a man's first and greatest love is laid against a background of Washington newspaper and social life. The culminating sequences portray the gala presidential inaugural ball. M-*G*-M has exercised particular care in the vehicles selected for Gilbert and this one is a worthy successor to his many past and current triumphs.

NONE BUT THE BRAVE—Here is a great war story, and how the fans will love to see their hero go through hell again, just as he did in the immortal Big Parade. This time Gilbert plays the part of a dashing gorgeously uniformed officer of the Austrian guards and his performance is a bit of a throw-back to his gallant role in "The Merry Widow." He is betrayed through the machinations of a charming woman spy of the Russian Czar and as a consequence is caused to suffer humiliation and degradation. Through an ironic twist of Fate he falls in love with the very woman who betrayed him, a situation which packs a wallop to the final fade-out.

2 JOHN GILBERT PICTURES

(Production list continued on fourth page following)

Lon Chaney

The Man of 1000 faces

IT was M-G-M who developed Lon Chaney into the great Lon Chaney. "He Who Gets Slapped," "The Unholy Three," "The Blackbird," "The Road to Mandalay," "Tell It to the Marines," "Mr. Wu," "The Unknown." Everyone outstanding, all money pictures.

In 1927-1928 Lon Chaney will first appear in "The Hypnotist," a role which tells a story in itself.





Marion Davies

Comedienne Extraordinary

THE number of genuinely fine comediennes on the screen today may be counted on the fingers of one hand. Foremost among these ranks Marion Davies.

There is no star in the industry who receives the publicity promotion, no star that gets the production effort back of her name so consistently.

Perhaps the most outstanding picture that Miss Davies has appeared in to date is "Little Old New York." We predict a similar success for "Quality Street" which will be the first of her 1927-1928 screen plays.

"Quality Street" is one of the most valuable story properties ever entrusted to a producer. From the pen of the world's leading creator of deft sympathetic comedy, James M. Barrie, this play will, without doubt, prove that its present popularity as a narrative must be deserved.

Following "Quality Street" Miss Davies will star in "Dumb Dora" a travesty based on the comic strip that has achieved nation-wide fame and successful syndication.





JOHN GILBERT

The Man of the Hour

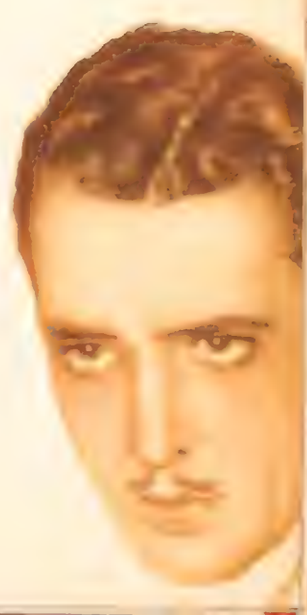
THIS season you will play Gilbert in "The Big Parade." And after that you will play him in "I'm The Man" and "None But The Brave."

1927-1928 is truly a John Gilbert year. He will emerge a star as great as the screen has ever known, a name that will be spoken from Maine to Texas, from New York to the Barbary Coast. Beloved by women and men alike, a star of stars. Made so, by M-G-M, star-maker.

One cannot question the drawing power of Mr. Gilbert's pictures. He is an asset that is worth-while at any price in any showplace.

His following is vast, varied, and the response to his name in lights is immediate.

The industry is fortunate to have such an attraction. M-G-M is proud to present him.



Norma Shearer

THE BRIDAL NIGHT—Probably one of the most ingenious original stories ever handled by the M-G-M Studio has been especially written for a Norma Shearer starring triumph. How it fits the sparkling, genial personality of this beauty! Miss Shearer, who can play the innocent more convincingly than anybody on the screen, takes the role of a beautiful but unsophisticated young society girl whose adventures in the marriage market furnish a series of screamingly funny situations. The story not only gives this star opportunity for the mischievous activities which her admirers eagerly expect of her, but in addition allows Miss Shearer plenty of chance to display beautiful clothes, jewels and other accoutrements of society. There are few actresses on the screen who can wear clothes like Norma Shearer. Wait 'till you see the creations that she'll bring to your audience! M-G-M has been particularly fortunate in its choice of vehicles for Miss Shearer. . . . "Upstage," "Waning Sex," "His Secretary," are pictures that audiences think back on with pleasure. "The Bridal Night" will add additional lustre to her box-office fame!

There will be two additional Norma Shearer productions making in all
3 NORMA SHEARER PICTURES

IN OLD KENTUCKY—The announcement that M-G-M is going to make a tremendous stellar picturization of "In Old Kentucky" has brought hundreds of congratulatory messages from theatre owners. Anybody who knows show business is aware that from the point of view of the gate there's no bigger, melodramatic bet in the world than Charles Dazey's famous legitimate show. The M-G-M studio is on its toes about this one. John M. Stahl, noted action director, has been engaged to put it on the screen and a cast of sparkling electric-light names will immortalize this famous drama for the motion picture. What material to work with! The intrigue for the valuable coal lands, the intercepted bomb, the blown-up bridge spanned by the hero swinging on a rope, the girl who rides Queen Bess to victory and endless other thrills! Here is the action picture of all time. M-G-M will spend real money on it to give you an attraction to set the folks cheering!

Cosmopolitan Productions

BECKY—The Hearst nationwide newspaper chain is looking forward eagerly to the appearance in its pages of the serialization of "Becky." The reason is that "Becky" has everything that a modern audience wants in the way of excitement, suspense, laughs and love interest. Becky is a nervy little lass who works her way from department store drudgery to the stage, and on the way meets various personalities from crooks to society gentlemen. Her adventures are breath-taking, but through them all she maintains a happy-go-lucky, brave little attitude toward life and its uncertainties. In the end she gets the man she sets out to get and finds it was worth all the trouble. "Becky" is audience joy all the way through. Directed by John F. McCarthy, it has in the cast Sally O'Neil, Owen Moore, Gertrude Short, Claude King and others. Rayner Seelig wrote the story.

BRINGING UP FATHER—At last it will be on the screen! This famous comic strip narrative which is so familiar to newspaper readers everywhere will be brought to life by Metro-*Goldwyn*-Mayer as a special Cosmopolitan production. How the public loves all the laugh-provoking situations of the family that tries to crash society's gilded salons only to find that the difficulty lies in bringing up father! His mistakes of etiquette are the mistakes that are so human and understandable and they carry a long, merry laugh for a public which finds great humor in society climbers who don't know how to climb. This production comes to theatres backed by a nationwide newspaper promotion in the Hearst papers that money could not buy. A great bet. Watch for this Big Money attraction.

BUSINESS WIVES—The Hearst papers know what builds circulation! They've got Winifred Van Duzer's story "Business Wives" all tucked away ready to appear next Fall through the country in their papers just about the time you get ready to flash M-G-M's "Business Wives" on your screen. Hearst officials believe this story is one of the neatest, modern social studies they've ever printed. Think of the thousands of wives who go to business every day, the adventures they have, the temptations which contact with men throw in their paths! Miss Van Duzer took a juicy section of the colorful life of our times and skillfully molded a tense, throbbing drama out of it, with characters and situations palpitatingly alive! The Hearst papers will go after this Big as a serialized Cosmopolitan feature and M-G-M will extend itself on cast, director and production values, so all around it looks like the kind of a proposition that means top money for box-offices next season.

WHITE SHADOWS—Remember what Metro-*Goldwyn*-Mayer did with "Never The Twain Shall Meet," another Cosmopolitan production. Here comes a follow-up sensation that will positively beat the wonderful record established by the earlier South Seas hit. Why? Because "White Shadows," one of the best-selling books of our time, is written from Life itself by Frederick O'Brien, the celebrated author, explorer and adventurer, who went down to those fair, sun-kissed isles and lived with the natives. What a drama he brought back with him! More breath-taking, more crammed with action and interest, more vivid with blazing color and beauty than any story ever conceived in that locale. M-G-M has some startling additional story ideas to be worked into this subject that will give it every element necessary for audiences. History is going to repeat. Cosmopolitan's "Never the Twain" will be outdistanced as a box-office prize by Cosmopolitan's "White Shadows." And M-G-M production enterprise will do it!

THE LOVELORN—*By* **BEATRICE FAIRFAX**—Screen story by Hazel Livingston—You can always depend on M-G-M to keep a couple of leaps ahead of the field in showmanship and this one is more than a couple of leaps ahead. Everybody knows about Beatrice Fairfax and her advice to the lovelorn, a syndicated newspaper feature that has been famous everywhere for years, but it takes M-G-M to dramatize this valuable asset into a great box-office attraction. In the story of "The Lovelorn" a beautiful society girl has left home to make a name for herself, and after achieving success as a fashion model, she finds herself in a puzzling matrimonial dilemma, not knowing which of two men to take. She writes to Beatrice Fairfax and the latter's advice is confirmed by a series of thrilling adventures that lead her to the right man. Showmen! This is the opportunity of a lifetime. The promotion angles will be plugged 100% by the Hearst newspapers in which Beatrice Fairfax is a leading feature. They are making this feature into a story to be run serially in addition to the regular Beatrice

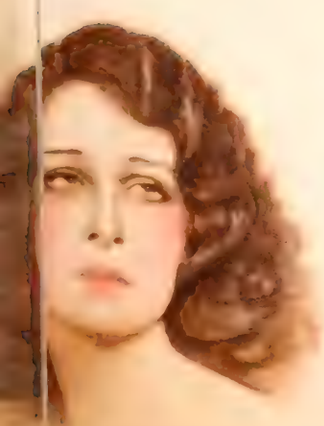
(Production list continued on second page following)



Norma Shearer

That Popular Girl

THE rise of Norma Shearer has been steady, consistent, certain. Today there are few stars among the ladies who are as strongly intrenched in the hearts of the public. Norma, under the M-G-M banner, has a career ahead of her that will be ever more brilliant with each new picture.



The secret of Norma Shearer's acknowledged success may be found in her true-blue American beauty, her simplicity in acting technique, and in the vehicles which the astute Metro-*Goldwyn*-Mayer studio organization selects for her.

Miss Shearer's first photoplay in the new season will be "The Bridal Night." It is a modern, breezy, sympathetic, but not over-sentimental, comedy of an airy quality that from time immemorial has been a source of pleasure to those out front.

One of the big specials that is destined to rank with "The Big Parade" and "Ben-Hur" is "Old Heidelberg" which Ernst Lubitsch is now directing at the Metro-*Goldwyn*-Mayer studios. Miss Shearer and Ramon Novarro are co-starred in this great screen work, which is bound to add many points to the stock of all players concerned.

Fairfax column. The theme is tuned just right for modern audiences, and with a great, all-star production to deliver on your screen you can chalk up another victory for Metro-*Goldwyn*-Mayer's box-office-wise showmanship.

5 COSMOPOLITAN PRODUCTIONS

Ramon Novarro

THE PRINCE OF GRAUSTARK

—This famous George Barr McCutcheon novel provides one of the most fascinating stories you have ever read and one that will screen like nobody's business. And what a part for Novarro! It's as colorful as the Merry Widow, as swashbuckling as "Scaramouche" and despite all this gayety and royalty it's a modern story. It concerns the effort of a Prince to avoid a forced royal marriage. He comes to America and falls in love with the daughter of a billionaire who proceeds to do some tall trading on the international market and practically controls the government of which Novarro is near-ruler. Novarro has been styled "the Prince of Romance." The Prince of Graustark gives him every opportunity to more than live up to this reputation.

1 RAMON NOVARRO PICTURE

New Dog Star (BONAPARTE)

THE THIRTEENTH HOUR

—Ever since M-*G*-M delivered "The Silent Accuser" to theatres, exhibitors have asked us to make another picture with a dog theme. And now having waited for the right story M-*G*-M feels "The Thirteenth Hour" will more than duplicate the success of its earlier hit. This time an even more amazing dog has been obtained. His name is Bonaparte and the industry will marvel at his almost human intelligence. He will thrill audiences in this exciting mystery, wherein with his master, a young detective, he reveals the incredible activities of a King of Crooks. The latter is living a double life and through his ability to adopt the disguise of both an old and a young man, the master thief has succeeded in winning an innocent girl. Breathless episodes take place before the thrilling rescue of the girl by Bonaparte. A great cast has been assembled for this attraction headed by Lionel Barrymore and including Jacqueline Gadsdon and other important names. Chester Franklin is the director. The story is by Mr. Franklin and Douglas Furber.

There will be one more production featuring "Bonaparte" title to be announced, making in all
2 BONAPARTE PICTURES

BODY AND SOUL

—Reginald Barker, whose directorial punch you know from "The White Desert" and more recently "The Flaming Forest," has now come through with his greatest, virile, out-door action epic. He had a marvelous story to begin with, Katharine Newlin Burt's novel, which is considered in this country one of the most thrilling best-sellers ever published. What a story! Beautiful girl sold by drunken father. She escapes in storm to middle-aged doctor who marries her. Her beauty makes her aging husband jealous and he brands her to prove his possession. The girl is rescued by young mountaineer. The mountaineer later requires medical aid and the girl swears she'll return to the doctor if he will cure the young man. What a situation! But that's not all. There are even greater thrills. All built up against Nature's own rugged mountainous background. M-*G*-M has given this production some cast: Aileen Pringle, Norman Kerry, Lionel Barrymore, T. Roy Barnes. M-*G*-M delights in handing out this kind of box-office picture to showmen!

NAPOLEON

—The eyes of the world are centered on France where the Super-production "Napoleon," the most gigantic enterprise in motion picture annals has just been completed. Officials of M-*G*-M were quick to recognize the importance of this work. Representatives of M-*G*-M went to great lengths to obtain this production for release. It now becomes apparent that M-*G*-M has annexed the most astounding attraction of modern times. The vivid, brilliant career of Napoleon has been immortalized for the screen. Two years in actual production. Many years in research. Armies of men employed. Thousands of soldiers and sailors utilized. Battles on land and sea reproduced in their real locations. The resources of all France liberally given to this crowning dramatic epic of that nation. Abel Gance, Europe's genius, was selected to be Chief Director. He assembled a cast of principals numbering 175, among whom are the most famous and talented actors and beauties of all the Continent. There is no story in the world so resplendent with adventures as Napoleon—no character in history or fiction whose loves were so intriguing—no period in ancient or modern times so fascinating in its political and social pageantry! At last the story of Napoleon is told in fitting magnificence and glory on the screen. Metro-*Goldwyn*-Mayer, whose activities span the world, was not asleep when the great opportunity came. M-*G*-M proudly brings to you the picture that the world waits for—"Napoleon."

BETWEEN NINE AND NINE

—Exhibitors know from the experience of three years that the M-*G*-M studios in Culver City are capable of turning out as fine and profitable attractions as have been found anywhere in the world. So that when M-*G*-M reaches into the production wealth of the UFA organization in Europe you may be sure that it is going after something distinctly worth while. We have pulled out a real plum in the picture, "Between Nine and Nine." It is an ingenious story of a handsome, devil-may-care student in Vienna who gets into an escapade with the police and manages to get away from them handcuffed. Between the hours of nine in the morning and nine at night he goes through some amazing adventures with his hands linked by steel underneath his cape. The possibilities of such a predicament are marvelous. Love offers itself to him, but what can he do? He is in a position to accept a quantity of money, but his hands are tied, literally! Humor, thrills, romance are abundant in this unusual narrative and the final unravelling leaves the spectator with a pleasurable thrill. The most famous of European directors, F. W. Murnau is directing this great story from a screen adaptation done by Frances Marion, the highest paid woman writer in pictures. No expense is being spared to capture the ever delightful atmosphere of capricious Vienna at its merriest period. "Between Nine and Nine" is indeed an interesting prospect of something delightfully different next season.



RAMON NOVARRO

The Prince of Romance



RAMON NOVARRO will be in the full flower of his glory in the season to come. For four reasons: (1) Ben-Hur, (2) The Prince of Graustark, (3) Old Heidelberg and (4) Ramon Novarro himself.

Here is a star who possesses all the qualities that go to make the true star. Handsome to the nth degree, Novarro is at the same time a most talented performer. His technique is that of the artist, and he is at the same time an athlete of sturdy proportion, a quality which puts an element of strong manly action into all his achievements.

In "The Prince of Graustark" this Metro-*Goldwyn*-Mayer made star, will give a varied performance ranging from poetic romance to mirth-making drama.







WILLIAM HAINES

The Smart Aleck

METRO-*GOLDWYN*-MAYER has groomed William Haines for star parts in some of the most important vehicles on its ambitious program of pictures for 1927-1928. The first of his productions will be "The Smart Aleck" which is a story of the prize ring. Haines plays a swaggering young pugilist who thinks he can lick any man alive—and does.







William Haines

THE SMART ALECK

In this one William Haines is his typical screen self, wise-cracking and smooth-working. He's a pugilist—or rather a "pug"—and he gets into a peck of trouble only to battle his way out with two strong fists. There's always a heap of fun for the fans when a good fight picture comes along, and when William Haines is the one who does the fighting you know the public knows that it's breezy, topical and of the minute without any angle that you could object to. This one will be a woman's picture all the way as a strong love story has been built by the authors, F. Hugh Herbert and Florence Ryerson.

The subsequent Haines vehicles will be SPRING FEVER and WEST POINT.

3 WILLIAM HAINES PICTURES

Jackie Coogan

THE BUGLE CALL

—Here is a stirring story of American prairie life and one that has been tailored and measured for The Kid. It is the most ambitious picture that Jackie has ever appeared in and he has been surrounded with a strong supporting cast. The tale centers around the Indian ravages in the post-war days of General Grant and Jackie and his bugle manage to scare off a massacre and to bring his father and mother together by a heroic stunt in a great crisis. Those who have watched the picture in production are thoroughly sold on its aptness and exhibitors may well expect a most exceptional picture. Claire Windsor, Herbert Rawlinson, Tom O'Brien and others are in the cast. The picture is directed by Edward Sedgwick, creator of "Slide, Kelly, Slide" and the story is by C. Gardner Sullivan.

BUTTONS

— Showmen will be delighted with M-G-M's choice of story for Jackie Coogan, for "Buttons" truly covers the range of human emotions and gives sturdy young Jackie glorious opportunity for moments of stirring courage, self-sacrifice, boyhood devotion . . . intermingled with hearty laughs and pathos that no one may resist. Jackie plays the part of a trim little page-boy aboard an Atlantic liner. His devotion to the Captain leads him to accept discharge and disgrace rather than tell how his unselfish acts have really been done to help the Captain's romance. "Buttons" later gets back aboard ship, proves himself once more a little hero and survives a spectacular wreck at sea to return proudly to his sick mother at home. George Hill, director of "Tell It to the Marines", wrote this story and it is one of the greatest pieces of showman writing the M-G-M studio has ever handled.

2 JACKIE COOGAN PICTURES

Tim McCoy

THERE has been decided exhibitor approval of the Tim McCoy series, as exhibitors have appreciated the extra production effort that has gone into this unusual type of outdoor picture. In 1927-1928 added production values will be included, and the first Tim McCoy will be

THE BOXER REBELLION

directed by Reginald Barker, one of the greatest of them all. In the supporting cast are Claire Windsor, Russell Simpson, Dorothy Sebastian and Tom O'Brien. The authors are Ross Willis and Madeline Ruthven. The next productions will be "The Gallant Gringo," "El Americano" and three others, the titles of which will be announced shortly.

6 TIM McCOY PICTURES

MADAMOISELLE FROM ARMENTIERES

— Look who's here, Madamoiselle from Armentieres . . . parlez-vous! Millions of our soldier boys know the verses of that most famous of all the comedy war songs. And they brought back the fame of the song to America so that practically everybody knows it now. And when M-G-M learned that this title had been used by England to make "The Big Parade of the British" a fast cable was sent to obtain "Madamoiselle from Armentieres" for our customers. Maurice Elvy is director. Victor Saville wrote it. Beautiful Estelle Brody and John Stuart, England's handsome idol, are the leads. These are the topnotch names of all Britain. And they've made a great picture, packed with big dramatic moments, plus a love story that's tender and powerful, and in addition to all these elements there's humor and plenty of it. That sounds like a good bet for any theatre. And you bet it is! And remember, next Fall thousands of American Legion boys come home from their visit to France, the papers will be full of it. They'll be whistling that famous tune and you'll agree that "Madamoiselle from Armentieres" will be the most up-to-the-minute subject you could put into your theatre.

Karl Dane and George K. Arthur

RED PANTS

—The sensational new comedy team that so delighted the world in "Rookies" will be seen in a series of sparkling slapstick stories destined for a lot of laughs in these serious days. The first of their 1927-1928 output will be a post-war comedy that finds the two boys on the Paris boulevards, Dane as uncouth as he was in "The Big Parade" and "Slide, Kelly, Slide" and Arthur his slightly lisping self, swaying a bit at the hips. The two make a wonderful combination for the gags which the authors Edward Sedgwick and Lew Lipton have concocted. Sedgwick is the director and Richard Shayer, author of "Tell It to the Marines" made the adaptation.

Two additional to be announced

3 DANE AND ARTHUR PICTURES

Greta Garbo

LOVE—The question as to Greta Garbo's next vehicle to follow "Flesh and the Devil" was happily answered by Tolstoi's immortal novel "Anna Karenina," to be called "Love" on the screen. It is as though this drama had been written especially for Miss Garbo's unique personality. No one in the world could better portray the languid beauty of Anna, pretty wife of the wealthy diplomat. Into her life comes the dashing young officer. Society warns them to respect its edicts, but love intoxicates them and they flee to Italy's blue skies. What drama is here, memorable, unforgettable, bathed in the glory of magnificent Russia before the revolution. Dimitri Buchowetzki will direct "Love" from the scenario of Lorna Moon. In the brilliant all-star cast are: Ricardo Cortez, ZaSu Pitts, Helene Chadwick, Lionel Barrymore, Dorothy Sebastian and Mario Carillo. Some cast! Some picture!

THE DIVINE WOMAN—What a title for a star like Greta Garbo! In this extended effort of M-G-M the captivating Swedish star plays the role of that celebrated actress whose life story is more strangely fascinating than a world of French fiction. Who does not know of the great Bernhardt and who would not long to see the secret of her personality once more revealed before the audiences of America? Greta Garbo, the star that the public made, the star that only Metro-*Goldwyn*-Mayer could reveal, provides a pulsating heart-throbbing character study that exposes the temperament and the hidden life that one who is great lives far from the painted curtain and the tinselled scene. It is a revealing picture and an intense romance.

A third vehicle will be announced shortly, making
3 GRETA GARBO PICTURES

Lew Cody and Aileen Pringle

ADAM AND EVIL—This is dedicated to audiences who like their laughs, long, lingering and loud. F. Hugh Herbert and Florence Ryerson have written the perfect vehicle for the perfect farce comedy team, Lew Cody and Aileen Pringle. They will surely ride to a partnership of fame with this uproarious riot of marital complications, involving a twin brother from Brazil whose arrival almost wrecks a hitherto peaceful domestic home. Director Robert Z. Leonard. In the supporting cast Gwen Lee, Hedda Hopper, Gertrude Short, John T. Murray.

SLIGHTLY SCARLET—A truly clever story, containing a series of the most amusing situations that a scenario writer's ingenuity could devise. It is an original theme built up expressly for the new comedy team of Lew Cody and Aileen Pringle. People know how easy it is for circumstances to cast doubt on honest folk's reputations and in "Slightly Scarlet" Dame Fortune, in a joking mood, plays havoc with a pair of innocents. Even lovers may doubt sweethearts and vice versa when events seem so strange, but the audience is in on the joke all the time and they will have the time of their lives!

Plus a third Cody - Pringle, making
3 LEW CODY-AILEEN PRINGLE PICTURES

ROAD SHOW SIZE

For Release

THE BIG PARADE - SEPT. 10
BEN-HUR - - - OCT. 8

Announcement soon

Lillian Gish

ANNIE LAURIE—Lillian Gish has never, in all her glorious career had a vehicle to equal the sure-fire, down-to-earth audience qualities of "Annie Laurie"—qualities that make quiet folk cheer out loud! It's an original story conceived by Josephine Lovett, that smart screen writer, and she has put into the picture the throbs, the thrills, the tendernesses that Miss Gish's admiring thousands demand of her. A new setting for a picture, too. The hills of rugged Scotland in the days when strong, brutish men fought for power and the love of women. Action, action all the way, showing the intrigues and battles of two warring clans. The melody of "Annie Laurie", whose origin dates from that time, brings together the leader of one clan (Norman Kerry) and the beauty of the other (Lillian Gish). John S. Robertson is director.

Rex Ingram's

THE GARDEN OF ALLAH—Those who have been privileged to see it in its incomplete form declare that again the name of the director of "The Four Horsemen" will resound with praise and glory to the four corners of the earth! Metro-*Goldwyn* believes this is the most exciting news it could possibly convey to exhibitors. A Rex Ingram triumph that challenges his best! Both Ingram and Metro-*Goldwyn* have looked forward to something brilliant from "The Garden of Allah" that tender, gripping, magnificent stage success of Robert Hichens. The world knows its famous story, of the desert Monastery which yields its handsome young Monk to the world's embrace for a brief, exquisite moment. His adventures, his loves, his eventual return to the monastery are unforgettable moments of story telling.

In Production

OLD HEIDELBERG:
Directed by Ernst Lubitsch
Cast—Starring Ramon Novarro and Norma Shearer

THE TRAIL OF '98:
Author—Based on the story by Robert W. Service.
Director—Clarence Brown.
Cast—Dolores DelRio, Ralph Forbes, Harry Carey, Tully Marshall, Karl Dane, Tenen Holtz, George Cooper, William Orlamond.

THE CROWD:
Author and Director—King Vidor.
Cast—Eleanor Boardman, James Murray, Dorothy Sebastian, Bert Roach, Estelle Clarke, Lucy Beaumont, Dell Henderson.

THE COSSACKS:
Featuring John Gilbert. Author—Lyoff Tolstoy.

ROSE MARIE:
Author—Based on stage production by Otto A. Harbach and Oscar Hammerstein.
Director—William Nigh.

THE GLORY DIGGERS:
Author—Laurence Stallings.

THE WIND:
Starring Lillian Gish.
Featuring Lars Hansen.
Author—Dorothy Scarborough.
Director—Victor Seastrom.

Exhibitors will realize that it is sometimes necessary to make changes in the cast or director of pictures as announced. We accordingly reserve such right as to pictures herein announced, to be exercised in our discretion and without further notice.



Greta Garbo

A Brilliant Star

THE American debut of Greta Garbo may be likened to the respective first appearance in America of Jenny Lind or of Bernhardt.

Certainly no actress of either stage or screen has created a more positive sensation than this emotional artiste of the North. "The Torrent" started her on her way, then "The Temptress" added a sheen to the lustre, and then came "Flesh and the Devil." The next Garbo production is "Love."





LEW CODY *and* AILEEN PRINGLE

A Starring Team with a Big Idea

THE world knows Lew Cody, that arch-creator of devil-may-care comedy—a vagabond of society with a knowing twinkle in his eye—a gay boulevardier, with gold-topped night stick and opera hat—

The world knows Aileen Pringle, dark, beautiful and smart. A woman who'll venture with romance, carry off a flirtation with a merry gesture, and walk on her gay way, leaving the faint delicious scent of delicate Paris perfume in her wake—

These two should be teamed up, said the M-G-M officials, and when queried the exhibitor body answered a loud approval of the idea.

Their first co-starring vehicle is titled "Adam and Evil," a comedy-drama that gives both parties an opportunity to display the best of their talents as revealed in their previous pictures.



The time is ripe for a new comedy-duet featuring a smart team of this nature and Metro-*Goldwyn*-Mayer feels that it is taking advantage of an opportunity in presenting Lew Cody and Aileen Pringle together.



JACKIE COOGAN

The Kid Himself

SURROUNDED by casts of outstanding drawing strength in their own right, directed by irectors of outstanding past achievements, Jackie oogan, in 1927-1928 will continue as the one id only great box-office card among the younger eneration of screen stars.

His first picture for the season will be "The ugle Call" which will surpass any and all of his revious efforts, great as many of them were.

To motion picture audiences the wide world er, Jackie represents a composite of all the boy roes ever created by such authors of juvenile fic- n as Alger, Optic, Appleton, Stevens, Standish d others of similiar note. And it is no secret that many of the nation's greatest men have read and are still reading such stories along with the millions of boys and girls.

The personification of what every mother would like to realize in her son, Jackie Coogan has endeared himself to the women among picture-goers as well as the men, and theatre owners well know that to capture the feminine element is to capture the widest possible ticket-buying public.

"The Bugle Call" will be followed by "Buttons."





Tim McCoy

Of the Great Open Spaces

RIDES like the wind, ropes like a fool—Tim McCoy, a rip-roaring—rarin' to go—son of the saddle. The most original outdoor star in motion pictures.

McCoy—his pals call him Colonel and his public calls him Tim—is known out where the West begins as "The friend of the Indians." He has ridden with the redskins, hunted with them, lived with them, shared his meals with them. They love Tim McCoy. And what an asset they are in the making of his particular brand of action picture.

M-G-M started its series of Westerns just one year ago, and it is quite conservative to say that they have been well-received by exhibitors. They are well-produced (Metro-*Goldwyn*-Mayer could not do otherwise) and each picture has an angle that is different.

Most so-called Western pictures are the same story over and over again. The McCoy unit on the M-G-M lot is nursed carefully and great discretion is used in the selection of vehicles.

To date it may be said that the Tim McCoy pictures represent a triumph in wide distribution, and even more exhibitors will take on this sure-fire audience series of action subjects.





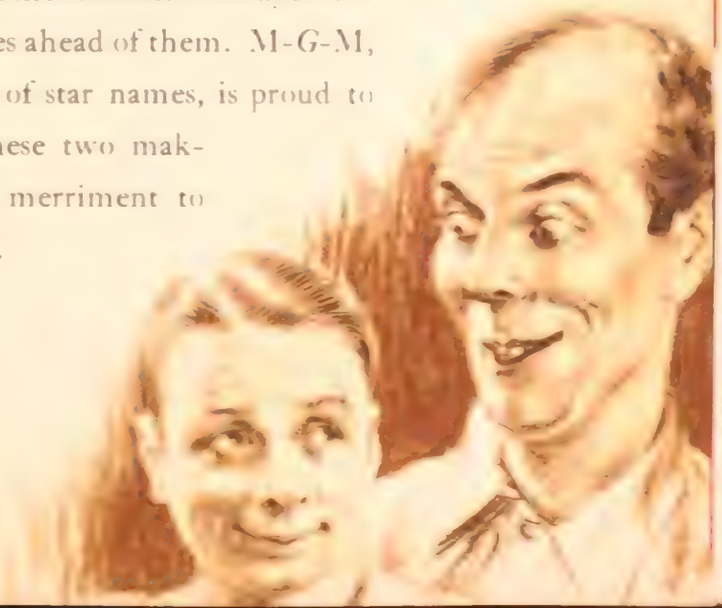
KARL DANE and GEORGE K. ARTHUR

Meet the Boys!

JUST to look at them is to burst out into long, loud laughs! Stranger than fiction is the story of their immediate success as the newest and most promising of any comedy teams the stage or screen has ever known.

M-G-M is doing the laughing, too. So are a lot of exhibitors who pocketed real profits with "Rookies." Dane and Arthur have become overnight the most natural comedy draw on the market. And they've begun their million dollar career with one of the greatest and most successful comedies of all time, "Rookies."

Dane and Arthur fit naturally into the comedy limelight because they are first and foremost splendid actors. Karl Dane in "The Big Parade" showed he could draw tears as well as laughs. George K. Arthur has lent distinction to many roles undertaken here and in his native England. Their great acting talent will stand them in good stead in the brilliant comedy future that lies ahead of them. M-G-M, maker of star names, is proud to add these two makers of merriment to its list.



Metro Goldwyn Mayer

presents

LILLIAN GISH — MARION DAVIES — RAMON NOVARRO
LON CHANEY — WILLIAM HAINES — GRETA GARBO
JOHN GILBERT — NORMA SHEARER — JACKIE COOGAN
Karl DANE *&* *Geo. K.* ARTHUR - TIM McCOY - *Lew* CODY *&* *Aileen* PRINGLE

Directed by

REGINALD BARKER
MONTA BELL
CLARENCE BROWN
TOD BROWNING
DIMITRI BUCHOWETZKI
CHRISTY CABANNE
BENJAMIN CHRISTIANSEN
JACK CONWAY
CHESTER FRANKLIN
SIDNEY FRANKLIN
EDMUND GOULDING
HOBART HENLEY
GEORGE HILL
REX INGRAM
ROBERT Z. LEONARD
ERNST LUBITSCH
HARRY MILLARDE
JOHN McCARTHY
FRED NIBLO
WILLIAM NIGH
JOHN S. ROBERTSON
VICTOR SEASTROM
EDWARD SEDGWICK
JOHN M. STAHL
W. S. VAN DYKE
KING VIDOR
JOHN GRIFFITH WRAY
SAM WOOD

Supported by

RENEE ADOREE
LIONEL BARRYMORE
ELEANOR BOARDMAN
JOHN MACK BROWN
EDWARD CONNELLY
GEORGE COOPER
JOAN CRAWFORD
FRANK CURRIER
ROY D'ARCY
MARCELINE DAY
CHAS. DELANEY
RALPH FORBES
JACQUELINE GADSDON
LARS HANSON
CECIL HOLLAND
TENEN HOLTZ
MAURICE KAINS
GWEN LEE
LOUISE LORRAINE
MARC MacDERMOTT
MONA MARTENSEN
OWEN MOORE
POLLY MORAN
JAMES MURRAY
CARMEL MYERS
CONRAD NAGEL
TOM O'BRIEN
SALLY O'NEIL
GERTRUDE OLMSTED
BERT ROACH
DOROTHY SEBASTIAN
AVONNE TAYLOR

THE BIG PARADE—It is with pardonable pride we announce the release of the greatest attraction the screen has known. The world awaits it. Never such keen anticipation. Truly 1927-1928 may well go down into history as The Year of the Big Parade, for it will leave its cherished memory in the minds and hearts of all audiences.

Released September 10

BEN-HUR—The news that "Ben-Hur" is to be released to you this year is without question the most important announcement that you will receive in 1927-1928. Preceded by the fame that years have built about it, "Ben-Hur" is an attraction that no theatre may possibly withhold from the audiences. Its Greatness has made it an essential for every exhibitor, a picture which all patrons may justly expect to see.

Released October 8



1927-1928

Metro-Goldwyn-Mayer

Leads the Way



The Lion is King of Them All

Metro-
Goldwyn-
Mayer

1927
1928

presents



THE BIG

Parade of SHORTS

FIRST ANNUAL
Announcement

M-G-M JUNIOR FEATURES

HAL ROACH
Comedies

M-G-M NEWS
produced by Hearst

OUR GANG *Comedies*
produced by Hal Roach

M-G-M ODDITIES
produced by UFA

M-G-M GREAT EVENTS
entirely in Technicolor

HAIL! HAIL! THE GANG'S ALL HERE!

—the most famous comedy troupe in the world

READING FROM HEAD TO TAIL: THE TWIN, JEAN DARLING, THE OTHER TWIN, JOE COBB, JAY SMITH, JACKIE CONDON, BLACK BOTTOM, SCOOTER LOWRY, FARINA



Metro-Goldwyn-Mayer
announces with pride

10
OUR GANG
Comedies

LEADING the Big Parade of Shorts and typical of the quality and high standard of Metro-Goldwyn-Mayer's Junior Features are Hal Roach's "Our Gang" Comedies, the greatest attraction in the entire short-feature field. The world knows them and loves them. They are a source of pride and profit to any theatre, anywhere on earth. You cannot afford to be without them!



The first "Our Gang" comedy for M-G-M will be released September 25th. "Our Gang" Directors are Robert McGowan, Anthony Mack, Charles Oelze.



THE MOST IMPORTANT ALLIANCE OF YEARS

—to give exhibitors M-G-M Quality in Shorts, too!

Hearst-MGM-Hal Roach-UFA

THREE brief years ago M-G-M became established as the new and aggressive factor in features and roadshow production. M-G-M made this industry stop, look and listen! Were you one of the lucky exhibitors who profiited with M-G-M from the start? History repeats. The greatest alliance ever known now takes place to give you M-G-M quality and daring in short features and News Reel. M-G-M joins hands with Hal Roach, world's greatest comedy producer, and with William Randolph Hearst, most powerful news force in history, plus UFA for novelties. Your public will welcome a complete program of M-G-M quality throughout.

The great Hal Roach Studios adjoin the M-G-M Studios in Culver City, Cal. Their combined resources are far ahead of anything hitherto known in the industry.



M-G-M JUNIOR FEATURES ARE KNOWN QUANTITIES



HAL ROACH

FROM the entire field of short features Metro-Goldwyn-Mayer has selected for you the leading attractions. Each brilliant unit is of highest quality and established name. You cannot duplicate M-G-M's Big Parade of Shorts anywhere in the business. Hal Roach, King of comedy producers, brings to M-G-M his famous "Our Gang" productions. Not content with having lifted Harold Lloyd to greatest stardom, he has convulsed audiences in every corner of the globe with his "Our Gang" comedies and has made the money value of these little classics felt at every box-office where they play. Hal Roach controls greater resources of studio facilities, more important comedy players and writers than any producer in his field. No wonder the Hal Roach name represents the top-notch quality of all comedy producers.

Backed by the aggressive promotion methods of M-G-M, "Our Gang" will enjoy even greater prestige than heretofore. It is the greatest single attraction in shorts!



SCOOTER LOWRY—FARINA—JOE COBB—JAY SMITH—DEAN DARLING—JACKIE CONDON

M-G-M's GREAT EVENTS in Technicolor



LEAVE it to Metro-*Goldwyn*-Mayer to come through with the outstanding short-feature idea of many years! M-*G*-M's Great Events are beautiful Technicolor dramatizations—thrilling stories built around critical moments in the lives of nations and famous personalities. Strong drama, human interest, pathos, suspense and spectacle are mingled in Great Events with the result that these gems entirely in Technicolor are sure to prove brilliant additions to any program. Their success is a foregone conclusion. Next season they will add prestige and profit to thousands of theatres.

The first of M-G-M's Great Events will be released in September.

"Something New, Big and Wonderful in Short Features!"

PRODUCED by HAL ROACH

10 CHARLEY CHASE *Comedies*



A NAME that means money at the box-office. Ask any exhibitor playing Charley Chase! A name that's growing by leaps and bounds. Read this report from an unquestioned source: "For the past year Charley Chase comedies have averaged better than any two-reel comedies made." You can verify that at any theatre playing Charley Chase. He appears consistently in polite society comedies crammed full of action and fast-moving situations. Like "Our Gang" and other Hal Roach product, Charley Chase comedies represent the highest quality in comedy production.

The first Charley Chase Comedy for M-G-M will be released on September 11th. Director, James Parrott.

"No Guess Work—Hal Roach Comedies Are Known!"



DEPEND on Hal Roach to give the short-feature market new ideas! Here's a Big One that will be a positive sensation next season. Spectacular thrills plus comedy. Roach pulled a smart one with Rex, King of Wild Horses. Imagine the Action of *that*, plus a Western comedy character introducing laughs intermingled with gasps! Produced in a Big Hal Roach way! Wait!

HAL ROACH

WESTERN COMEDIES

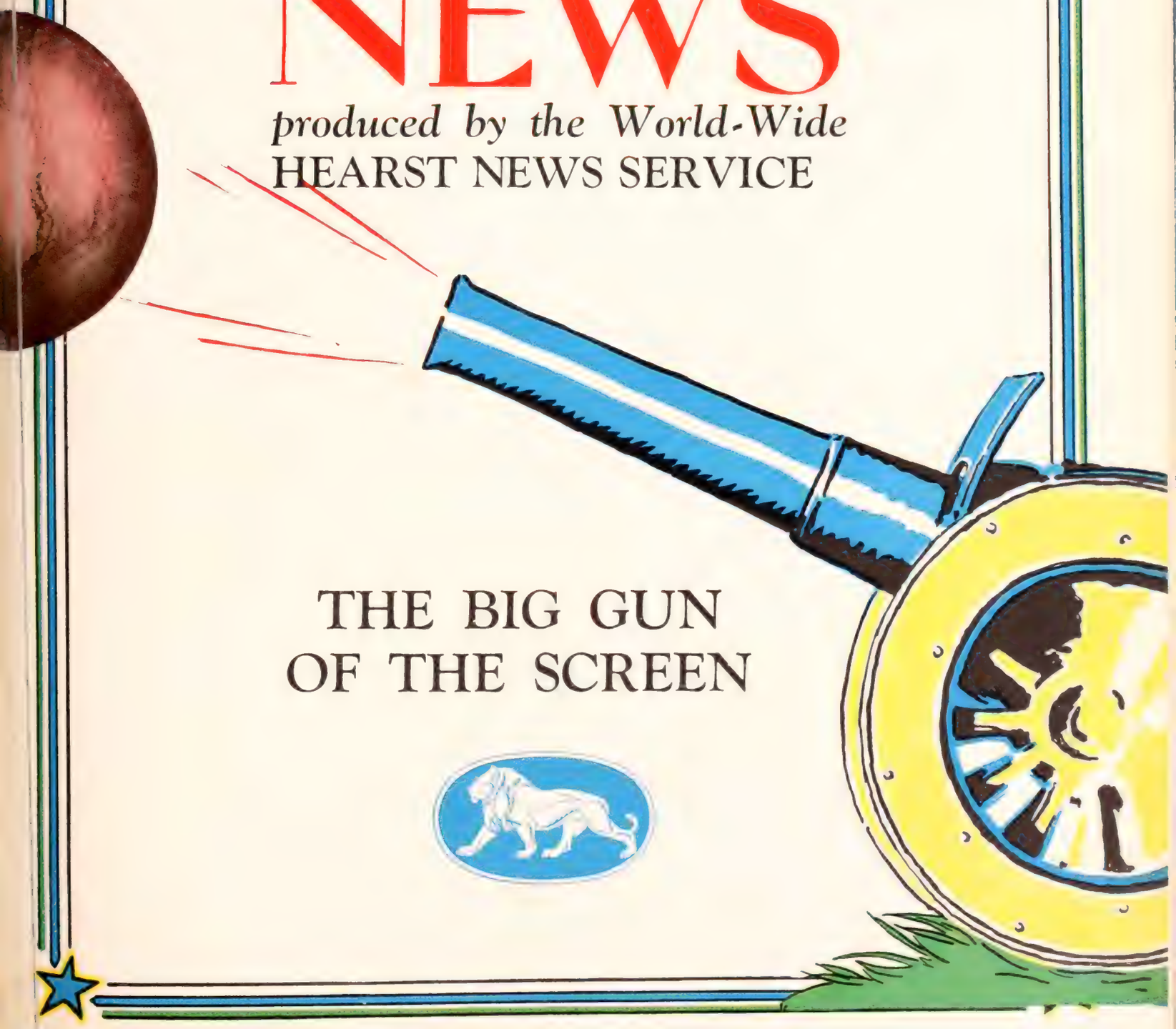
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The first Hal Roach Western Comedy for M-G-M will be released on October 2nd. Director, Louis Gasnier.

"A Big idea in Short Features—M-G-M's Style!"

M·G·M NEWS

produced by the World-Wide
HEARST NEWS SERVICE



THE BIG GUN
OF THE SCREEN

READY TO GO !



The Newsreel That Will Soon Be the talk of the Industry

104

ANNUAL ISSUES

Twice Weekly

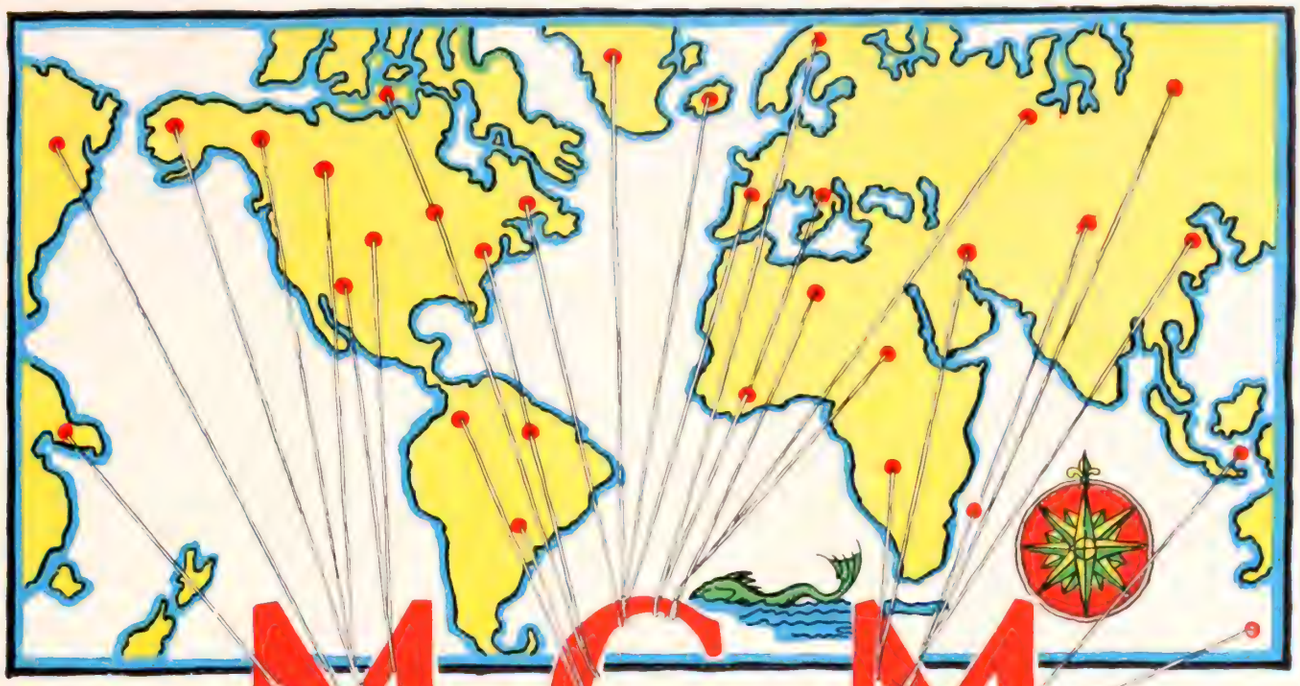
Starting AUG. 15th

INAUGURATED BY NATIONAL
M-G-M NEWS WEEK

(watch for details)

Advertised to 30,000,000 people





M-G-M NEWS

NEVER before in the history of newsreel has there been a complete network of news-gathering agencies as now girdles the earth in behalf of M-G-M News. It is the marvel of modern times.



STARTING with August 15th motion picture audiences of the world will behold for the first time the great M-G-M News. It is an important date. The newsreel which has come to occupy an important place in screen entertainment, will take a vital step forward. For the first time since its origin, someone — M-G-M of course — has dared to give audiences something new, something bigger and better in newsreels. You must decide between the old and the new. Thousands of progressive showmen have already signed for M-G-M News. They cannot afford to fall behind the march of motion picture progress. Thousands of other exhibitors will sign between now and August 15th. There is no place for the old-fashioned in this fast-moving business. Your patrons will demand M-G-M News.

When The Lion Roars The World Listens

THE motion picture public so accustomed to the Big, the Daring, the Unusual from Metro-*Goldwyn*-Mayer is looking forward to the M-*G*-M News. Get ready now for National M-*G*-M News Week, Aug. 15th to 22nd, which launches the attraction that will be essential to all live exhibitors next season.



M-G-M NEWS

The Big Gun Of The Screen

PRODUCED by HAL ROACH

MAX DAVIDSON

Dialect Comedies

10



THE proven box-office draw of the Irish-Jewish feature comedy has found its most important development in the short feature field with the Max Davidson comedies. Exhibitors know that in these dialect comedies are rich opportunities for side-splitting comic situations together with touches of pathos. Great audience entertainment! And no one is better suited to interpret these comedies than Max Davidson, who has been a riot in these roles ever since he earned fame with the original "Abie's Irish Rose" company. Hal Roach developed Harold Lloyd to success. Charley Chase is another of his character promotions. Now Roach gives showmen a new character slant in Max Davidson, who will appear in quality productions with great supporting casts.

The first Max Davidson Comedy for M-G-M
will be released September 4th
Director, Leo McCarey

"M-G-M Junior Features—Quality Throughout"

HAL ROACH

All Star COMEDIES

10

HEADLINERS in happy hits. They are built with all the class of feature production. They sparkle on any program on earth. Hal Roach is proud of his All-Star comedies for truly they have achieved the highest point in short feature production. Riotously funny, yet tuned for quality. Stan Laurel, Jimmy Finlayson, Martha Sleeper, Viola Richard, Oliver Hardy—and the new beauty Lupe Velez. Here they come!



VIOLA RICHARD



OLIVER HARDY

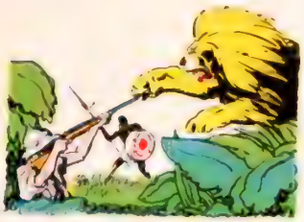
STAN LAUREL

MARTHA SLEEPER

JIMMY FINLAYSON

The first Hal Roach All-Star Comedy for M-G-M will be released on September 18th. Director, Fred Guiol.

"All Star Comedies —the Class of the Program"



Jungle Beasts



Fearless Cavalier

MORE thrilling than fiction, because they are real Life! M-G-M's Oddities first played the Capitol, N.Y. with such applause from patrons that we now make it possible for every theatre in the country to show them. The famous UFA organization has penetrated into hitherto unexplored corners of the earth to bring strange, breath-taking sights to picture audiences. Their cameras have plunged into the depths of the earth, high into the heavens, down to the bottom of the sea! American audiences so eager for thrills will eagerly await the coming of each of the M-G-M Oddities during the year.

A FEW TITLES:

The Falcon
Fight for Life
Jewels of Venus
A Jungle Roundup
The Parasol Ant
Hidden Death Traps
A Lion Roundup

A FEW TITLES:

Fishing with a Microscope
The Monarch of the Glen
Scaring Wings
Bow-Wow Nightlife
Gritty Pups
Pets and Pests
Assorted Babies
Tally-Ho
The Pathfinders
An African Adventure



THEY PLAY AT THE
5400 SEAT CAPITOL (N.Y.)



M-G-M ODDITIES



produced all over the world by

UFA

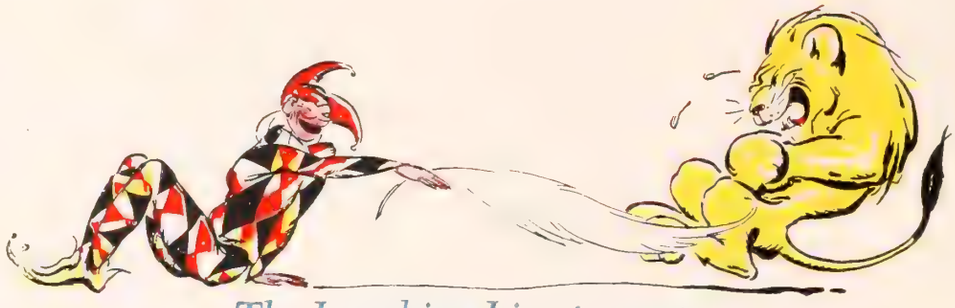
The first of the M-G-M Oddities will be released the first week of September

"The Most Successful Novelty at the Capitol, N. Y."

IN Feature and Road-show Production, Metro-Goldwyn-Mayer has made this industry Stop, Look and Listen and now—

In Short Features too, M-G-M is

THE TOP OF THE INDUSTRY



The Laughing Lion presents

JUNIOR FEATURES

1927-1928

HAL ROACH PRODUCTIONS

10 "OUR GANG" *Comedies*
10 CHARLEY CHASE *Comedies*
10 MAX DAVIDSON *Dialect Comedies*
10 HAL ROACH *Western Comedies*
10 HAL ROACH ALL-STAR *Comedies*

M-G-M GREAT EVENTS *in Technicolor*

6 Technicolor Productions—Bi-monthly

M-G-M NEWS—*Produced by the Hearst Organization*

104 Annual Issues—Twice weekly

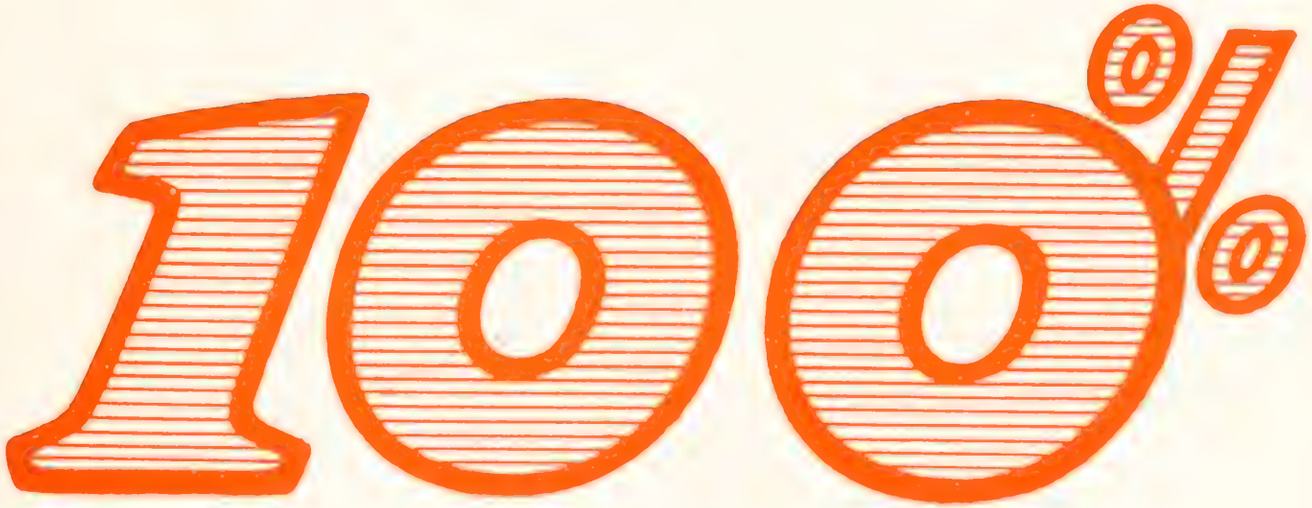
M-G-M ODDITIES—*Produced by UFA*

26 Novelties from all over the world

"Little Brothers to the Big Ones"

Only

one company
in this business
can make this
promise and deliver



. . . read on

For
52 weeks
a complete
100% program

Features
Paramount News
Short Features
of the same
unvarying standard

The highest
in the industry
100%

Here, for examp

PARAMOUN

coming in th

AUGUST

BEAU GESTE—Herbert Bren on's masterpiece with Ronal Colman and all-star cast

FIREMEN, SAVE MY CHILD— Starring Wallace Beery an Raymond Hatton

BARBED WIRE — Pola Negr Special

HULA—Clara Bow as a Sout Sea siren!

MME. POMPADOUR—Starrin Dorothy Gish with Antoni Moreno

METROPOLIS—Paramount-Uf Giant

WAY OF ALL FLESH—Emil Jan nings Special

UNDERWORLD — Special wit Evelyn Brent, Clive Brook, Geo Bancroft, Larry Semon

SERVICE FOR LADIES—Star ring Adolphe Menjou

RUNNING WILD—Starring W C. Fields

SEPTEMBER

SHANGHAI BOUND—Starrin Richard Dix

GOOD MORNING, DEARIE— Starring Esther Ralston

CHANG—Epic of the Wildernes

SWIM, GIRL, SWIM!—Starrin Bebe Daniels

WE'RE ALL GAMBLERS— Starring Thomas Meighan

Paramount

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rst 3 months

NEVADA—Zane Grey Special

A PARIS DIVORCE—Starring Florence Vidor

TARK LOVE — Melodramatic Novel Special

TELL IT TO SWEENEY—Starring Chester Conklin and Geo. Bancroft in comedy wow.

OCTOBER

IREMEN, SAVE MY CHILD—Starring Wallace Beery and Raymond Hatton

ESSE JAMES—Fred Thomson Special

ED HAIR—Starring Clara Bow Elinor Glyn super special

OMAN ON TRIAL—Starring Pola Negri

ITH THEIR EYES OPEN—Starring Adolphe Menjou

Paramount SHORT FEATURES

PARAMOUNT NEWS — twice weekly

PARAMOUNT COMEDIES—comprising the sterling CHRISTIE product, HORTON, Paramount Novelties—one a week

PARAMOUNT—Krazy Kat and Out of the Inkwell Cartoons—one a week

Paramount has the whole show in 1927-28

100% Program

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all the way through

The one company you can bank on to deliver

100%

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Inexhaustible!

Last week, this week, next week —*every* week—BOX OFFICE Pictures, BOX OFFICE Names, BOX OFFICE Showmanship. Tie up your Theatre to this steady stream of MONEY PRODUCT.

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[illegible] 130 West 46th Street, N. Y. WILLIAM M. VOGEL, General Manager

"Vanity is unusual--is extravagantly staged and presents Leatrice Joy with the role of her lifetime"

MAY TINEÉ, CHICAGO TRIBUNE



C. GARDNER SULLIVAN PRESENTS

LEATRI

WITH CHARLES RAY
AND ALAN HALE

The fascinating and emotional Leatrice Joy of 'Manslaughter' is back again--back in a 100% hit"

JIMMIE STARR, L.A. RECORD



CE JOY *in*

A DONALD CRISP PRODUCTION

ADAPTATION & CONTINUITY BY DOUGLAS DOTY

PRODUCED BY DE MILLE PICTURES CORP...

"Leatrice Joy has one of her most powerful roles since 'Manslaughter'"

ROB REEL, CHICAGO AMERICAN



"VANITY"

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

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Foreign Distributors Producers International Corporation, 130 West 46th Street, N. Y.,
WILLIAM M. VOGEL, General Manager

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, President

IMPORTANT ISSUE---

There is nothing so important to the theatre owner as the season's announcement of product.

The best brains of the industry have concentrated upon presenting to you artistically a wide range of selection for the coming year.

We have printed an extra large number of each of these issues but the demand has already shortened our supply. We urge you to keep your copy for future reference so that you won't be disappointed later when you write for back copies.

LOEW'S

NEW YORK CIRCUIT

Contracts for Educational Pictures

100 PER CENT

FOR 1927-1928

Educational Pictures

"THE SPICE OF THE PROGRAM"

AND--

Before the close of *Educational's* sales convention in Los Angeles 300 other representative theatres had wired in their contracts for the product that dominates the Short Feature field.

EDUCATIONAL
FILM EXCHANGES, Inc.

E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

SHORT TALKS

ON

SHORT FEATURES

---Confidence

Confidence is at the very basis of all business success. You must have confidence in yourself and in your theatre venture if you are to succeed. Just so, the producer or distributor must not only have confidence himself, but must inspire it in you, if his pictures are to make money for you.

The confidence displayed at our sales convention by that live wire bunch that make up *Educational's* staff of branch managers, is equaled only by the confidence shown by the thousands of exhibitors who have long played *Educational Pictures*. Their contracts for the 1927-1928 product are coming in like a flood tide with every mail.

Charles Koerner of the George M. Mann Theatres, San Francisco, wires: "As usual we had no hesitancy in immediately signing contracts for your new service at all our houses. Quality of your previous releases has instilled this confidence for the future."

Such exhibitor confidence is a real inspiration to us. That's what we've been building for—through seven years of specialized experience—and that's what we're going on fighting to maintain.

Educational Pictures

"THE SPICE OF THE PROGRAM"

E. W. Hammons

EDUCATIONAL FILM EXCHANGES, INC.

President

Member, Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

The
Industry's
Reference Book

Motion Picture News

Theatre Building and Equipment

Buyers' Guide

Issued in June

Make your
Advertising
Reservations *now*

at last -exhibitors have been rewarded for their patience!

WILLIAM FOX presents the MOTION PICTURE of

John Golden's Greatest Stage Triumph

7th HEAVEN

A DRAMA OF SPIRITUAL AWAKENING THROUGH LOVE AND COURAGE

Based on the play by AUSTIN STRONG

Scenario by BENJAMIN GLAZER

FRANK BORZAGE PRODUCTION



with

JANET GAYNOR & CHARLES FARRELL

Supported by

BEN BARD · GLADYS BROCKWELL · DAVID BUTLER

ALBERT GRAN · EMILE CHAUTARD · GEORGE STONE ·

Exhibitors expect big pictures from FOX and they get them!

THE MOTION PICTURE

7th HEAVEN



with

JANET GAYNOR and CHARLES FARRELL

Two young stars (destined to be the greatest) in a dramatic thunderbolt!

FACTS about the picture certain to make Box Office history!

The Director FRANK BORZAGE, at his very best!

John Golden's triumph - 4 seasons on Broadway and a top attraction on the road - - *everywhere!*

Realism! 2 years in the making. Scenes photographed in France and Hollywood. Costumes and taxicabs that were actually used in the World War!

Made to be a great outstanding production!



You can call this a promise or a threat — 7th HEAVEN is absolutely the greatest drama of *this* year or *any other* year!

FOX

PROFIT
ICTURE

THE WINNER!

HERALD CHICAGO EXAMINER

SUNDAY, MAY [illegible], 1927



FOX NEWS
MIGHTIEST OF ALL

served every exhibitor in the United States buying the regular Fox News service with a print of the great Kentucky Derby as quickly as special airplanes, fast trains and the U. S. Air Mail could deliver—at no extra cost to the exhibitor!

FOX FLIER WINS FILM 'DERBY'

Through darkness and rain, two pilots, representing rival news film organizations, last night raced to Chicago with motion pictures of the Kentucky Derby for the honor and prestige of scoring a beat. Pilots for three other news reel companies were forced down.

It was a 300-mile air Derby—now run every year—over an unlighted, unmarked route; a Derby that starts the instant the winner of the American turf classic flashes across the finish line.

Fox Film won the race. Its plane, piloted by "Red" Love, regular air mail pilot out of the inky, rain Louis, dropped out of the inky, rain drenched clouds to the lighted field at Maywood at 10:49 p. m.

Fifteen minutes later, its rival, the plane of the Pathe service, arrived. But almost by that time Staff Photographer William Story had his films in the office of Fox Film Company, 113 Austin av., for he took only twenty-two minutes by automobile from Maywood, and before midnight the pictures were being shown in the Monroe Theater, James E. Darste, news editor, announced.

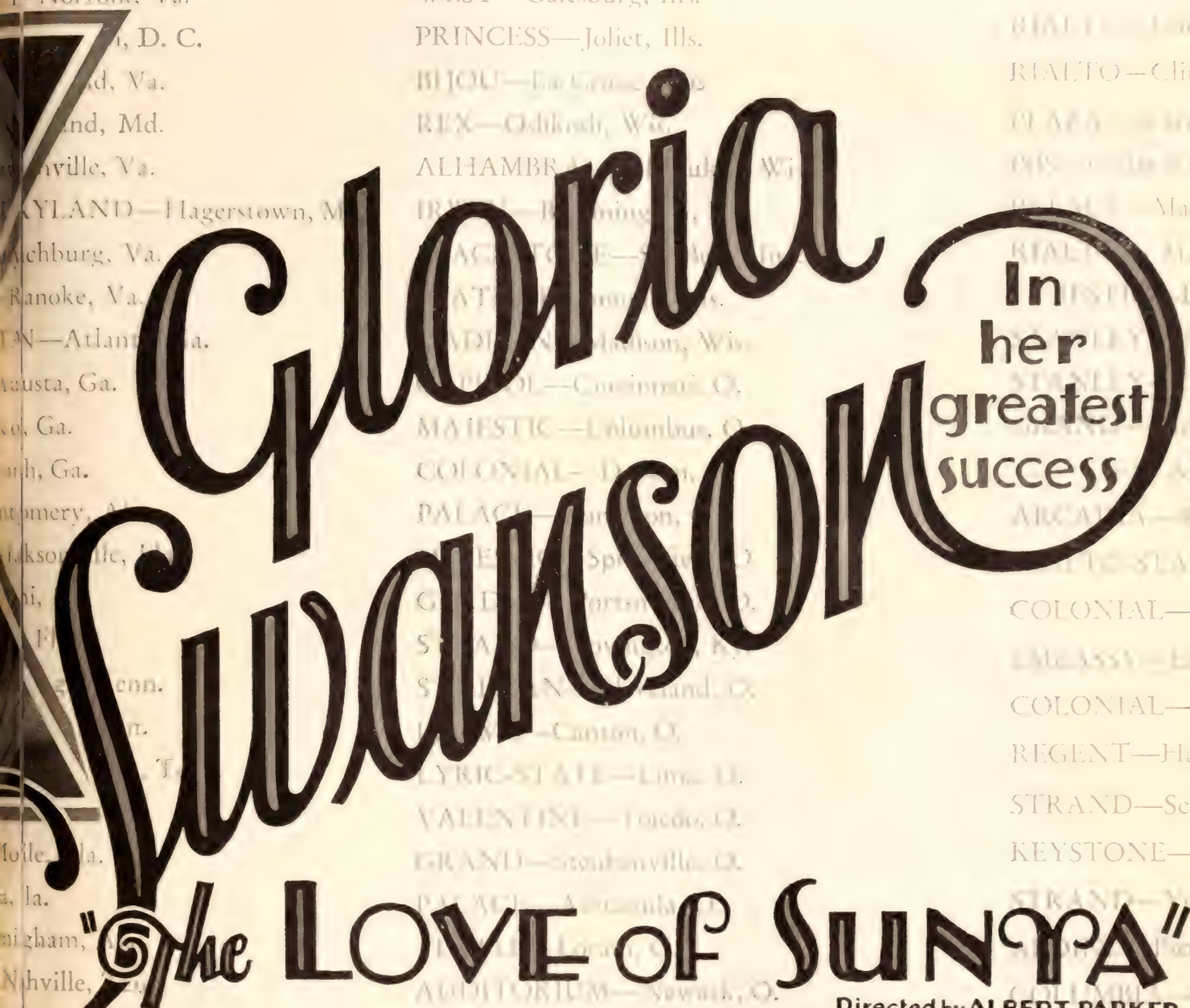
When you buy FOX NEWS you get Speed, Enterprise and Reliability!

GOING BIG—



—The best box-office buy on the market—

EVERYWHERE



UNITED ARTISTS PICTURE

Each picture sold indvidualy — on merit

When you give your patrons HARRY LANGDON, you're giving them one of the great comic geniuses of all time—

TELL 'EM!

Absolutely the most sensational Feature Star "find" of the past year—

TELL 'EM!

The Star who has been hailed by the foremost critics as "Unparalleled"—"A Genius"—"Positively Inspired"—and a host of other adjectives, in the most unanimously lavish critical ovation any screen artist has received in years—

TELL 'EM!

The New Sensation in Screen comedy—The best there is —Superseding all the old reputations—

TELL 'EM!

Don't pull your punch on Langdon! Play him to the limit —he'll do the rest! There's a Fortune waiting for you if you



YELL YOUR HEAD *about* HARRY



Where will YOU be when–

"One of these fine mornings these well-known United States will awake to find the 'Langdon craze' sweeping the country!"

Motion Pictures Today



from FIRST NATIONAL ... where Men are Showmen!

Champio

already won by

11 SPRING-SUMMER SLEDGEHAMMER HIT

that landed right on the buttor




nShip
CORINNE GRIFFITH in Three Hours
THE TENDER HOUR with Billie Dove and Ben Lyon A George Fitzmaurice Production
BABE RUTH in Babe Comes Home with Anna Q. Nilsson and Louise Fazenda
George Sidney & Charlie Murray in LOST AT THE FRONT
MILTON SILLS in The Sea Tiger with Mary Astor
Charlie Murray & Chester Conklin in McFADDENS' FLATS
CONVOY with Dorothy Mackaill and Lowell Sherman
Greatest Triumphs are Still to Come!
THIS WEEK TELLS THE STORY

"The Belle of the Box Office"

DOLORES COSTELLO

Pick of the hits for '26-'27

26
Warner Winners

• • •

ACROSS THE PACIFIC
MY OFFICIAL WIFE
PRIVATE IZZY MURPHY
MILLIONAIRES
WHILE LONDON SLEEPS
THE THIRD DEGREE
FINGER PRINTS
WOLF'S CLOTHING
DON'T TELL THE WIFE
HILLS OF KENTUCKY
THE GAY OLD BIRD
WHAT EVERY GIRL SHOULD KNOW
WHITE FLANNELS
MATINEE LADIES
BITTER APPLES
THE BRUTE
TRACKED BY THE POLICE
THE CLIMBERS
IRISH HEARTS
A MILLION BID
THE BLACK DIAMOND EXPRESS
SIMPLE SIS
DEARIE
WHAT HAPPENED TO FATHER
THE HEART OF MARYLAND
THE COLLEGE WIDOW

Check and book the pictures you haven't played

DELIGHTFUL, dashing, darling DOLORES COSTELLO—sweetheart of one hundred million picture patrons and known to every showman who has ever played her pictures as "the Belle of the Box Office"!

IN all the history of motion pictures no star has ever so quickly and completely captured the fancy of the theatre public. Her rare beauty and personal charm combined with genuine histrionic ability have made her every picture release a box office event.

WHAT a clean-up in "The Sea Beast", "The Third Degree"—and many others. And right now when you need big pictures most—you can book Dolores Costello in her three biggest hits! No worries for three big bookings when you play "the Belle of the Box Office"!

"Built for the Box Office!"

26 WARNER



3 BIG COSTELLO HITS WHEN YOU NEED THEM MOST This SPRING This SUMMER

"A MILLION BID"
THE STIRRING SOCIETY DRAMA
BY GEORGE CAMERON

"The COLLEGE WIDOW"
THE CLASSIC COMEDY DRAMA
BY GEORGE ADE

"The HEART of MARYLAND"
THE IMMORTAL MELODRAMA
BY DAVID BELASCO

Member Motion Picture Prod. and Dist.
of America, Wm. H. Hays, Pres.

WINNERS for 1926 1927

"Built for the Box Office!"

JOHN HAMRICK

Famous Seattle Exhibitor

says:

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

Seattle, Wash.

Morris Safier, Extended Run Dept.,
Warner Bros. Pictures, 1600 Broadway, N. Y.

Most phenomenal run any picture ever playing Northwest was "DON JUAN," which just finished fifth week my Blue Mouse Theatre, Seattle. Out of thirty-five days only one day, the thirty-second, that we did not have big standing line—terribly stormy weather. Picture would easily have gone another week except that we had advertised "THE BETTER 'OLE," which started same as "DON JUAN." Impossible to get within block of theatre account of crowds. Another sensational run! In all my experience in show business have never known of any picture with such magnetic drawing power as "DON JUAN" and "THE BETTER 'OLE." IF ANY EXHIBITOR IN THE UNITED STATES IS IN NEED OF FINANCES THESE TWO PICTURES ARE JUST THE SAME AS MONEY IN BANK. More power to Warner Bros., who certainly know how to make big pictures with big pulling power.

JOHN HAMRICK

Count on
WARNER BROS. to
Deliver Hits Like These!

WARNER BROS.
EXTENDED RUN PRODUCTIONS

JOHN BARRYMORE
in DON JUAN
with MARY ASTOR
Directed by ALAN CROSLAND

SYD CHAPLIN
in THE BETTER 'OLE
Story by BRUCE BAIRNSFATHER and ARTHUR ELIOT
Directed by CHAS. F. REISNER

Member Motion Picture Producers and Distributors of America. Will H. Hays, Pres.

Motion Picture News

Volume XXXV NEW YORK CITY, MAY 27, 1927 No. 21

Hollywood's Responsibility

Production Budget This Year Will Be About $120,000,000

By William A. Johnston

HOLLYWOOD'S production budget this year is about one hundred and twenty million dollars.

New York sends the millions out to Hollywood, week by week, and emits a heavy groan with every check.

I have heard some of the language used by the signatories and it's well that the words don't get into the pictures.

$120,000,000 a year!

AND even then New York's troubles only begin. There are great distributing machines, with offices all over the world, to be fed with more checks; and still more checks go this way and that and that.

Big and costly conventions are held, to pep up the army of salesmen. The competitive selling struggle is the biggest effort of all the industry's efforts.

Every so often the boys from Wall Street come uptown with columns of figures and ask the Times Square boys if selling expenses can't be cut; and then the boys of Times Square think about the boys out in Hollywood and the air grows sulphurous again.

It's a large and tough problem. The financiers don't know anything about production and it is pretty much Greek to the Times Square people themselves.

So New York growls and does little else.

New York's attitude toward Hollywood is pretty much that of a practical father whose son at college is hitting the high spots. Father realizes that education must be had, at any sacrifice. But, for one thing, what practical result is going to come out of it; and for another, how long can the family budget stand the expense? These are the questions that wrinkle the paternal brow.

New York feels exactly the same way about Hollywood.

What is going to come back from the studios; and at what cost?

And Hollywood goes right along; and so do the millions.

It's a great game.

We can only hope that the mighty stream of the public's silver—of a foreign as well as domestic denomination—won't slacken at all.

That would be serious.

Anyway, Hollywood's responsibility is a vast one.

Quite as vast as the money that goes out there.

And still vaster than that!

HOLLYWOOD is a miraculous place. I have tried in previous articles, to give some conception of the great studio plants. They are impressive to a degree.

Heavy investments have gone into them. But, also, and by rare good fortune, they were originally planted in what has proved to be a wondrously fertile real estate soil and they have grown as opulently as Jack's Beanstalk. Nowhere else in the world are there such factories as these, devoted intensively and wholly to creative work.

I have also tried, by describing the big pictures in production, to give an idea of the remarkable technical work done today within the studio walls. The producer still goes forth for locations; but not as he formerly did. Today, with his huge stages and outside construction that know no limit, with

miniature and glass painting and other remarkable devices, it would actually seem as if he could, and does, bring 'most any location to the studio itself.

So much for the physical resources of the studios. This growth has been paralleled by organization growth. Specialists abound and fit in, under efficient regimes, at every stage of the picture's development. Mostly the names of this legion of picture makers are unknown outside the studios. But they are able, experienced and important factors.

ALL in all, the Hollywood colony is the most remarkable city of creative folk, ever gathered together; in fact the adequate appreciation of this phenomenon challenges 'most any man's power of conception and description.

The ablest article I have ever read on Hollywood is that of Dr. Carl Vollmoeller, author of "The Miracle," and printed recently in the Annual Preview section of the Los Angeles Times.

He says that, within fifty years, Hollywood will be the most important center of this universe. Out of it will come the world's universal language, breaking down nationalism everywhere and establishing internationalism and understanding among the peoples of the globe.

To Hollywood will journey regularly the great men of the world, leaving there their impress upon motion pictures.

This is not a dream, it is a clearly intelligent appraisal of an inevitable Hollywood. I would only amend this statement by saying that this astounding development has already begun, that Hollywood is already drawing to itself the creative folk of every country of the world.

Hollywood, Dr. Vollmoeller points out, is and will forever be the world's picture production center. It has no tradition whatever, nothing to hamper its utter freedom of expression. Hollywood is brand new; the city was born with the motor car. In this respect, far more than on account of its sunshine and scenery, it is the ideal birthplace of an entirely new vehicle of expression of universal appeal.

STUDIO resources, as I see them today in Hollywood, are about equal. No one plant has advantages over another sufficiently great to guarantee any marked difference in the output of pictures. Even the smaller studios today are sightly and well equipped. I can see no reason in this respect why they connot turn out just as good an average box-office product as the big companies.

The difference, therefore, between the pictures from each studio will depend upon the creative power of the various organizations.

In other words—it's primarily a matter of *ideas*.

The ideas back of any program of pictures today will distinguish that program from any other.

A friend of mine expresses it differently. It's all a matter of *showmen,* says he; show me the showmen at the head of any studio, he asserts, and I'll tell you what kind of pictures will come forth.

Well, we'll call them showmen.

But, they've got to be big showmen, men with big ideas, these days; men capable of recognizing big ideas.

For the showmen of Hollywood today must be the showmen of the world, men capable of making pictures of world grasp and appeal.

And these are large specifications!

OF course, organization counts tremendously, too. An unorganized studio will turn out unorganized pictures.

Just here, I want to point out what strikes me as Hollyood's chief weakness right now. It can only, I am sure, be a transitory weakness, but it is important in its consequences.

It is this: the big studios are straining so hard at special pictures this year that they are neglecting their regular output.

It's a great thing to make a great picture, especially one that goes into the millions in gross. Big pictures are alluring. People like to make them; if successful they bring glory to the makers. I, for instance, like to write about them.

They add to the fame of the picture and the industry. They increase the movie-going

public. We need them in our business, very badly. The public wants them.

But—we mustn't forget that our one-and-a-half-billion dollar investment in picture theatres runs on about five to six hundred features a year—and not on the big pictures that yearn to be road shows.

These five to six hundred features and the two thousand short subjects that go with them to round out properly the picture fodder of the public are the *bread and butter* picture of the theatre and the entire industry.

And, if we neglect them, we'll lose our bread and butter.

NO matter how big a studio may be, you'll find its resources pretty well strained if one or more big pictures are in process of production.

What happens then when the same studio is facing a schedule of from forty to seventy features a year?

Well, the inevitable result is—unless the place is mightily well organized—that the features are shot forth by factory or worse than factory methods.

I learned of some such instances in high places in Hollywood that sound worse than conditions ten years ago when it was thought that acceptable pictures could be rattled out at the rate of three a week.

Such pictures simply won't go, these days. They'll hurt picture theatre attendance—and hurt it very badly. The fact is, from what I learn, that they are hurting right now.

All the stage presentations in the world will not bolster up bad picture entertainment.

The thing to do is to think more of the picture—the regular bread and butter picture; the one which even our first run palaces run on; and which is supporting our valuable foreign market.

THERE is one phenomenal individual in Hollywood today, who, it seems to me, is a pretty clear index to picture production as it now stands.

I refer to the sub-title writer.

One is reputed to get a salary larger than any writer I know of in the wide world; and pretty generally, I believe, the salaries are large enough to make one gasp.

Why?

This very question was put to me on the train coming East by a newspaper man of considerable proportions. And I had a rather difficult time explaining it. The usual reply of "Oh, well, it's the movies, you know," didn't appease my friend.

"No employer pays much more than he has to," he replied, "even in the movies."

"Another thing," he added, "pictures are supposed to express themselves. Why pay a man so very much to put words in them?"

So, at length, I found myself giving a large discourse on picture production in general; and arrived at some conclusions such as these:

The sub-title writer is the plastic surgeon of production. When the picture workmen do their job too hastily and inexpertly, he lifts the drooping face of the picture here and there with lifegiving words.

His is a sort of hypodermic needle shooting a stiff tonic into flabby muscles, etc., etc.

And the results, often, are weird.

Sometimes the picture is mostly sub-titles; or else the latter stand out so violently as to be absurdly inconsistent.

NOW, the low and run down condition of the picture may be the result of bad studio organization.

Or, it may have to be turned out too fast on account of this confounded equation of high salaries. After any producer, these days, looks at the salary portion of his cost

(Continued on page 2057)

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The Week in Review

Comment on Passing Affairs

BURNET HERSEY, a newspaper and magazine writer with a background of unique and distinguished experience, brings to our attention a condition which merits serious thought—the attitude of the industry toward those on the outside seeking to get in, despite the crying need for new ideas and new blood. He says:

"Motion pictures publications have recorded the fact, at different intervals during the past year, that there is something almost feverish about the hankerings after new blood and new energy in the creative field of the leading producers. We have heard broadcasted by production heads and scenario chiefs the appeal for new material, more and better stories, fresh and original viewpoints. When a movie executive arrives in New York from the West Coast he can invariably count on one sure-fire theme to assure a publicity story—'We Want New Material' theme.

"But do they really want this new material, these fresh view points? Have the motion picture producers a sound and adequate means of securing these better stories, this new talent? Agents and story brokers, with whom many experienced young writers come in contact, have supplied a score of examples of the vain and futile attempts to bring new and promising talent to the attention of producers. Many of these agents, who have in the past rendered inestimable services to the picture companies in their quest for story material, report an undercurrent of intrigue, petty (and often not so petty!) graft, personalities and inner politics, pervading the industry which make it almost impossible for a rank outsider to obtain the humblest of opportunities, regardless of talents. Some have even advised desperate aspirants to seek out somebody's sweetheart, cousin or aunt, establish the requisite pull or promise the necessary rake-off, in order to get a hearing.

"Other fields of business have evolved their methods of sowing seed for their future creative energy. The picture industry alone seems to be floundering in a muddy whirlpool of indecision, favoritism, personalities and graft when it comes to choosing its raw material. There is no interest in the beginner with ambition, mental equipment, background, ideas. He must either possess wide experience in pictures or relatives!

"The industry is not overcrowded, except with mediocrity. The newer phase upon which the pictures are entering, demands new blood. Those who have made the pictures of yesterday and today will have much to unlearn during the next few years. The newcomer will have no such handicap. Rather will he progress toward a finer craftsmanship as he assimilates and learns the few tricks that form the basic understanding of picture production and adds to them the fresher, more vital viewpoint of his personality, not yet grown mouldy and stale on the 'cushions of complacency' as one writer called the directorial ease and content of Hollywood."

"I MET a Theatre Owner from a mid-western state at the Vaudeville Managers' Protective Association dinner at Hotel Plaza the other night," said Business Manager M. J. O'Toole, of the Motion Picture Theatre Owners of America, and after a brief discussion on things in general he said: "You fellows ought to have an organization like ours or the Hays organization. Then you would get somewhere."

"I know something about the dues paying proclivities of certain people," said O'Toole, "and I know this man has not paid dues in the State or National organization of Motion Picture Theatre Owners in several years. I told him, however, I would be willing to match move for move made on behalf of Theatre Owners or in the interest of the Motion Picture industry with the Vaudeville Managers' Association or the Hays organization and let any fair jury of disinterested people determine the virtue and value of these relative activities. I asked him a few questions and proved definitely to him that in the removal of the film tax alone in 1921 by the National organization he was saved about $8,000 in one year and $16,000 before the next session of Congress, admitting that perhaps the tax would have been repealed at the 1923 session at any event, which was by no means a certainty.

"Yet it is very likely this Theatre Owner never paid to exhibitor organization one-tenth of $16,000 since he went into business. But he is a good fellow. He always gives good advice. He can generally find fault with what others do and tell them how it should be done, but he will not help do it."

Hollywood's Responsibilities

(*Continued from page* 2055)

budget, he will be sitting on a hot stove until said picture is finished.

Salaries make production haste.

But, mostly, I believe, the trouble is that the ordinary feature is shunted along and out of the way because some big picture is on the tracks.

* * *

ALL this has to do with the Hollywood of today; and the situation is important enough.

But the big problem is the future of Hollywood.

That, or at least one phase of it, I want to talk about in an editorial next week.

PICTURES AND PEOPLE



Hugo Riesenfeld at work on his musical score for Universal's "Uncle Tom's Cabin," which he will complete before sailing for Europe on May 23rd



Esther Rhodes, who played "Lucretia" in "Mona Lisa," the Romance production released by Educational, is the wife of Arthur Maude, the author-director



The new incandescent lighting equipment for studio use to replace arcs, which was used by Warner Bros. in filming "The Climbers," an Irene Rich vehicle

Our News Weekly

SAM ECKMAN, JR., M-G-M's New York exchange manager, has been chosen chairman of the testimonial dinner to be given, June 8, for Maurice (Red) Kann of Film Daily. . . . Hyatt Daab, F.B.O. publicity, ad and exploitation chief, is writing a play with Edward Paramore. . . . Marion Davies is in New York for a brief vacation, buying gowns and seeing the shows. . . . The hard-hearted National Board of Review failed to find any features worthy of decoration with the little asterisk this week. . . . Hal Hall has completed "The Call of the Sea" for Color art, starring Hope Hampton, and it was given a successful preview at Pelham, N. Y., on Wednesday evening. They leave for Europe Saturday to make three more in color. . . . Fox Films, Pathe and Warner Brothers baseball teams "took" First National, Consolidated and United Artists last Saturday. Watch these babies go! . . . King Vidor arrived in New York quietly this week with his staff and several members of the cast, to shoot exteriors for "The Crowd." . . . J. Farrell Macdonald, Fox Films character actor, returned to New York on Friday after an absence of 11 years, to play a part in "East Side, West Side." . . . Fritz Tidden, former publicist and now identified with Clarence Brown's M-G-M unit, has become an actor. He will appear in "The Trail of '98" in the role of a faro dealer. Alongside is Scott Turner, better known as the Cherokee Kid, who is credited with having handled as much as a hundred million dollars in more than half a century of gambling. . . . Many prominent persons connected with the picture industry in Seattle prepared a remarkable tribute to T. G. (Shorty) Randolph, International Newsreel cameraman who lost his life in action recently.



One star who believes in keeping in close touch with the latest developments in the industry is Snookums, the baby of Stern Brothers' "The Newlyweds and Their Baby," who is shown gathering a little data



Rosita Moreno, a young Spanish dancer who has been appearing in vaudeville, signed on a long-term contract to play featured roles for United Artists



Daniel B. Clark, re-elected president of the American Society of Cinematographers in Hollywood, is chief cinematographer for Fox Films on the Tom Mix unit



Lon Chaney, in his make-up for Metro-Goldwyn-Mayer's "The Unknown," autographing Claire Windsor's memory book with his toes, one of the tricks his role calls for

Exhibitor Files $208,000 Suit Against U. A. for Alleged Breach of Contract

THE New Lyceum Amusement Company, Cincinnati, has brought suit against United Artists for $208,000 damages, alleging that the latter repudiated contracts after previously approving them. The disputed contracts embrace fifteen pictures for first run at the Gifts Theatre, which was to play them on a guarantee and split arrangement.

Contracts were signed April 25, it is alleged, under which the exhibitor guaranteed the distributor $81,000 and 50 per cent of the gross over and above that amount, plus house expenses, advertising and $40,500 profit to the exhibitor. After accepting a deposit and approving the contract, according to Raymond Frankel, head of the New Lyceum, United Artists telegraphed rejection on May 4, with a registered letter, mailed the following day, confirming the rejection.

It was stated at United Artists' offices that the company never had a contract with the Lyceum Company. The Lyceum, it is declared, made application for contract, which was rejected by the home office, which acted within its rights in the matter, it is stated.

Funds For Flood Relief Swelled by Theatres

Hays Office Receives Letter of Thanks From Red Cross; Contributions Continue Strong

RELIEF funds continue to pour in from many theatres throughout the United States in response to the plea made by President Coolidge through the American Red Cross in behalf of the flood sufferers of the Mississippi Valley.

The Will Hays office has received a letter from the National Headquarters of the American Red Cross stating that their chapter reports are almost unanimous in telling of the splendid cooperation given by the motion picture interests of the country and that it was one of the most helpful assets of the entire campaign. The letter further asks that a message of appreciation be extended to the entire film trade.

More than $15,000 has been raised by Memphis theatres since the first call for aid. Loew's Palace, Pantages and Lyceum theatres united in a benefit presided over by Gene Lewis of the Lyceum stock company and obtained $2,013.83 by direct personal appeal. Loew's raised $1,606.66 with a big double bill and Pantages came through with about $1,500. City authorities gladly suspended the Sunday closing rule with the acquiescence of the state and county law authorities.

Kansas City picture theatre patrons crowded eight downtown and suburban houses last Friday night for the benefit of the Red Cross fund. About $3,000 was obtained, the Newman contributing $1,300 with $250 additional being raised by the performers. The balance was made up by the contributions from the Isis, Gladstone, Lincoln, Madrid, Gillham, Linwood and Apollo theatres. A train was held twenty minutes in order that Leonore Ulric might appear at the Newman.

Roy Dickson, manager of Tiffany Pictures in St. Louis and who has been active in arranging benefit shows, reports that thirty benefits were given last week and that thirty more were scheduled for the week of May 15. This will bring the grand total of theatres subscribing to the fund to 125, or one-fourth of all houses in the St. Louis trade zone. Many theatres in this section were flood victims.

The Capitol Theatre, Des Moines, was completely sold out at a midnight show held on May 7, $2,843 being collected and turned over to the relief fund. Ten colored motion picture theatres participated in benefit shows on Sunday night, May 15, under the auspices of the Red Cross and a special performance was given at Ford's Opera House by the Theatre Manager's Association. At the latter, seats were $2 while boxes sold for $10 each.

A goal of $7,500 was set for "Dixie," the big benefit under way by the theatre men at the Auditorium, Portland, Ore. The entire program from the Orpheum, Broadway, Pantages and Hippodrome theatres are to be offered on the bill. Every merchant is cooperating and tickets are selling for $1 each.

All theatres of Minneapolis permitted the Red Cross to collect money during the regular performances of last week. Several thousand dollars were obtained in this way, the majority coming from the F. & R. houses.

The Pathe exchange in the territory of Festus, Mo., donated a Pathe News Special for a benefit showing arranged at the Idle Hour theatre at that point. All employees of this house donated their services and every dollar taken in was turned over to the relief fund of the Red Cross. Performances were packed.

Exhibitors of Albany, N. Y., gave a magnificent response to the appeal for aid and for the first time in the history of the city the motion picture theatres were open on Sunday, running continuously from one o'clock and attracting large crowds.

Ben Amsterdam, of the Franklin Theatre Company, Reading, Pa., reports that several thousand dollars were turned over to the Reading Red Cross as the result of the benefit arranged at eleven Reading theatres on Sunday, May 8.

Donald McElroy, in charge of relief fund performances held at several of the larger theatres in the Fitzpatrick & McElroy circuit, divided $4,000 among the Chicago branches of the Red Cross. Many local organizations gave cooperation.

As a result of the refusal of some Massachusetts municipalities to permit Sunday performances in motion picture theatres, benefit shows for the American Red Cross started at midnight Sunday night. The inconvenience to the public, however, was offset by large receipts from the shows.

Cleveland Committee Now Zoning New Theatres

A zoning committee, composed of exhibitors and distributors, is meeting at regular intervals to re-zone Cleveland so as to take care of the new theatres that have been built within the past few months and those that are now in the course of construction. Representing the exhibitors on the committee are: J. J. Harwood, chairman; Henry Lustig, D. L. Schumann, Heney Greenberger, and J. A. Schwartz. Representing the distributors are: Norman Moray, chairman; G. L. Sears, O. J. Ruby, Arthur Ehrlich and Ward Scott.

Organize "Strolling Screen Company" in Montreal

A new form of film presentation, known as a "strolling moving picture company," has been organized and incorporated in Montreal, Quebec, under the name of Mack Bros.' City Show. The incorporators are Francis Matthews and Jean Baptiste Labranche. The company will travel throughout the rural districts to offer screen entertainment.

Rumors of N. Y. Theatre Mergers Again Heard

A RUMOR flying around New York City's film trade the past week to the effect that the Loew theatre circuit had officially taken over the sixteen Brooklyn and Long Island theatres of the A. H. Schwartz circuit was strongly denied this week by the latter organization.

It has long been known to the local trade that a cordial state of affairs has long existed between the Loew organization and the Schwartz circuit owing to the alleged distribution of stock, and it has been further stated that Publix has made plans to invade territory occupied by Schwartz theatres to the point of securing theatre sites and also negotiating for the transfer of Schwartz theatres to the Publix banner. However, the office of the Schwartz circuit reports that the present situation is as it always has, been and will in all probability continue so.

Another reported theatre merger between the Steiner-Blinderman-De Lancey Clinton Corp. and the Mayer and Schneider circuit, a matter of forty odd houses, is also declared off on account of the inability of the two parties to agree on terms.

Department of Justice Watching Mergers in Industry

But Only as Matter of Routine; Interested Parties May Submit Plans Voluntarily for O. K.; Otherwise Details May Be Called For

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, May 18.—Mergers in the motion picture industry are being watched by the Department of Justice, but only as a part of the routine work of the Department in surveying all commercial and industrial amalgamations which might prove subversive of the law.

Under a policy adopted some time ago by the Department, parties to such mergers may come to Washington and submit their plans to the Federal attorneys, who will advise them if their contemplated action may be in conflict with the statutes.

In some cases, where such action is not taken voluntarily, the Department, upon receiving a report of the merger, will call for the details. It is known that, in at least one of the acquisitive moves recently made in the motion picture industry, the parties concerned voluntarily conferred with officials of the Department to learn whether their proposed plans would be within the law. In other cases, details have been requested.

It is stressed at the Department that the watch kept upon merger activities is not confined to those of any one industry. Such investigations are made for the protection of the public and in two instances in recent months proposed mergers have been killed when the Department pointed out that the plans in contemplation would violate Federal laws.

By this action, not only was the public protected, but the interested parties, who had no desire to violate the law, were saved the expense and other embarrassments of later prosecution.

It is not indicated that any of the pending and proposed mergers in the motion picture industry have as yet been found to be contrary to the Anti-Trust Acts. Hundreds of such cases have been brought before the Department, but in very few instances has it been necessary to do more than indicate particular points where conflict of opinion might later arise.

The plan is lauded by Department officials as removing the uncertainty which formerly existed as to the Government's attitude in such cases.

Banquet Introduces Academy

Sponsors State Aims of Coast Organization in Addresses to Gathering of 275 Executives, Actors, Technicians

By WILLIAM McCORMACK

West Coast Representative, Motion Picture News

HOLLYWOOD, May 12.—The Academy of Motion Picture Arts and Sciences was formally introduced to the industry last night at a banquet held at the Los Angeles Biltmore Hotel.

More than 275 of the most prominent head-liners of the industry including writers, producers, directors, actors and technicians were in attendance. At the conclusion of the banquet over $27,000 was subscribed to the new organization. The amount subscribed represents charter memberships at $100 each. The whole affair went over with a "bang" and from all indications the academy is firmly launched.

Heading the new association is Douglas Fairbanks, as president; Fred Niblo, vice-president, Frank Woods, secretary, and M. C. Levee, treasurer.

The five branches of the producing end of the business will be represented by a board of directors who in turn will work with the above officials. The board of directors include Mary Pickford, Louis B. Mayer and Joseph M. Schenck, representing producers; Douglas Fairbanks, Milton Sills and Conrad Nagel, representing actors; Jeanie MacPherson, Carey Wilson and Joseph M. Farnham, writers; Fred Niblo, John Stahl and Frank Lloyd, directors and Roy Pomeroy, J. A. Ball and Cedric Gibbons, the technicians.

The Academy will work with other existing bodies such as the Hays organization, or with any other movements beneficial to the industry, and will, in addition, encourage, by prizes, scholarships and other means, any move for the improvement of the industry as a whole. Assistance to persons bringing forward improvements in the making of pictures will be recommended by the governing board. The activities of the academy will be centralized in a building which it will eventually erect in the heart of Hollywood.

Fred Niblo, vice-president of the organization, in his address explained that it was Louis B. Mayer who originated the academy idea and that Mayer, Niblo, Fred Beetson and Conrad Nagel later secured the cooperation of other leading figures in the industry to assist in carrying through the idea. Thirty-two meetings were held over a period of four months.

Douglas Fairbanks, president, outlined the purpose of the organization, citing as its prime motive the securing of constructive cooperation between the directors, writers, producers, actors and technicians, and the general advancement of the industry through the exchange of ideas.

The building to be erected for headquarters will house a laboratory and theatre. Here experimental work may be carried on. Problems that confront the industry may be "ironed out" or settled before a board of arbitration.

A plea for cooperation to overcome slurs cast upon the industry was made by Mary Pickford in her address. She said a weekly bulletin may be published and sent to picture fans with this end in view.

What was undoubtedly the most significant thing brought to light in the way of speeches was contained in an unadorned address read by Roy Pomeroy, a technician, of Paramount. He said that in practically every instance, inventions, ideas and improvements for the advancement of motion pictures came came from outside the industry. Because of its importance and the fact that it probably went over the heads of many who were present, Mr. Pomeroy's statement is worthy of emphasis.

Speakers of the evening included: Douglas Fairbanks, Fred Niblo, Conrad Nagel, Joseph M. Schenck, Cecil B. De Mille, Frank Lloyd, Roy Pomeroy, Milton Sills, Carey Wilson, Mary Pickford, Will H. Hays, Louis B. Mayer, and M. C. Levee.

Gore Cites West Coast Expansion Plans

Six or Eight Theatres Planned for Pacific Seaboard, He States, at Portland After Survey

A. L. GORE, vice-president of West Coast Theatres, who is surveying the theatre situation along the Northwest Pacific seaboard, announced this week, in Seattle, that his company will build six, and possibly eight theatres, in the suburban sections of Washington and Oregon, which will run into an approximate total of $2,500,000.

West Coast recently entered the Pacific Northwest through acquisition of the chain of houses operated by Pacific Northwest Theatres, subsidiary of North American Theatres, headed by Frank R. Wilson.

Considerable surprise is expressed locally over the Gore announcement. The theatres, he said, will be of the moderate priced type and will introduce a number of new architectural features. The firm now is building a house opposite the Broadway, which Gore states will be one of the finest of the West Coast chain.

Survey of Astoria now is being made by scouts for the company to determine feasibility of a new theatre there. Theatres in a number of other Pacific Northwest cities are under consideration.

There is to be no change of the managing personnel of Pacific Northwest Theatres, according to Gore, who states that Harry C. Arthur, Jr., will continue to direct activities of the chain.

Portland theatres acquired by West Coast in the Pacific Northwest deal are: Broadway, Liberty, Rivoli, Peoples, Highway and State. The Majestic, closed for remodeling, will be operated by the firm in association with United Artists.

At Spokane, Mr. Gore stated, plans are completed for a 3,000-seat house and a similar theatre is to be erected at Portland. This is in addition to the suburban development planned.

"We have our scouts looking for locations and plan to build wherever we believe a community theatre is needed," he said, indicating that full advantage has not been taken in the theatre business in seaboard states.

Metropolitan Building Co. is active here in selection of sites for proposed theatres. The company was interested heavily in Pacific Northwest Theatres and retains its interest in the merger. University and West Seattle sites are now under consideration.

Gore left here for Tacoma and Portland, where the corporation holds control, to complete building plans there.

New Print Saving Process

Claim of Moore of Washington and Dr. Steele, Who Has Perfected Emulsion Bath

THE Essem Laboratories Company at Washington, D. C., has been formed by Tom Moore, former Washington exhibitor, and Dr. L. L. Steele, who has spent many years in chemical research, to market a process which, they assert, increases the durability of a print five to ten times over its present capacity.

The emulsion bath which coats both sides of the print not only guarantees a retention of pliability, both of them stated yesterday while in New York, but makes prints weather and scratch-proof and gives to the film optical properties which enhance projection values.

"The bath perfected by Dr. Steele," said Moore, "is capable of reducing the fire hazards of regulation prints. We have conducted experiments which prove that the hazardous nature of the ordinary highly-inflammable stock has been reduced four times. The value in the reduction of fire insurance rates is obvious.

"We maintain—and stand ready to prove—that by this new process an added brilliancy and definition are given the print. The application of the emulsion can be made to the screen. Likewise, it can be used for lithographs and lobby displays to give them a long period of service in the face of adverse weather."

Moore said the emulsion will eliminate scratches. In this connection, he asserted a print five years old has been subjected to the test. Not only were scratches removed, he asserted, but broken sprocket holes were mended and the film made suitable for projection.

"Prints to which Perfexit is applied become immune to heat and moisture," Moore added. "Foreign substances which might gather as a print is run through the machine can be removed by soap and water. We have proved to ourselves by experiment that wood alcohol and gasoline tests have no effect. The print can be washed clean and dried with a handkerchief."

Recently at the Rialto in Washington, which Moore formerly operated but which is now under long-term lease to Universal, a print reinforced by this process was run continuously through a projector 89 times and each time was subjected to the light of a high intensity arc. The test was brought to an end, because it was necessary to start the regular program at the theatre.

Nellie Revell to Do Titles for "The Magic Flame"

Nellie Revell, publicist and newspaper woman, was signed this week by Samuel Goldwyn to title his production of circus life for United Artists starring Ronald Colman and Vilma Banky and entitled "The Magic Flame." Miss Revell is qualified to title the picture, Mr. Goldwyn says, because of her five generations of circus background.

Many New Firms Come Into Being in New York State

New companies formed during the past week to engage in the motion picture business in New York state or to operate motion picture theatres, included the following: Burnside Productions, Inc., capitalization not stated, Robert H. Burnside, Elizabeth Moclair, A. M. Wattenberg, New York City; Gowanda Theatre Corporation, Gowanda, $25,000, Myrtle C. Riter, Kenmore; Madeline E. Sager, C. DeForest Cummings, Buffalo; Duo-Art Productions, Inc., $35,000, C. William Morganstern, Anton F. Scibilia, Helen O'Brien, New York City; Opalescent Film, Inc., capitalization not stated, C. Lang Cobb, Sadye Shaw, New York City.

Herrmann N. Holde, Great Hills, S. I.; Boys of "76" Film Corp., $20,000, I. M. Lichtigman, Henry Lederman, A. John Eder, New Lork City; Commander Amusement Corporation, $2,500, Benjamin Rich, Murray Morris, Betty Salzman, New York City; Harmony Pictures Corporation, capitalization not stated, H. Edwin Goldberg, Joseph Russakow, Freda Freeman, New York City; Delanson Community Movies, Inc., $540, Delanson, Raymond Hagadorn, Raymond H. Smith, Frank C. Alexander, Delanson.

Dramagraph Motion Picture Corporation, $600,000, Harry C. Hand, Samuel C. Wood, William M. Stevens, New York City; Erin Pictures Corporation, $100,000, Meyer Bodenstein, New York City; Norma O'Connor, Lillian Langsam, Brooklyn; Pelham Lynton, Inc., $10,000, David F. Sternberg, H. Pelham Lynton, Edward Levy, New York City; Happy Productions, Incorporated, $50,000, Murray Phillips, Frank H. Grey, Florence Lieberman, New York City.

Mary Pickford's "My Best Girl" Soon to Go Into Work

Production activities on the United Artists' lot in Hollywood where Mary Pickford will make "My Best Girl," are beginning to hum as the new Pickford film is scheduled to go into work shortly. One hundred cinematic shop girls have been assigned their respective places in the large department store set that has been constructed in the studio. Sam Taylor will direct "My Best Girl," in which the leading male will be Charles Rogers, who has arrived on the set.

Rumor of U. A. House for St. Louis Current

THE report that United Artists will build a large first run motion picture theatre in St. Louis, Mo., was revived during the past week when it became known that a representative of that organization was in the city to look over prospective sites for the new house. He had with him plans which are said to call for a theatre with a seating capacity of 3,000 persons.

United Artists have two locations for the house under consideration. One is in the Grand boulevard district while the other includes a prominent down-town corner. There is also a possibility that U. A. may purchase a theatre already constructed.

Wanted---A Business Foundation

Picture Is More Important than the Picture Industry and a General Appraisal and Analysis is Needed

By Alfred Hustwick

(Editor's Note: The author of this article was until recently supervising film and title editor of the Paramount West Coast studios, and was a member of the Paramount Editorial Staff from 1919 to 1927. He speaks from experience, therefore, and his viewpoint is not that of the outsider.)

IN a recent series of articles I defined the art of the motion picture as "the art of telling a story upon the screen through the medium of photographed action." That definition, inadequate though it may be, is sufficiently broad to serve as the basis of my argument—that the motion picture industry can only continue to grow and prosper by fostering the creative effort upon which its life depends. This would seem to be such an obvious fact that argument would be unnecessary but, on the contrary, it is only dimly realized by motion picture producers themselves and in the ranks of the exhibitors there are not wanting men who lose no opportunity to ridicule the statement that the creation of a motion picture is even faintly related to art in any way. Let me illustrate my point by a brief example. A super-special emerges from Hollywood called, we will suppose, "The Greater Law." It is acclaimed by the trade papers as a "wow." The producer is hailed as a pioneer in the entertainment field, the director is praised for his masterly handling of the subject and the cast is smothered with superlatives commending their respective interpretations of the roles assigned to them. The public receives it with unrestrained applause and the industry is so visibly impressed that a dozen other producers immediately order their studio forces to get busy upon imitations of it. In other words it is a "knockout" and is hailed as proof that motion pictures are getting better every day in every way.

What lies back of this success? A story, yes—and the mental sweat and labor of a score of creative artists whose names are conspicuous by their absence from the advertising and the reviews. John Smith, sitting over his typewriter in a studio cubicle, ignoring his indigestion while his mind visions the scenes which are later to shine with glory on the screen; Bill Brown, in the "art department," designing a dynamic background of scenery; or Henry Robinson, delving into his imagination for costumes, or properties—and so on down the line.

These are the men behind the guns, the "artists" who create "something out of nothing," the folks who make possible the translation of "The Greater Law" from a mere idea into a glorious reality. Every dollar that comes into the box-office, that goes out in studio salaries, or salesmen's commissions, that pays for the advertising in this magazine or otherwise circulates throughout the "industry," is the result of this initial creation of something out of nothing.

The motion picture business is now in its



Alfred Hustwick

boom days—mergers, consolidations, fierce competition in domestic and foreign markets and feverish activity in the studios. In other words the "business" is going forward. But what of the "art"? Is the percentage of box-office pictures rising? Is the picture, where unaided by "presentations," holding the favor of the public as tenaciously as it did a few years ago? Is the chorus of intelligent criticism of its gaucheries, sloppy sentimentality, false philosophy and exaggeration subsiding?

Today the picture industry is healthy, but can we say as much of the cinema art? A bad picture may be bolstered up with a good jazz orchestra or a shimmy dancer or what not, but is this good business? The motion picture has attained its universal eminence in the entertainment world because of what it is. It succeeded, even in its nickelodeon days, in spite of its surroundings. In its early days it was no more than a filler-in for a vaudeville bill. Since then it has experienced a cycle. It emerged from vaudeville to its own stage and setting—and revolutionized theatre-building. It held its audience with no other assistance than a little appropriate and soothing music. It stood alone for several years—sufficient unto itself. And now it returns to the mixed bill, too often only the weaker part of the bill, a filler-in once more for a vaudeville show.

For five years past I have been trying to throw some light upon a condition within the industry that seems to escape the observation of the many who periodically attempt to tell "what's wrong with the movies." It is a habit of motion picture people

[illegible] while decrying superficial inconsistencies in the industry. My argument, which I have presented to motion picture executives and also in print, is that the art of the motion picture, that is to say, the telling of stories upon the screen, has made practically no progress since "The Birth of a Nation." The "technique" of the movies has, of course, advanced tremendously, but that means little. A great story, inexpensively made and lacking the technical quality of even an average release from a first-rate studio, has frequently "cleaned up," while super-specials that registered almost one hundred per cent in technical perfection have died miserably at the box-office because they lacked "story" and "human interest."

I have pointed out that the motion picture industry turns out a product that involves more co-ordination of art and mechanics and more complicated processes than any other form of manufacturing—and yet this industry is the **only** industry that has never undertaken a complete survey of its physical ramifications, has never instituted laboratory research to establish the truth or falsity of its traditions and roles, has never produced a worthy textbook from within its own ranks, has never made a real effort to develop experimentation and innovation in its own workshops, and has never formulated its past experience for the guidance of its future. And I have repeatedly advocated a plan whereby the first step may be taken to place the art and the industry upon a really solid foundation of tested knowledge, improved methods and better craftsmanship.

My hat is off to the pioneers who took over this new toy, the movie, and with only borrowed traditions and their own initiative to work upon, built it up from "Hale's Tours" to "The Birth of a Nation." But for Tomorrow we must have a new type of studio worker. The novice must come into the studio with a more rounded technical education than that possessed by the expert of today. Before that can happen we must have means of educating people to be motion picture craftsmen, and before we can acquire those means we must find out what are the fundamentals of motion picture-making. And so, to make a start, we must first institute research to discover **what** we are doing and **why** we are doing it. Once we have formulated our past experience into working shape we can go ahead with our task of expanding the motion picture art and teaching its basic principles to the new generation. How shall we go about it? Well, we must first build the bridge between art and business so that a free exchange of ideas may pass over it. And then we must admit that we are not self-sufficient and turn to experts outside of the industry to help us solve our problems.

(Continued on page 2063)

No'west M. P. T. O. Discusses Plans for Projection School

EXHIBITORS of the Northwest are showing a keen interest in the plans for a school of projection which were outlined at the M. P. T. O. convention. This school will be established at the Dunwoody Industrial Institute of Minneapolis, which is underwriting the experiment for 10,000. Under the present arrangements, the institute, which ranks as one of the finest in the country, will provide accommodations of space and light for the school, while the M. P. T. O. will furnish an instructor, machines, and other needed equipment.

Exhibitors are inclined to feel that this school will accomplish a great deal in turning out more efficient operators, the need for which has been rather badly felt, and especially in the smaller towns. It is also felt that with proper instruction, the damage to films which results from improper handling will be reduced to a great extent. And exhibitors point out the advantage of having a projectionist expert enough to repair his own machine in an emergency.

The school will offer a four months course under the tutelage of an expert. Day and night courses will be offered, and the fee will be $25.

The plan will be put into effect immediately. The idea for the school originated with W. A. Steffes, president of the Northwest M. P. T. O. and Theodore Hays, chairman of the executive board of Finkelstein & Ruben, and was heartily approved by Dr. C. A. Prosser, president of the Dunwoody institute. If the school is a success, local movie men believe that the idea will be adopted all over the country, with resultant benefits not only to the exhibitors, but to the producers, who should save thousands of dollars in the more expert handling of their films.

First National Holds Session at Burbank

Production and Sales Executives, Managers and Field Force Attend; Many Entertainment Features

THE First National annual sales convention, held at the Burbank studios of the company, has a total of 190 men comprising production and sales executives, branch managers and the field force at the sessions held May 19-24. The Eastern delegation left New York City May 15 and, on the way, picked up the Albany and Boston conventions at the former city. Arriving in Chicago the South and Mid-West forces were joined and the aggregation entrained on a special train numbering 14 cars.

The group was greeted on its arrival in Los Angeles by John McCormick, West Coast production manager, who announced that he had arranged many features of entertainment for the edification of the guests. Among these are a rodeo put on by Ken Maynard, a party, with Charlie Murray as master of ceremonies, at the studios, with dancing and special performances of acts from the West Coast theatres, an automobile tour of Los Angeles, Hollywood and Beverly Hills and a barbecue at Gables Beach with Colleen Moore as hostess.

In addition there will be a banquet at the Ambassador Hotel at which the sales force will meet First National stars and players, then a lunch for newspaper people, followed by a screening of the tests made of college men with movie aspirations. It was stated that stops will be made on the trip to give the visitors the opportunity of seeing some of the famous places throughout the country.

Among those attending the convention are:

The home office delegation including Robert Lieber, Chairman of the Board, and Mrs. Lieber; Irving D. Rossheim, Treasurer—Stanley Company, and Mrs. Rossheim; Richard A. Rowland, General Manager of Production; Samuel Spring, Secretary and Treasurer; Ned Marin, Asst. Gen'l Mgr. of Production; Florence L. Strauss, Scenario Editor; Ned E. Depinet, General Sales Manager; A. W. Smith, Jr., Eastern Sales Manager; Stanley W. Hatch, Western Sales Manager; W. E. Callaway, Southern Sales Manager; Chas. M. Steele, Supervisor of Exchanges; Sterling Wilson, Assistant to Mr. Smith; J. W. Kelly, Assistant to Mr. Hatch; Chas. A. Baily, Assistant to Mr. Callaway; C. F. Chandler, Director of Publicity; Robert Hage, Editor of "Contact;" Russell Ball, Official Photographer; Emil Jensen, Representing Joseph M. Schenck; Guy Morgan, Representing Johnnie Hines; Ralph Poucher, Representing the Consolidated Laboratories; D. W. Henderson, Representing the Lesan Advertising Agency; W. R. Rothacker of New York, London and Paris; Charles Skouras of St. Louis; Walter Lindlar, of the exploitation division, is already at the Ambassador Hotel, Los Angeles.

In the Foreign Delegation are the following: H. A. Bandy, Home Office; J. S. Skirboll, Paris, France; Louis Gatte, Paris, France; D. Rossheim, London, England; Rowland Hibbert, Manchester, England; Sofus Berg, Stockholm, Sweden; Svein Aas, Oslo, Norway; John Olsen, Copenhagen, Denmark; Max Stoehr, Zurich, Switzerland; Alex Hague, Bombay, India; Horace T. Clarke, Kobe, Japan; Luther M. Jee, Shanghai, China; Wm. F. Fait, Jr., Mexico City, Mexico.

The delegations from the Eastern Branch Offices include: ALBANY—J. C. Bullwinkel, E. Hochstim, H. C. Bissell; NEW JERSEY—J. C. Vergesslich, S. J. Ullman, M. Schram, Harry Hummell; BOSTON—Thomas B. Spry, A. P. Bibber, Nathan Ross, Ed. J. Anderson, Jack B. Magann, Franklin Vine, Jas. J. Byrne, Frank Scully; NEW YORK—Jules Levy, Fred Meyers, H. Goldman, W. G. Roosevelt, William Venson, Howard Levy, Clive R. Waxman, Gus Solomon; BUFFALO—F. J. A. McCarthy, Edwin C. Walsh, Jas. G. Fater, Max I. Pincus; PHILADELPHIA—W. J. Heenan, W. G. Hansell, F. J. Leonard, W. C. Cook, P. F. Duffy, F. A. Loftus, W. H. Schwalbe; NEW HAVEN—M. H. Kelcher, Joseph Cantor, John Pavone; WASHINGTON—Robert Smeltzer, G. N. Payette, Jr., Fred W. Beiersdorf, F. L. Greenhalgh, W. A. Busch, J. H. Lege.

The Southern Offices will be represented at the convention by these delegations: ATLANTA—C. R. Beacham, Fred M. Jack, Jas. M. Young, Geo. C. Almon, Lewis W. Carter; CHARLOTTE—F. P. Bryan, Dean S. House, R. M. Boovy, A. B. Cheatham; CINCINNATI—Paul E. Krieger, Ralph Kinsler, Albert Shmitken, Jack Covington, Joseph Stickler, John P. Eifert; KANSAS CITY—William Warner, T. O. Byerle, W. A. Burke, Harold L. Cass, R. J. Heft, J. J. McCarthy, R. R. Thompson; LOUISVILLE—Maurice White, Lee W. Moffit, Henry S. Bowman, Maxwell Blick; MEMPHIS—D. P. Rathbone, H. D. Parks, W. G. McCorvey.

CLEVELAND—G. L. Sears, Herbert J. Ochs, Walter Forster, M. A. Mooney, Adolph F. Braeunig, W. J. Brandt, L. F. Weinsz; DALLAS—Leslie Wilkes, A. M. Avery, Geo. M. Blackburn, Geo. E. Welech, H. A. Shaw, R. I. McCoy, R. V. Litsey; INDIANAPOLIS—Floyd Brown, Jos. R. Neger, H. C. Knox, Merrill Moore, Sam A. Galanty; NEW ORLEANS—Lucas Conner, Samuel J. Stockard, Milton C. White; OKLAHOMA CITY—E. D. Brewer, Wm. C. Blackstone, C. H. Hill, W. A. Dolin; PITTSBURGH—R. H. Haines, A. Parke, R. M. Lynch, C. A. Wolte, Jos. P. Lefko, H. P. Underwood; ST. LOUIS—Harry Weiss, James Hill, Harry L. Pitner, Lester Bona, B. J. Derby.

The men from the six Western Offices and two Canadian Offices will arrive in Los Angeles Wednesday, May 18th, at 8:30 A. M. This group includes: DENVER—J. H. Ashby, R. J. Morrison, B. L. Reynolds, Tom Wickham, Floyd Millett, H. T. Nolan; LOS ANGELES— N. H. Brewer, A. S. Bailey, C. E. Buchman, George Bourke; PORTLAND—Al Oxtoby, B. R. Keller, C. S. Edwards, Jr.; SALT LAKE CITY—Wm. F. Gordon, Claude Hawkes, Vete Stewart, John J. Harrington; SAN FRANCISCO—Chas. H. Muehlman, F. Howard Butler, Newton Levi, Gerald Hardy; SEATTLE— J. G. Bower, T. J. Gibbons, Clarence M. Hill, H. W. Boehme; CALGARY—E. H. Teel, T. N. Davey; VANCOUVER—J. E. Archer, J. I. Foy; also I. O. Lukan, Western District Manager.

The remaining Western Office delegations going on the special train are: CHICAGO—Carl M. Leserman, J. N. Howland, Jack M. Schwartz, George Taif, R. C. Herman, T. R. Gilliam, Ralph R. Bradford, Alex Halperin, Walter Philippsthal; DES MOINES—E. J. Tilton, Lou Elman, R. W. Crawford, W. C. Finter, C. A. Pratt; DETROIT—F. E. North, Walter B. Collins, S. D. Chapman, Ralph J. Elliott, Fred Wilson; MILWAUKEE—L. J. McCarthy, Clarence K. Olson, W. R. Walsh, Elmer Huhnke; MINNEAPOLIS—Thomas A. Burke, Art Anderson, Carl Michel, E. W. Jensen, J. G. Heywood, L. E. Davis, W. H. Johnson; OMAHA—W. C. Brimmer, B. J. McCarthy, W. Riddle, I. M. Weiner; also R. C. Seery, Central District Manager.

The men from the Canadian Offices on board the special train are: MONTREAL—A. Gorman, J. H. Briggs; SAINT JOHN—W. A. Owens, Gerald M. Hoyt; TORONTO—R. S. Bell, H. Paynter, W. R. Mitchell, Wm. J. Melody, R. Elliott; WINNIPEG—M. Isman and G. A. Matthews.

Blumenfeld Chain Expands Sacramento Holdings

The North Sacramento theatre operated by Mr. Lockhoff, located on the main highway between Sacramento and Roseville, came into the Blumenfeld possession May 1st. It will eventually be replaced by a new and modern building. Contracts have been signed with William Garren, architect and supervising building contractor, for a new theatre in Allendale, which will be modern in every particular as to stage and other facilities.

The last deal to come under the Blumenfeld chain is a new house in Mill Valley. The papers covering this deal have been signed, and again William Garren will be the architect and supervising builder. The list of theatres under the Blumenfeld banner is very rapidly crowding the two dozen mark.

Three Carolina Theatres Due for Premier

Three new houses are to open within the next few months in North Carolina: the new Carolina Theatre at Greensboro being the largest, while another at Fayetteville is said to be one of the best theatres in the state, and still another at Chapel Hill is receiving favorable mention. All are expected to be in operation by September.

Thirty Fox First Runs By 1929

Statement of President to Branch Managers in Session at Atlantic City; Also Centering Small Town Field

WILLIAM FOX informed branch managers, in convention last week at Atlantic City, that, by 1929, the company will have in operation thirty first run houses with a five thousand seating capacity per theatre. In his address, which was the highlight of the convention, Mr. Fox stated:

"We are not seeking battle. Our theatre plans are not to be construed as an invasion of the exhibition field, because they are not. Where we have had ample representation, we will not build. Where our friends are to be found, we will not build.

In this talk Mr. Fox described his idea of the theatre of the future. He pointed out that playhouses that were considered large several years ago were now deemed small and inadequate owing to the amazing increase in the popularity of the motion picture, which he proudly classified as America's leading amusement.

"The theatre of the future," he said, "will have to be constructed along scientific and physical proportions to incorporate maximum facilities for sight and hearing. The number of motion picture theatre goers in this country has been growing constantly until now it is estimated at 22,000,000 per week. With 78,000,000 more prospects to draw from our future expansion, possibilities are inconceivable at this stage. With such a vast field to work in, it is my contention that the larger sized theatres of the future will contain not less than 5,000 seats."

The sales convention, scheduled to end on Saturday evening, May 14, was prolonged three extra days, the odd sessions being held in New York City at the Fox headquarters. This was due to the showing of some of the product scheduled for the new season which included "7th Heaven" and "Sunrise," which were enthusiastically received.

In addition to presiding over the national gathering, general sales manager James R. Grainger sat in on every session of the Eastern regional meeting which was held in the Hotel Astor, New York City. He praised the work of Winfield R. Sheehan, who had made possible the showing of completed productions scheduled for next season's release.

The Atlantic City gathering was concluded with a beefsteak dinner at the Hotel Ambassador, where the sessions were held. In New York the managers were shown Movietone at the Home Office on Sunday afternoon. Sunday night those who had not seen "What Price Glory" attended a performance of that screen production at the Sam H. Harris Theatre. On Monday they visited the Roxy. Business sessions were held at the Home Office.

Fox this week closed a deal for a site in Gloversville, New York, on which will be erected a two thousand-seat theatre. This is the first time the company has entered the theatre field in a small town. Another interesting angle on the situation is the fact that Gloversville and the town of Johnston adjoining are the headquarters of the Schine circuit, which is allied with Universal Chain Theatres. The Fox organization points to this new proposed theatre as another definite indication that it does not intend to be crowded out of any situation where it feels its product has not been securing adequate representation.

The Gloversville site is a corner plot bordering on West Fulton and North School Sts. The proposed building will house a theatre and stores and will occupy a plot 116 by 231 ft.

Wanted---A Business Foundation

(Continued on page 2061)

The following statement of my main argument is from a memorandum prepared two years ago and included in my recent series of articles in The Film Spectator (Motion Pictures—today and Tomorrow):

"Victor O. Freeburg, in his 'Art of Photoplay Making,' says 'The art need of the world is permanent results at any cost by the continual test of discriminating critical taste . . . the problem is to reconcile commercial needs with artistic ideals.'"

This is as true today as it was in 1917 when Freeburg's book was written. Ergo, any plan that may be suggested for the revivification of the motion picture art must be commercially practical and ultimately profitable to the motion picture producers.

The plan which I have to offer is both. It calls for the expenditure of a negligible sum to put it in working order and, if given an even chance to accomplish results, it will pay huge dividends on that investment after a few months of operation. Briefly summarized, the chief features of this plan are as follows:

(1) The establishment of a bureau of research in each large studio to survey the art of motion picture making from its inception, to formulate the knowledge and technique already developed and to carry on experimentation for the improvement of writing, directing, photography, acting, costuming, set-building, and all the other activities related to the creation of a motion picture.

(2) The establishment of relations between the studio and the universities, through the bureau referred to, which will lead to a wider range of study, in the colleges, of the arts and sciences intimately related to motion pictures. Through this relationship the colleges will have access to the equipment of the studios in a practical way, and will be able to extend the scope of their study of motion pictures, both as an art and as an industry, to the ultimate benefit of both. In return the colleges will be able to train motion picture artists to take the place of the present workers who have neither the time, inclination nor ability to train anybody.

(3) Compulsory classes in pictorial composition and the fundamentals of motion picture making for all beginners now entering the production departments of the studios. More advanced classes in subjects related to production for writers, directors, cameramen and others of experience who are sufficiently interested in their work to avail themselves of what we might call post-graduate studies. These classes to be conducted by the bureau in conjunction with the colleges—possibly through an exchange of lectures.

The bureau will first devote itself to the task of translating our accumulated experience in picture making from an amorphous mass of scattered ideas into coherent, indexed and informative material upon which to base practical development in the various phases of production.

It will establish and maintain contact with the work being done by the universities and individuals in their study of the motion picture art and the technical branches of motion picture making.

The practical value of the bureau to the production department of the studio will come, within a short time, from its ability to function as an advisory and consulting body for all studio departments, furnishing the latter with suggestions and new data, working out problems referred to it by departments which, being busily engaged in the actual manufacture of pictures, have neither funds, equipment nor time for experimentation.

To it the writer, director, actor, cameraman, designer, or any other artist or technician, could take his half-formed theories, his untried ideas and his wavering decisions and find sympathetic understanding and assistance. Given the right personnel the bureau would be a depository of knowledge to which all honest workers would contribute and from which they would take out what they needed.

Thousands of young men and women, now going through college, are eager to learn the fundamentals of the craft. The best they can find in the curricula of their schools is a so-called "course" in "scenario writing" or, possibly, a cut-and-dried course in picture-making based upon methods that have already been discarded in every first-class studio. It remains for the first motion picture executive, having the power and the vision to inaugurate the plan suggested, to earn for himself the credit of being the pioneer in a move that would place the art of the motion picture upon a permanent foundation and insure for the industry an enduring place.

Columbia Sales Session Held in New York

Product for Coming Season Discussed During Four Day Meet; Selling Policy Outlined

A FOUR-DAY product and sales policy conferences of Columbia Pictures production and sales executives, branch managers and the salesmen of the Eastern division, was held last week in New York City. The highlight of the convention was the announcement by Joe Brandt, president of Columbia, that the output would be increased from 24 to 30 features this year, the largest program offered by the company in its eight years of existence.

Mr. Brandt attended all the sessions over which Claude Macgowan, assistant treasurer, presided and addresses were made by Carl Weeks, personal contact man, Alex Moss, advertising and publicity director, and Rube Jackter, assistant to Mr. Macgowan. Harry Cohn, vice-president in charge of production, and Jack Cohn, treasurer, were unable to attend the convention because of preparations for production on the new program. Following the business sessions the visiting managers and salesmen were entertained in the evening; on Wednesday evening the group attended a performance of "Chicago," Thursday they saw the professional boxing matches and on Friday a performance of "Broadway."

Among the visitors were: A. W. Bowman, manager of the Detroit exchange; William Stanton, William Smith, manager at Pittsburg; Harry Wiener, manager of the Philadelphia office, who came with four of the most important salesmen on his staff; Frank Shepherd, James Flynn, Sidney Sugarman and Lester Wurtle; W. G. Dutton, manager of the Washington exchange and O. D. Weems, representative in the Baltimore territory.

New Chicago Class House

Marks Brothers Plan 5100 Seat Theatre for South Side District; Another of 3000 Capacity

AN invasion in the heart of the Chicago south side amusement district is planned by Marks Brothers, according to President Louis L. Marks, who announces that his firm will erect a five thousand, one hundred-seat theatre on a location within a stone's throw from 63rd and Cottage Grove Avenue. While Mr. Marks has not given out the exact location, he states that he will do so within ten days and that the razing of buildings on this property will be started within sixty to ninety days.

This announcement has created considerable interest in Chicago motion picture circles, as it has been reported for sometime past that Andrew Karzas would erect a theatre of similar size on the site of the old Woodlawn, and that negotiations were pending between Mr. Karzas and a leading theatre operating company for the property, with a view, it was said, to prevent the building of another big house in this locality, which is close to Balaban & Katz's Tivoli, the Tower, and other large theatres.

Levy & Klein are the architects who are said to be completing plans and specifications for the new Marks Brothers' theatre, which will, in part, duplicate their handsome Marbro Theatre on west Madison Street, which is scheduled to open the latter part of this month.

Marks Brothers are also planning the erection of a theatre of Arabian design, on Milwaukee Avenue, a block west of Ashland. The razing of buildings to make way for this structure has already started and building is expected to begin in thirty days.

This will be a three thousand-seat house and will be named the Araby.

Marks Brothers Theatres, Inc., is headed by Louis L. Marks and Meyer S. Marks, vice-president and general manager. These men have been pioneers of Chicago's movie history, but it is only within the last two years that they have entered the de luxe field, in which they have made rapid strides.

Publix-Saenger Absorbs Salisbury Capitol

PUBLIX-SAENGER Theatres of North Carolina has closed a deal whereby that company will take over from J. M. Davis, the Capitol Theatre of Salisbury, N. C., on June 1st, according to an official announcement by H. F. Kincey, general manager of Publix-Saenger Theatres of North Carolina, whose headquarters' offices are located in Greensboro, N. C.

The acquisition of the Davis house by the Publix-Saenger interests is the seventeenth house in the chain.

Several months ago, when the possibilities of further expansion in North Carolina favored such an affiliation, the prime powers in Piedmont Theatres, Inc., joined with Publix-Saenger and formed Publix-Saenger Theatres of North Carolina. Since that time several important acquisitions have been announced, and it is expected that the program of expansion will continue.

A Correction

Through oversight, the name of W. F. Rodgers was omitted from the list of those attending the M-G-M convention in the advance story printed last week. Mr. Rodgers is Eastern Sales Manager of the company.

S. L. Bernstein, English Theatre Man, to Pay Visit

A visit to New York City from one of New England's enterprising theatre men, is due within a week or so, as on Thursday, May 18, Sidney L. Bernstein, head of the Bernstein Theatres controlling ten houses in Great Britain, sailed on the Olympic for the purpose of viewing some of the large American theatres including the Paramount and the Roxy. Whilst on his brief trip he will make his residence at the Plaza Hotel, New York City.

Mr. Bernstein is the director of Automaticket and the Kinematograph Equipment Company, Limited, in England. He is a member of the general council of Cinematograph Exhibitors' Association and is also on the committee dealing with the Quota Film Bill and is a leader in the movement against blind booking. His company, Bernstein Theatres, has opened two new theatres this year, and is building two others which will open in September. The Lewisham Hippodrome, seating over 3,500, has also been taken over by Bernstein Theatres.

Northwest T. O. Decide to Hold '28 Meet in Duluth

Duluth exhibitors are elated over the fact that the Northwest M.P.T.O., now the Theatre Owners of the Northwest, Inc., decided to hold their 1928 annual convention in Duluth. The convention has been held, as a rule, in Minneapolis, but it was transferred to St. Paul this year, and the change proved so successful, that the delegates decided to favor Duluth with a visit in 1928. Efforts to bring the convention to Minneapolis and Valley City failed. Exhibitors who are credited with the successful effort to bring the convention to Duluth are J. B. Clinton, Duluth; Harvey Buchanan and Roy McMinn of Superior, Wis., and Emerson McMinn of Virginia, Minn.

W. E. Haskell, Inventor of Organ Equipment, Dies

William Edward Haskell, aged 61, inventor of much of the equipment used in pipe organs in motion picture theatres and for many years superintendent of the Estey Organ Co. plant, died at his home in Brattleboro, Vt., Tuesday. He lectured extensively on music and the organ in this country and abroad and was a member of many fraternal, musical and social organizations. He started learning the organ building trade in Philadelphia and prior to taking charge of the Estey plant had held office in many other organ companies.

Four New Firms Organize in New England

New corporations organized in New England are: R. and S. Theatres, Inc., Boston, capital $75,000, incorporators, Edward Ansin, Philip Smith and Betty G. Selyea; Flint Amusement Co., Fall River, Mass., capital $40,000, incorporated, Hormidas Valiquette, J. Richard Savard and Orient Laplante; P. and D. Theatres, Inc., Cambridge, Mass., capital $150,000, incorporators, Winslow A. Dunne, Ralph W. Perkins and G. Lucille Ogden; Huvila, Inc., conduct theatres, capital $25,000, incorporators, Matti Kunsela, John Kataja and Tolvos E. Kyllonen.

Two-Forty-Three From M-G-M

Program for 1927-28 Comprises 58 Features and Specials, 81 Short Subjects and 104 Issues of News Reel

METRO-GOLDWYN-MAYER'S program of releases for the 1927-28 season, as outlined by Marcus Loew, president of the company, consists of 58 features and special productions, 81 short subjects and 104 issues of the M-G-M news reel. The company will be able to offer a range of product covering every field of public interest, states Mr. Loew.

Following is a summary of the feature and special productions scheduled for release: "The Big Parade" and "Ben Hur" head the list of attractions and following are "Annie Laurie," completed and playing an engagement at the Embassy theatre, New York City, Lillian Gish starred and Norman Kerry supporting, directed by John Robertson; "The Garden of Allah," now being completed for Metro-Goldwyn by Rex Ingram at the Nice studios; and "Africa," from the novel of Robert Hichens with Alice Terry and Ivan Petrovich and a cast of foreign players; "The Crowd" is King Vidor's latest with James Murray and Eleanor Boardman in the leading roles and Bert Roach, Dorothy Sebastian and Estelle Clark in the cast.

Next on the list is "The Cossacks," a screen version of Tolstoi's novel, in which John Gilbert will be starred; the continuity is being prepared by Dorothy Farnum; "Rose Marie," a picturization of the stage play will be directed by Will Nigh and Renee Adoree will be featured; "Old Heidelberg," with Ramon Novarro and Norma Shearer co-starred under direction of Ernst Lubitsch; Johnny Mack Brown will have a minor role; "The Trail of '98," an adaptation of Robert W. Service's story, which Clarence Brown will direct with Dolores Del Rio and Ralph Forbes in the leading roles and Polly Moran in support.

"The Glory Diggers," a story of the building of the Panama Canal prepared by Laurence Stallings; Lillian Gish in "The Wind," based on Dorothy Scarborough's novel of the Texas storm country with Victor Seastrom directing. Further announcements as to these specials will be made shortly.

According to tentative plans Lon Chaney will appear in "The Hypnotist," and a story called "Hate," an adaptation of Goston Leroux's French prize story "Cheri Bibi." John Gilbert will appear in a newspaper story written expressly for him by Monta Bell called "Fires of Youth" and in "None But the Brave," based on Ludwig Wolff's story "War in the Dark." Several other vehicles are under consideration for Gilbert.

Three pictures are definitely planned for Greta Garbo for next season. They are "Love," based on Tolstoi's novel, "Anna Karenina," the next "The Divine Women," with the third yet to be announced. Dorothy Sebastian will be seen in the cast of "Love," which will be directed by Dmitri Buchowetzki.

Marion Davies is starred in "Quality Street," now in production under direction of Sidney Franklin, with Conrad Nagel, Helen Jerome Eddy, Flora Finch, Kate Price, Margaret Seddon and Marcelle Corday in the supporting cast. Hans Kraely and Albert Lewin wrote the scenario. Another is "Dumb Dora," an adaptation of the cartoon strip.

William Haines will be seen in two original stories, "The Smart Aleck," a story of the prize ring by F. Hugh Herbert and Florence Ryerson; and "West Point," also an adaptation of Vincent Lawrence's stage comedy "Spring Fever," which will be made under the same title with Edward Sedgwick directing. Ramon Navarro is scheduled for "The Prince of Graustark," George Barr McCutcheon's story.

Three Norma Shearer vehicles are scheduled: "The Bridal Night," "The Song of Love," an original screen drama by Dorothy Farnum, based on the life of Jenny Lind, and "The Early Bird." Jackie Coogan is at present completing production of "The Bugle Call," made under the direction of Edward Sedgwick with Claire Windsor, Herbert Rawlinson, Tom O'Brien, Sara Padden and Harry Todd in the supporting cast. Following this will be "Buttons," a sea story by George Hill.

Lew Cody and Aileen Pringle are co-starred in an original story by F. Hugh Herbert and Florence Ryerson titled "Adam and Evil;" they will follow with "Slightly Scarlet," also an original and another film to be announced soon. Owen Lee and Roy D'Arcy have supporting roles in "Adam and Evil." There will be three productions with the team of Karl Dane and George Arthur, details of which will be given shortly.

"The Thirteenth Hour," starring Bonaparte, the new dog star, is now being directed by Chester Franklin with a cast including Lionel Barrymore, Jacqueline Gadsden, Charles Delaney and Polly Moran. Franklin and Douglas Furber wrote the story. Bonaparte is scheduled for another production not yet chosen.

Other specials include "Napoleon," the French Film produced abroad, to be released throughout the world by M-G-M: "Body and Soul," directed by Reginald Barker, with Aileen Pringle, Norman Kerry and Lionel Barrymore featured: "Mademoiselle from Armentiers," another foreign picture. "In Old Kentucky," an adaptation of Frank Dazey's play which John M. Stahl will direct; "From Nine to Nine," a story by Leo Perutz which F. W. Murnau is scheduled to direct. A Cosmopolitan production "Becky," directed by John McCarthy with Sally O'Neil and Owen Moore in two of the principal roles; "Twelve Miles Out," John Gilbert starred and Bert Roach in support.

Comedies, Oddities, Technicolor Films in M-G-M Short List

METRO-GOLDWYN-MAYER'S short subject program is divided in four divisions. First is 50 Hal Roach pictures divided as follows: ten two-reel Westerns, produced under direction of Louis Gasnier, ten Max Davidson character comedies under Leo McCarey's direction, ten All-Star comedies directed by Fred Guiol, players including Stan Laurel, Jimmy Finlayson, Viola Richard, Martha Sleeper, Oliver Hardy and Lupe Velez; ten comedies starring Charley Chase, and ten Our Gang comedies directed and supervised by Robert McGowan, assisted by Anthony Mack and Robert Oelze.

The second division is the M-G-M news reel of 104 issues annually which will be produced by the Hearst organization. Two editions will be published, one in New York, the other in Paris with an interchange of news between the two centers. According to its sponsors the news reel will cover local, sectional, national and international events. E. B. Hatrick, general manager in the East for Cosmopolitan Productions, is now in Europe arranging plans for the complete foreign distribution of the reel.

The Third division is made up of six two-reel productions in Technicolor dealing with dramatic incidents from history such as the making of the first flag by Betsy Ross and such historic figures as Napoleon and Buffalo Bill.

Fourth division comprises the 25 Metro-Goldwyn-Mayer Oddities averaging about 750 feet each produced by Ufa and edited and titled by Major Edward Bowes. They have been made over a long period of time by expeditions sent out for this one purpose, it is said.

Hartford Exhibitors Complain to Police Commission

Strenuous objection has been raised by motion picture theatre managers of Hartford, Conn., to the tactics of the police in enforcing laws against admitting children under 14 years to performances unless accompanied by adults. They also object to the police rule which requires an "adult" to be 21 years of age while the law allows motor operators' licenses to be issued to those who are 16 years of age.

As a result of united protest, the police commission gave the managers a hearing, at which Joseph Walsh, manager of the Rialto Theatre, speaking for the group, charged that a policewoman was in the habit of walking up and down the aisles during performances questioning children and disturbing the shows and that the policewoman was in the habit of issuing orders to police officers regularly attached to the theatres.

Grauman's Chinese Theatre Opens With Big Group of Notables Present

By WILLIAM McCORMACK

West Coast Representative, Motion Picture News

HOLLYWOOD, May 18.—With "The King of Kings" as the film attraction, and a big group of notables present, Sid Grauman's Chinese Theatre opened tonight.

Will H. Hays was present, and the master of ceremonies was D. W. Griffith. All the screen luminaries of Hollywood were there.

It was a gala opening, one of the most colorful in the industry's history. Days before the house opened, every ticket was sold with $11 as top price.

As already told in detail in The News by William A. Johnston, who personally viewed the theatre on his recent trip to the Coast, this photoplay palace is probably the most unique in the world, and is atmospheric to the nth degree.

Fred Niblo introduced Mr. Griffith as master of ceremonies; and the latter then presented Mr. Hays to the audience. The show started by the pressing of a button by Mary Pickford.

M. P. T. O. A. Convention To Discuss Overbuilding

Administrative Committee Meets in New York to Map Out Program for Columbus Sessions

THE eighth annual convention of the Motion Picture Theatre Owners of America, to be held at Columbus in June, will take up overseating and overbuilding in many cities as a problem for a constructive solution.

This topic will be part of the Columbus program which was mapped out by the Administrative Committee at a meeting in New York this week. The meeting was attended by the following members of the committee: Joseph M. Seider, Nathan Yamins, J. J. Harwood and M. E. Comerford. In attendance also were E. M. Fay, R. F. Woodhull, P. J. Wood, William M. James and M. J. O'Toole.

Mr. Harwood, chairman of the convention committee, and Mr. Wood, business manager of the Ohio unit, told of arrangements for the national gathering.

The convention will be preceded on Monday, June 6, by a golf tournament, for which a number of prizes have been offered including cups donated by **Motion Picture News, Film Daily** and **Exhibitors' Herald**; a platinum wrist watch by Hotel Deshler, Columbus; and a bag of golf sticks by William M. James, president of the Ohio organization.

At the convention banquet speeches will be made by a number of prominent men, including Governor Vic Donahey, of Ohio; Nicholas Longworth, Speaker of the House at Washington; S. L. Rothafel; Harry Reichenbach; William James; and National President Woodhull. Convention business sessions will be held June 7-9.

Spanish Firm to Produce

M. De Miguel, Distributor, in America to Lay Plans for Studio Unit in Barcelona

SPAIN, the country in Europe which most nearly approximates California in climate and backgrounds, will be placed on the production map the coming year, according to plans now being formulated by M. De Miguel, leading Spanish film distributor and head of La Aristocracia del Film, who is in New York to open an office and line up his production measures.

He will utilize Spanish stories, backgrounds and players, aided by the best American technical experts, and will produce for the Latin-American and Spanish-speaking countries.

Mr. De Miguel plans to remain in America for several months, studying methods and resources necessary. He was in New York for some time a year ago, laying the preliminary ground-work for this move.

Fox' "7th Heaven" Opens in N. Y. May 25

THE Fox production "7th Heaven" will have its New York premiere on Wednesday evening, May 25 at the Sam H. Harris theatre, New York City. The picture is now running at the Carthay Circle theatre, Los Angeles, where it opened on May sixth.

In and Out of Town

VICE-PRESIDENT BUDD ROGERS of Lumas Films Corporation returned to the Lumas home office this week after a trip lasting one month to exchange centers as far West as Denver and as far South as Dallas. He returned earlier than expected to relieve Sam Sax of the business of the New York branch. Mr. Sax is leaving for the Coast immediately to start work on the series of fourteen forthcoming Gotham productions.

JESSE J. GOLDBERG, president of First Division Distributors, Inc., arrived in New York last week but left again this week to return to Los Angeles. While enroute to his destination he will visit his territorial distributors in key cities. After two weeks in Los Angeles, to be spent in conference with I. E. Chadwick, he will return to the home office in New York, where he will make his permanent headquarters.

Columbia Will Distribute "Through Darkest Africa"

Columbia Pictures has acquired the rights to distribute "Through Darkest Africa," the feature which recently was shown at the B. S. Moss Cameo in New York City. It was produced by Colonel and Mrs. Harry Eustace, who, accompanied by only a few natives, spent four years in the African Congo discovering and photographing a specimen of the rare white rhinoceros. The feature has been distributed from the Big Three exchange but now will be handled nationally through Colombia's exchanges.

First Nat'l's College Tour in Search of Talent Ended

First National, in association with College Humor, has completed its tour of the American colleges and universities in search of talent among the young men students. The tour of the 33 institutions of learning was remarkably successful, there being 2,528 entrants at ten colleges alone. A limited number of men will be selected out of this total who will be given try-outs at the Burbank studio. The actual screen acting tests will be concluded in time for them to resume their college work at the opening of the fall semester.

Warner Bros. Now Sole Vitaphone Owners

FINAL negotiations were concluded on May 19, whereby Warner Bros. Pictures, Inc., become 100 per cent owners of the Vitaphone Corporation, according to a statement issued by H. M. Warner. The deal was concluded by the purchase of a 30 per cent interest heretofore held by Walter J. Rich.

Mr. Rich resigned as president and director of the Vitaphone Corporation and his son, Eugene C. C. Rich, also resigned as a director. H. M. Warner was elected president of the Vitaphone Corporation and J. L. Warner was elected a vice-president.

The directors of the Vitaphone Corporation now are: H. M. Warner, Albert L. Warner, Sam Warner, J. L. Warner and Waddill Catchings of Goldman, Sachs and Company.

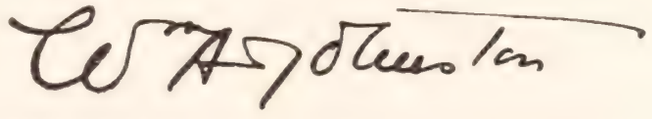
Short Feature Service Guide

MANY enthusiastic expressions of opinion have been made as a result of the inaugural number of The Short Feature Service Guide, published last month in The News. Producers and distributors of short features have been gratified at this marked recognition of their importance in the scheme of things; exhibitors have found it of interest and value.

By making this a once-a-month feature, and placing the weekly news matter dealing with short subjects in the regular news pages, we are trying to make this department a forum where all branches of the industry may speak freely, frankly and helpfully on short feature problems.

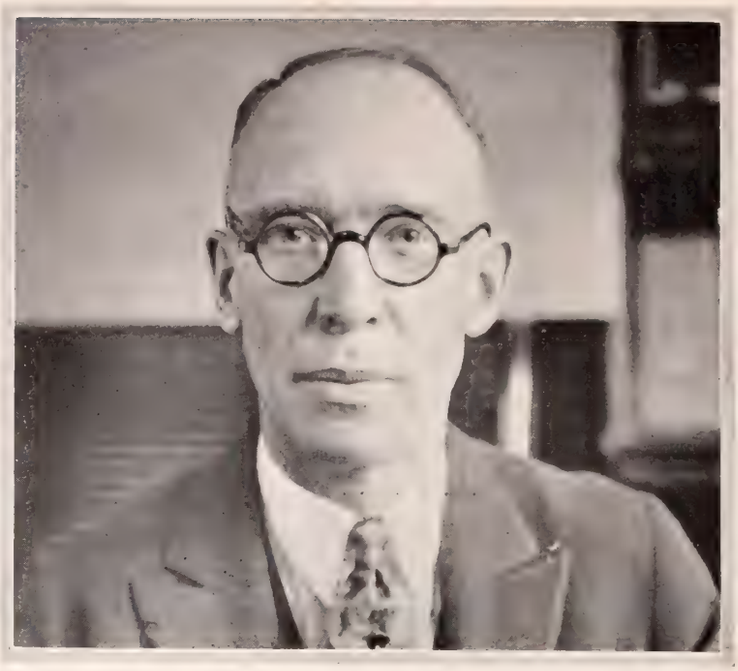
It is not a publicity section to puff the product of a particular company, nor is it a field for the personal glorification of leading figures in the industry. So far as humanly possible, it will present only stories with an idea, a purpose—Stories that are interesting for their own sake, and that will aid the exhibitor in choosing and merchandising his short features, leading to a better understanding of mutual problems.

In this issue a new development in the newsreel field is weighed impartially; a manufacturer tells, for the first time, his side of a national exploitation tie-up; a leading Western exhibitor speaks plainly on public apathy toward short features and suggests a means of overcoming it; a producer of comedies acknowledges his obligation to put exploitation values ready-made into his product, rather than leave it all to the individual exhibitor; a vice-president in charge of distribution tells why his company distributes only short features with a comedy angle; a sales executive tells of the rising trend in short feature production and what brought it about; a nationally famous exhibitor predicts the return of the two-reel drama. Such things we believe to be vitally interesting to everyone in this industry, and in keeping with the forward policy adopted by Motion Picture News.



Why Not a Laugh Year?

Says C. P. Scates, of the American, Butte, Laugh Month Prize Winner



C. P. Scates, Butte, Mont., exhibitor, winner of one of the Laugh Month prizes, who sees need for year around effort

TO really give the short subject field the importance and prominence it deserves, instead of a Laugh Month, a Laugh Year is necessary. In my experience in the show business which has extended over a considerable period of time, the reaction of the public to short subjects is peculiar to say the least.

Short subjects seem to be taken for granted by the public in the same manner in which such necessities as the telephone, etc., are. Patrons come to my theatre expecting to see a good comedy, a news reel, and other entertaining features of this nature, but I find that if I arrange an unusually interesting program of shorts with an average or weak feature, my competitor gets the business with a strong feature and no attempt made to bolster up the short subject entertainment.

It is true, particularly in the case of news reels, that the public takes a very decided interest but the absence or presence of a news reel will not effect attendance to any degree, provided the features are of standard exhibition value.

When preparing for our Komedy Karnival which we ran last January, I did not have the prize offered by the National Laugh Month Committee in mind. An entire short subject program had never, to my knowledge, been offered to Butte people and I was anxious to see what effect it might have. We ran it under unusual weather conditions and the response was very gratifying. I am sure that it, as well as like efforts we may use at this house, have helped to stabilize our business but I cannot make myself believe that it had any marked effect, possibly because not done often enough.

After all, the feature is the thing, and I know of no theatre manager with courage enough to blaze the trail to give the short subject the prominence it undoubtedly deserves by sufficiently featuring these important adjuncts to motion picture entertainment.

My own idea is that the short subject producers as well as exhibitors, at least those of the more progressive type, would benefit if a more continuous campaign were made with actual helps in exploitation ideas, such as the All Comedy Circus sponsored by Pathe. It would take time and cost money of course. It does to educate anything or anyone, but if the short subject people would keep a man on the road, visiting exhibitors with a campaign of this nature outlined completely, pounding on this one idea, I believe that permanent results would be felt where the Laugh Month idea is too occasional.

Specifically, I mean the sending out of a competent man—a specialist—to take up the work where the salesman left off, carrying with him complete campaigns that have already been put over successfully and enhanced by any suggestions by exploitation departments of the short subject producers.

Bringing the Cartoon Character to the Screen



Left, Rube Goldberg's conception of "Mike and Ike"; right, as they will appear in the Stern Bros. comedy series. (See story on page 2073.)

The Eye-and-Ear Newsreel

By L. C. MOEN

WILL the newsreel acquire a voice? Will the topical film prove the greatest field for the talking picture, or synchronized sound film? There are those who believe it will, and although only one company is actually taking steps to produce a talking news weekly the sharp competition which will come about in this field this fall with six newsreels on the market is very likely to bring about a further extension of the idea.

Dr. Lee De Forest foreshadowed this several years ago when he used Phonofilm to reproduce a number of political addresses. The art had not then reached its present stage of development, however, and the idea went no further at the time. Those numbers, too, were merely the same type of studio recording used for musical and vocal selections.

The first substantial advance came recently when the Fox-Case group successfully made a Movietone recording in the open air, the subject being a review of troops at West Point on the occasion of the 125th anniversary of that institution. This was played at the Roxy theatre in New York shortly after, and created a furore of interest on the part of press and public alike.

Although no formal announcement has been forthcoming, it is understood that Fox News plans to extend this to cover a wide range of subjects. A portable recording unit is now touring Europe, recording celebrities, Mussolini being one of those to step before the camera.

Just what action the other newsreels will take is not known. With the sharp competition coming it is not unlikely that one or more of them will take some step to meet this.

Several processes are available for this purpose. A tie-up with Warner would make Vitaphone available, although the sold apparatus for recording would probably be too cumbersome for many types of newsreel work. The De Forest Phonofilm is also being made available, and should the new tie-up with Pathé-Erpi radio group result in a considerable number of theatre installations, this would offer a prospect for another talking reel.

Famous, of course, has available the G. E. Photophone, still in the experimental stage. In addition to these, at least one other process is fully developed and is now negotiating with a leading national distributor who happens also to make a leading newsreel.

The chief problem, naturally, will be to get a sufficient number of theatres equipped to show these, before the talking newsreel can come into wide use.

What the Synchronized Sound Newsreel Might Be Like

For the Eye	*For the Ear*
France—Legion leaders and Gen. Pershing meet in Paris to discuss veterans' visit.	Portion of discussion; brief statement by Gen. Pershing.
In Day's News—J. Ramsay MacDonald, ex-Premier of England, pays visit to U. S.	Message of greeting to the American people by the ex-Premier.
New York City—Chauncey M. Depew celebrates birthday for 93rd time.	Mr. Depew's remarks on reaching 93.
Milan, Italy—Crown Prince Humbert meets with popular acclaim on official visit.	Acclaim of throngs; voice of the Crown Prince responding.
New Orleans, La.—New blasts widen breach in Poydras levee.	Sounds of blasting and rush of water.
New York City—Financial district's stenos forget tapes and tickers to follow lure of footlights.	Musical number from show.
Paris, France—French flyers take off first in great air race from Paris to New York.	Voices of Nungesser and Coli; preparations for departure; tuning up of engines; roar disappearing in the distance as they take off.
New York City—Circus folks bring joy to crippled children.	Familiar circus noises; voices of children.
St. Louis, Mo.—Babe Ruth hits another homer.	Crack as bat hits ball; sound of Babe running; roar of crowd.
Mexico City—Carnival season is on, and political situation is forgotten as throngs of revelers dance in street.	Sounds of merry-making; music, singing and noise of crowds.



Portion of Fox-Case Movietone negative from the West Point subject shown recently, with the sound record down the left side of the film

A Balanced Program Versus The Double Feature

As Outlined to E. G. Johnston

By DAVID J. LUSTIG

THE survey of the double feature situation made by reports from twenty-six exchange centres was published in the April 15 issue of MOTION PICTURE NEWS and revealed that the use of the added feature was decidedly on the increase.

It is not too easy to predict at this time just what damage will accrue to programs of the future by the policy of following the line of least resistance in facing competitive situations with opposition of this nature.

In view of all this, however, it is interesting to note what a well known circuit theatre executive of New York City, and one of his successful managers think of the added feature; what they think of its possibilities for drawing and holding trade and what methods they use in combating opposition of this kind. We allude to Charles Steiner of the Delancey-Clinton Corporation, and Davis J. Lustig, the latter manager of the Apollo Theatre.

Almost in the shadows of the Williamsburg Bridge in the heart of New York's East Side where Delancey and Clinton streets meet, stands the Apollo, one of the newer and better type of de luxe neighborhood theatres. It is flanked on all sides with a variety of theatrical opposition—legitimate shows, vaudeville, burlesque, and vaudeville and pictures, not forgetting the numerous smaller shows designated as the "shootin' gallery;" but, this house, with the occasional playing off of an extra picture, has never resorted to the use of the double feature under Mr. Lustig's management to meet the strong competition of neighboring theatres. Furthermore, it is a fact that since he took charge of the Apollo, receipts have been the largest in its history.

Now let us see what kind of a program Mr. Lustig has used in order to make this possible.

The average Apollo program consists of a feature length picture, a two reel short feature, a one or two reel comedy and news reel. In addition, novelty entertainment such as "Opportunity Contests," "Cabaret Nite" and "Surprise Nite" are run approximately three times a week, preferably Mondays, Tuesdays and Wednesdays.

We asked Lustig for examples of what he considered a well balanced program as evidenced by audience reaction:

"Harking back several months to the time when I opened the Hollywood and Mecca theatres of this chain, it seems to me that the attractions booked for these premieres occasioned more favorable comment than any others I can remember. At the Hollywood, we used Universal's 'Phantom of the Opera,' Educational's 'Voice of the Nightingale,' (the latter to soften melodrama in the 'Phantom'), and followed these with a newsreel. For the Mecca, Paramount's 'Fashions for Women,' Educational's 'Vision' and a two reel Lloyd Hamilton comedy, closing with a single reel comedy. Of course, on these nights, the usual dedicatory ceremonies also filled part of the bill."

Shifting his conversation to the use of the added feature attraction, Lustig said:

"In my estimation, based on part experience, the double feature bill is an evil and should be relegated to the ash heap, and the sooner every exhibitor realizes this for a fact, the better!

"Fair fighting lends zest to the motion picture business or any other. Competitive bartering and above-board business tactics employed by rival theatre owners give increased momentum to the wheels of the ticket registers.

"But reason out this double feature bill for yourself:

"In the first place the patron soon learn that in the majority of instances one of the two, or many times both features are mediocre and woefully lacking in entertainment value. There is also such a thing, which showmen understand, as overfeeding an audience with pictures, eventually resulting in the patron cutting down his or her visits—a condition quite contrary to the theatreman's expectations of increased patronage.

"From information I have been able to gather, the viewing of two feature length pictures during one sitting invariably sends patrons away in an unsettled frame of mind. This, I have found, is very apt to be caused by one picture being a fairly worthy effort and the other being riff-raff, or both of them "weak sisters." In these cases, the patron is either quite sure he hasn't seen a good show or doesn't know whether he has.

"Furthermore, there is also the question of too much plot. The average motion picture theatregoer usually goes in for a light form of entertainment and one feature is generally enough for them to follow. It is not too broad a statement to make that they become "fed up" on too many reels.

"On the other hand, take the balanced program into consideration: here, we have an interesting newsreel to start off with; a feature that really counts for something, and that followed with short features which always break the monotony of any bill. It is also quite alright in these days when other variations are demanded, to fill in on certain nights with a form of novelty entertainment. The latter is merely a vogue and that also will probably be dispensed with to a large extent in the future.

"There is also the question of overhead: Now, we are touching on a subject which vitally interests every theatre operator. The bank balance tells the story. No one can tell me that two features can be bought as cheaply as one. If they can, they are not worth showing in the majority of cases. Furthermore, there is the question of 'turn-over.' There is more time involved in the showing of a double feature bill—usually three and one-half hours—or else the exhibitor must trim the rest of the program to the point where it is usually a flop from a showman's standpoint. And then again, when a patron becomes satiated with the cumbersome double bills and only visits the theatre once a week instead of two or three times, it is very apt to bring on the old familiar Exhibitor's Headache.

(Continued on page 2071)

A Message to Exhibitors from Chas. Steiner*

INTO the realm of exhibitorship has come the subtle poison of the double feature bill, and in many cases the theatreman who wields this dangerous weapon little realizes that it nearly always acts as a boomerang.

Double feature bills began when Mr. Competitive Exhibitor tried to give the movie fan more of a show for the same money than Mr. Opposition Owner.

So, Mr. Theatremen, up and at it let us join hands and combat the double feature menace and continue playing short features with properly built up programmes of short subjects in an endeavor to keep our houses Theatres in the true sense of the word; not grab bags where the patron pays his money to take a chance of getting one entertaining picture, or two bad ones. Quantity and quality do not often go hand in hand.

Signed,
Charles Steiner.

** Editor's Note: Mr. Steiner is one of the executives of the Delancey-Clinton Corporation, operating a chain of theatres in the thickly populated sections of New York's East Side, where competition has long been keen. His past experience and knowledge of neighborhood conditions lend a pertinent touch to his message.*

The Tie-Up As a Manufacturer Sees It

By William J. Haussler

(Vice-President, M. Hohner, Inc.)

FOR the past several months the music business in general has experienced a somewhat depressed condition, and yet the sales of harmonicas have been forging ahead steadily and consistently. In a great measure, the increasing activity of the harmonica industry may be attributed to the Juvenile Comedy-Harmonica Playing Contest conducted in the past and now in full operation. We have found that these contests are building up a truly constructive business and that they have invariably added material prestige to the theatre, increasing at the same time its patronage. In many communities where the Juvenile Comedy-Harmonica Contests have been held the sales of our harmonicas have increased from one hundred to five thousand per cent. It is not unusual to hear of retail dealers having sold more instruments during a contest week than during a period of twelve months prior to such an event.

The Juvenile Comedy-Harmonica Playing Contests were started in January, 1926, as a result of a tie-up effected between our company, M. Hohner, Inc., and the Educational Film Exchanges, Inc., for the mutual benefit of all concerned. It is our habit to supply the theatre which agrees to stage one of the contests with attractive display material, window trim, posters and books of instruction for the playing of the harmonica. Brochures conveying full information for the organization and forming of Harmonica Bands are likewise supplied and then, too, valuable harmonicas to serve as prizes to the winners of the contest. These instruments usually comprise three to six different styles of the highest priced harmonicas and the allotment is made in accordance with the size, scope and importance of the contest. Where an official city-wide event is conducted, we furnish for the three best players solid gold, sterling silver and bronze medals. On a number of occasions where newspapers, theatre managements and city officials have cooperated, we have spent substantial sums of money in helping to promote the activity on a larger scale and developing it to a huge success.

Furthermore, in addition to the material already mentioned, we are now furnishing, free of cost, a generous supply of a most attractive and practical playing "miniature harmonica" bearing the popular name "Big Boy," the instruments being given to the theatre managers for distribution as they see fit. In passing it might be said that this instrument, measuring only one and three-eighths inches in length, embodies one full octave, accurately tuned, and permits the rendition of simple melodies. It is quite as well made as the most expensive harmonica.

(Continued on page 2075)



A typical dealer window display tying up with a "Big Boy" Harmonica Contest, illustrating how this feature of the tie-up works out in actual application.



Herald and newspaper story from Harmonica Contest by the Lyric, Dover, N. H., showing how this works out







International News

Scenes from current issues of International News; unusual airplane shot of a community under water in the Mississippi area; the Bellanca plane on the flight which broke world's endurance record; victims of executioner's axe in Shanghai.

Pathe News

Novel shots from recent numbers of Pathe News; the Netherlands Hotel fire in New York; high above the street; surf riding at night with magnesium flares; experiments at Harrison, N. J., with a half-million volts passing through man into light.







The Producer Must Do His Share

In Selling Short Feature Product to the Picture-Going Public, Says

Julius Stern
(President of Stern Film Corp.)

DID you ever notice, sitting in a motion picture theatre, how the patrons straighten up in their seats and suddenly take a new interest in the proceedings when the short comedy offering appears on the screen? Why? Because the audience welcomes the change in tempo and mood. With patrons in this expectant state, woe to the exhibitor who shows them a mediocre comedy. They are doubly disappointed—let down.

Most exhibitors realize this fully, and make every effort to select comedy fare with certain appeal and a generous measure of entertainment value, and that passes the problem right back to the producer, where it belongs. It is up to him to make comedies that will satisfy, and that is naturally the aim of every short subject producing organization. My brother and I have spared no effort in this direction.

What I am interested in here, however, is not entertainment value but exploitation value. It is not enough that a comedy should please patrons after they are in the theatre; if it is to fulfill its entire purpose it should draw patrons to the theatre as well. Entertainment plus box-office value is the formula for comedy success, and it is because many comedies in the past have been stronger on entertainment than on exploitation angles that we are concentrating on our brand-new policy in all Stern Brothers comedies—series based upon nationally famous comic strips.

Short comedies today must have pulling power over and above that which the individual exhibitor is able or seems able to give them in his exploitation and advertising. They must be merchandised and popularized with the public even before they are made. They must have drawing power of their own. The day is past when a series of comedies can be launched and depended upon to build up prestige solely on their individual merits. Life is too short. Competition is too keen. Unless a series catches on right away, it never makes the grade, either for the exhibitor or for the producer.

All of these angles on the screen comedy problem have led us to provide for comedies with initial appeal, with background and with tie-up value of long standing.

And here is the answer.

All of our product for the coming year is based on long-popularized newspaper comic strips. Thus, with one stroke, we have solved the entire comedy pulling power for the exhibitor. We have guaranteed maximum patron interest, and have placed ourselves in the position of offering a product that is as widely known as Ivory Soap, as widely read as any five of the most popular magazine authors and universally popular.

By adapting popular newspaper comic strips to the screen we are supplying the public with visual and actual adventures, in person, of the various comic strip characters they follow daily in their family newspaper. These comic strip characters are a part of every family's home life. They are almost members of the family. There is not a single home in America where newspapers are read that does not have its comic strip favorites, and we have obtained what we believe to be the most popular of the lot for presentation on the screen.

What a tie-up! What a jump-off place! Before we even make the comedies, 100,000,000 men, women and children know the characters, laugh at their antics, appreciate their troubles and take them to their bosoms as old friends. Do these 100,000,000 men, women and children flock to see their favorites on the screen? We'll say they do, and every exhibitor in the country knows they do.

We are making five series for the coming year. Several of them are repeats on earlier experiments with this type of screen comedy. They proved so popular we dropped from our schedule two well-received series not made from cartoon strips and replaced them with two comic strips.

Heading our list for next year is "The Newlyweds and Their Baby" series, twelve two-reelers adapted from the strip by George McManus. The first series, now being released, is so well received that we have doubled our production efforts

(continued on page 2150)



Julius Stern, President of Stern Film Corporation







Fox News

Storm, flood and war; three highlights from recent issues of Fox News; a remarkable storm at sea filmed on a Dollar liner; a city under water in the Mississippi flood; the fall of Shanghai, in which cameraman nearly lost life.

Kinograms

Dramatic events shown in recent Kinograms releases; the Commander Byrd airplane crash during a test flight; the Biltmore steeplechase at the Belmont track, shown in slow motion; the spectacular fire at old Camp Merritt, Tenafly, N. J.









S. L. Rothafel

Will the *Two-Reel Drama* Return?

By Larry Davis

REVIEWERS more clever than kind have been wont to remark that such-and-such a feature "would make a good two-reeler," implying that the solid dramatic meat in it would justify 2,000 feet of celluloid more capably than the 6,000 or 7,000 to which it has been strung out. That, of course, is partly the fault of our Procrustean system, which decrees that any story other than slapstick comedy must be spread over from five to eight thousand feet. The soundness of the commercial reasons for that we do not deny, but the fact remains that the disappearance of the one and two-reel dramatic subject has robbed us of many a fine bit of celluloid craftsmanship.

For the two-reel drama has disappeared. Mention such a subject to a distributor and he throws up his hands in horror. He cannot sell them. Doubtless true, but it is a strong story indeed which cannot be told effectively within the limits of two reels. If stories were to be filmed in only the length required to tell them vividly, it is an open question just how many would ever reach eight-reel stature.

It is not so hard to remember the days when a drama in more than two reels was unheard of, and producers undertook to film anything from "A Tale of Two Cities" to "The Decline and Fall of the Roman Empire" within that length. And it was in those days that the movies rose from a catch-penny toy to the entertainment of millions.

With the rise of the five-reel feature, the super-feature, the special, the super-special, and what-not, the two-reel drama abruptly disappeared. The "feature, comedy, newsreel" formula arose, and programs have been built to fit that pattern ever since, with more recent additions in the form of presentation numbers.

That left little room for the two-reel drama, and after a few bitter lessons producers stopped making them. Then Chaplin brought the era of the feature length comedy, followed by Lloyd, Keaton, Langdon and others, and predictions were made that this would open the field again for the two-reel drama—the natural accompaniment of a six- or seven-reel comedy. But that opening failed to materialize.

It will be remembered that Sam E. Rork, in association with Col. William Selig, produced a series of two-reel dramas with amazing casts of box-office names, strong stories, striking production values—and cost sheets that staggered short subject producers. After a short time the costly series was discontinued, so discouraging was the response from exhibitors.

Now, however, a new champion of the two-reel drama has appeared. S. L. Rothafel, director general of the Roxy theatre, in an address, "The Photoplay from the Point of View of the Needs of the Exhibitor," delivered to the Writers' Club at Columbia university, predicted a sharp change in this direction. He said:

"Most of our stars today, Charles Chaplin, Mary Pickford, Gloria Swanson and no end of others, came into their own through the medium of the short subject which of late years has been relegated to the background, but with the dearth of adequate material, and the increasing needs of the exhibitor, the day of the short subject is returning. By this I do not mean scenics and travelogues, but the actual production of dramatic stories—in which our stars, the best of them, will play the leading parts.

"These pictures will play the same part in the scheme of things as the short story does in the world of literature. The stars themselves feel the need of this form of dramatic expression.

"Only too often a story which cannot sustain five reels in its development, can be made into a little gem in short subjects. The feature picture, the really important productions of the highest order, will always have its vogue, but the O. Henrys and Balzacs of our world have yet to be developed. Their day has arrived. Can you not imagine the exquisite and artistic work that will result? And exhibitors will be eager to pay big money for these 'additions' for their programs. Of course, these photoplays will be made with the utmost care and intelligence and in the developments of the immediate future you will find that producers realize this, and that among the most artistic photoplays in our theatres will be this abbreviated form of photoplay."

The Tie-up

(Continued from page 2071)

The Educational Film Exchanges, Inc., are cooperating by supplying an exclusive one-sheet poster, original window cards, a set of ten photographs for lobby use, newspaper mats of their "Big Boy" with publicity stories and a special motion picture trailer, the latter portraying a unique and appropriate feature story. This trailer requires but two minutes to run on the screen and shows "Big Boy" in a truly human interest story wherein the harmonica plays an all important part.

And so it will be seen that a great deal is being done for the exhibitor without cost to him in order to make his Harmonica Contest an outstanding success. We need hardly say that this form of promotional work is considered by us as most valuable and successful. We have never considered, neither do we now think that there is any element of risk in effecting this tie-up.

One of the most recent examples of success was experienced in the contest held at the City theatre, Union City, New Jersey, on April 21 to 23 last, inclusive. Here eight prize harmonicas were awarded. Eight retail merchants handling Hohner harmonicas tied up with the theatre, giving over their window space for the display of advertising material. As a result, one store immediately sold out its entire stock, duplicated it, and sold it again. Another reordered during the contest, and all admitted a decided increase in their harmonica business.

The Harmonica Contest having proven so popular and successful, it is the intention of many exhibitors to make this event an annual one. Experience shows us that each year there are new faces among the harmonica contestants, so it will be seen that the idea takes on a permanent aspect. Consequently, Harmonica Contests have a proper place in the theatre, at least once a year.

Broadway's Newest Star--- Pathe News

By Rutgers Neilsen

WHILE the general utility of the news weekly has long been recognized, the topical reel has found a new application this season when three Broadway productions are employing Pathe News in a manner which provides unusual exploitation for this subject. Should any of these productions later go on the road or be played in stock, exhibitors in that community would be wise to call attention to this recognition of the part played by the news weekly in modern life.

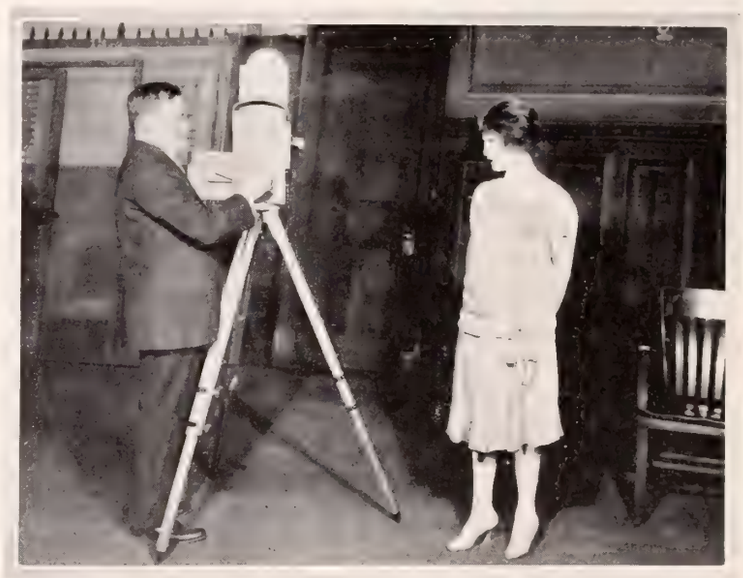
Pathe News plays an important part in the dramatic action of "Spread Eagle," Jed Harris' latest success, now current at the Martin Beck theatre, and it is also featured in a scene in "Chicago," the satirical comedy playing at the Music Box, and in a humorous scene in "Honeymoon Lane," Eddie Dowling's latest musical comedy triumph at the Knickerbocker theatre.

The presentation of a special Pathe News film in "Spread Eagle" is a highly important link in the development of the play. It is believed that this is the first time that a news film has been used as an actual part of a dramatic stage production.

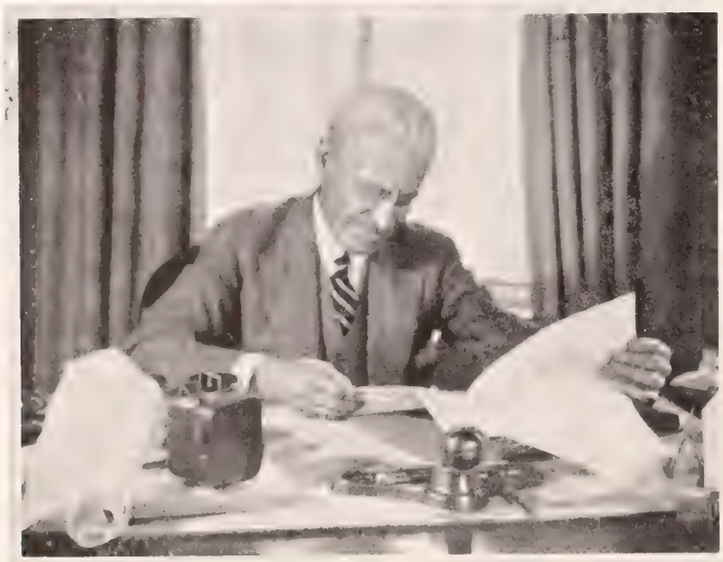
The motion picture theatre scene, at the close of the second act, carries over important incidents which have been established in the opening act and which are continued to their dramatic climax in the third act. The program lists—Scene 4—A Broadway Motion Picture Theatre. Six weeks later—and below: Motion Picture Effects by Pathe Exchange, Inc.; News Film by Pathe News; Cartoon by Paul Terry of Aesop's Film Fables.

The special Pathe News film shown in "Spread Eagle" is composed of an animated cartoon by Paul Terry and specially photographed scenes, together with stock shots which illustrate the theme of the story.

The New York dramatic critics expressed enthusiasm over the effective use of the Pathe News. Just how important the reel is to the dramatic progress of the play is evidenced by the recognition given it by the metropolitan critics in their reviews of "Spread Eagle."



Francine Larrimore, star of "Chicago," with Ray Hall, the editor of Pathe News



A scene from the special "Pathe News" used in the action of "Spread Eagle" in a Broadway legitimate playhouse

Jed Harris, himself, producer of "Spread Eagle," and also "Broadway," another outstanding success, was so enthused with the reception accorded the news film that he wrote the following letter to Editor Ray Hall of the Pathe News:

"The applause and enthusiasm which greeted the screening of the special Pathe News reel, which forms an important incident in my new play 'Spread Eagle,' now current at the Martin Beck Theatre, prompts us to let you know how glad I am that I selected Pathe News to present the motion picture effect forming an important link in the dramatic action of this play.

"Of course, there is no doubt in your own mind that it was logical for us to select Pathe News as the news reel for the theatre episode in 'Spread Eagle,' because you are 'sold' on the merits of the reel; however, it will undoubtedly be of interest to the Pathe executives to learn just why I decided that Pathe News should have the honor of this important spot in this play, which I am sure is going to prove to be one of the season's successes.

"In my mind, and in the minds of my associates, as well as the authors of the play—Mr. George S. Brooks and Mr. Walter P. Lister—the words 'Pathe News' are synonymous with 'news reel' and the very moment that we decided to have a news reel episode in our play, Pathe News came to our minds.

"In the fore part of this letter I have given you proof that our audiences are of the same turn of mind."

Further proof of the recognized prestige of the news film is Maurine Watkins' use of a special Pathe News scene in "Chicago," the dramatic success now current at the Music Box Theatre in New York, and also being played on the West Coast by another company.

(Continued on page 2082)



Two scenes from "Blake of Scotland Yard," published for the first time, showing the lighting and photography, of feature calibre, used for the first time in a serial

New Pace Set in Short Features

Two-Reel Comedies and Serials Will Again Find Place in Leading First Run Houses, Says

Hal Hodes

FOR years the short subject has suffered at the hands of both producers and exhibitors, because it has been more or less regarded as a stepchild of the industry. In spite of the widely-acclaimed plans of the producers of short products each year, the end of that season would find the much-heralded one- and two-reeler still floundering around in the rut of mediocrity. It was, therefore, scarcely to be marveled at to see short subjects being sold at new low-price levels with each succeeding season, and if the truth is told they were seldom worth even the low prices actually obtained for them.

What were the outstanding characteristics of the average two-reel comedy and serial such as the industry knew during the last five years? For the comedy there was the hackneyed chase, the custard pie and the back flops. For the serial, the impossible and ridiculous situations; the prowess of the hero, who was invariably able to knock at least twelve men for a row of ten pins every time he let loose a lusty wallop; hairbreadth escapes, which differed from each other only in that each was contained in a different episode. Was it strange that the short subject no longer figured as a factor of any degree of importance?

A change in this situation came about through Carl Laemmle a year ago. Mr. Laemmle has produced and distributed more short product than any other individual in this industry. His is the only organization still in existence which pioneered short product in the very early days of the business.

An analysis of the situation made by Mr. Laemmle more than a year ago convinced him that short product was to be made an even more important factor in the industry. The first evidence of his determination to bring it back to its own



Hal Hodes, Sales Director, Short Product Dept., Universal



Joseph I. Schnitzer, vice-president of F. B. O., in charge of distribution

Two-Reelers Should Be FUNNY

And the Short Features on the F. B. O. Schedule Will Be Chosen With That Aim, Says

Joseph I. Schnitzer

"ONE great fault that I find in the merchandising of short subjects," says J. I. Schnitzer, vice-president of F. B. O., in charge of distribution, "is that exhibitors fail to take full advantage of what we rack our brains to give them. By that I mean that we spend thousands of dollars to obtain the works of important writers, of famous names, and they fail to play them up.

"They use the title and neglect to get across the fact that the story is the work of a famous author and appear in Cosmopolitan or some other leading magazine, whose millions of readers know the story, and if reminded of the title and its place of origin would have the desire to see it enacted on the screen. For instance, Fontaine Fox cartoons appear in more than three hundred newspapers, from Coast to Coast. When exhibitors do not play up that fact they are muffing the thing we spend time and money to give them."

In Mr. Schnitzer's opinion two-reel subjects should be of a humorous nature, for the reason that most of the feature-length pictures are dramatic and the comedy provides a well-balanced program. Humor aside, the next most important thing, he feels, is novelty, and he finds that exhibitors, prompted by the demands of their patrons, are constantly on the outlook for novelty—something out of the beaten path—just as are the vaudeville managers. There is room for dramatic short subjects in conjunction with feature comedies, he admits, and certain companies are handling these successfully, but so far as his company is concerned comedy and novelty are the watchwords of the day.

In catering to this demand, Film Booking Offices is, in addition, trying to give the exhibitor something the public is already familiar with—something partly sold in advance to theatre patrons. Instances of this are "The Beauty Parlor" series by H. C. Witwer, and the "Mickey McGuire" series, based on Fontaine Fox cartoon characters, both of which have a considerable potential audience ready-made. The Standard Fat Men comedies and Whirlwind comedies, which complete the group, have been made familiar to theatre patrons through exhibition in past years.

Another novelty will be a one-reel subject, "Newslaffs," a satire on news events of the day. These will be cartoons burlesquing current events, and the nature of the subject will permit of injecting considerable freshness, living up to the requirement—"fresh and novel."

New Pace Set

(Continued from page 2077)

was contained in "The Collegians." The idea of this series was conceived by his son, Carl Laemmle, Jr., and during this past season these subjects were presented by him.

It has been obvious for some time that the big first-run theatre of the country no longer had room on their programs for the two-reel subject. That these subjects could again find their place in these theatres, Mr. Laemmle was absolutely sure. "The Collegians," therefore afforded him the opportunity to test this belief, and he then produced them on a scale in keeping with the intrinsic box-office value of the idea on which the series was based.

The result already achieved by "The Collegians" is now a matter of history. Within six months after their release, these Junior Jewels were being played regularly in the finest theatres of the country.

The results obtained by "The Collegians" have caused Mr. Laemmle to go one step further. It is his belief that the serial can be made an important factor on the programs of the better class houses throughout the country, and he is backing his belief substantially in "Blake of Scotland Yard," our "leader serial" for the new season. We kept the production plans of "Blake of Scotland Yard" under cover because they embody some radically different leads. For instance, the cast of "Blake of Scotland Yard" is as noteworthy as that of a feature. The sets are easily the most expensive ever used in conjunction with serials—while from the standpoint of atmosphere and camera work, nothing like it has ever been done before.

While this serial has everything which will appeal to the average serial fan, it will just as strongly appeal to the better class of theatre-goers who heretofore have been inclined to look down upon serials as fare fit only for juvenile minds.



Joe Brandt, President of Columbia Pictures Corp.

Make Your Own Review

The Topical Reel May Often Be Improved for Your House, Says
Joe Brandt

Screen Snapshots is, of course, long established as the one subject capitalizing on the interest in the players and their private life on the part of 15,000,000 readers of fan magazines, but in this article Joe Brandt, president of Columbia, presents an entirely new angle for its use in giving variety to the program in houses where every minute must be made to count, in a manner that will lend prestige to any theatre

EXHIBITORS who play their newsreel "straight," just as it comes from the exchange, week in and week out, are losing a great opportunity to make their program interesting, in the opinion of Joe Brandt, president of Columbia Pictures Corporation, who keeps in remarkably close touch with exhibition conditions in the field.

"However capable the newsreel organization may be," he points out, "it cannot possibly take into consideration the likes and dislikes of every community and every type of clientele. Many times there will be two or three hundred feet of material in a newsreel which is of very little interest to the patrons of a particular theatre. The usual practice in such cases is to let it run 'as is.' Or perhaps there are scenes of a disaster or catastrophe which the exhibitor feels are too unpleasant to show to a general family audience.

"Milton Feld, when he was at Newman's Theatre in Kansas City a few years ago, found an excellent way of meeting this condition. He took six or seven hundred feet from the newsreel which he felt was most interesting to his patrons, and made up the remainder of the reel from two or three subjects from a Screen Snapshots release, showing players at home and on the set. In this way every foot of the weekly news review was intensely interesting, and additional variety was given to the whole program without adding one minute to its length.

"It does not occur to many exhibitors, who do not feel that they have room for an entire subject in addition to the feature, comedy and newsreel, that they can use a portion of a subject such as Screen Snapshots in this way, obtain just as much value from it as though they had used the entire reel, and still keep the length of their program within the desired limits.

"Of course, a few of the larger first-run houses do this sort of thing constantly in making up their weekly news review, selecting subjects fro mtwo or three or even four newsreels, a comic reel and novelties. The smaller houses cannot afford to do this, but they can well afford to buy one newsreel and one Screen Snapshot, select portions from both, and put their own main title at the beginning of the reel. This will add to the interest and value of the program, and lend a great deal of prestige to the house as well."

The Producers Share

(Continued from page 2971)

on the series and are trying to make them twice as good. They will be released next year as Universal Junior Jewels, the highest rating that can be given to a short subject by Universal.

One of our two new series for next year is "Keeping Up With the Joneses," adapted from the cartoon comic by Arthur "Pop" Momand. This is one of the oldest comic strips in the newspaper field.

Then, too, we have another new series, "Mike and Ike, They Look Alike," being adapted from Rube Goldberg's comic strip.

The two other series are the "Let George Do It" comedies, adapted from that other comic strip by George McManus, and the Buster Brown Comedies.

Nationally advertised comedies! Advertised daily in newspapers all over the country. Day in and day out they have received more newspaper space than any President of the United States, any rich divorcee, any society murder principals, or any equal group of persons who ever crashed into the public prints. Is this ready-made exploitation for exhibitors? Is this helping to sell the public?

Double Feature

(Continued from page 2970)

"There is one more point which I want to bring out and that is in relation to musicians' hours where the double feature bill is concerned. By the time an orchestra has completed the score of one feature length picture it is due for an intermission and rest in order to put the proper amount of "pep" in its work. The men can't keep on playing through two features and render good service. That is altogether too much to expect of any orchestra and, from my experience, I can back up this statement."

The foregoing is what Mr. Lustig thinks of the double feature bill and also what kind of a program brings the best results. His statements are based on considerable experience in the theatre field, and are therefore entirely worthy of consideration.

Short Feature Players

Handy Biographies for Use of Theatre Managers and Publicity Men In Newspaper Copy and House Programs



Sally Phipps

SALLY PHIPPS, born in San Francisco in 1909, moved with her grandmother to Los Angeles in 1924. Her father is a Colorado State Senator and her grandfather was a judge.

As school librarian, Sally often caused instructors to visit the library to discover students who had forgotten their classes while studying human nature at first hand under the unknowing tutelage of Sally Phipps.

Her first experience in films was at the age of six or seven with "Broncho Billy." She is five feet, two inches tall, has brown eyes and red-golden hair.

Sally has appeared in several Imperial comedies for Fox Films, but her first big part was the feminine lead in "Love Makes 'Em Wild."



Al St. John

AL ST. JOHN, Educational-Mermaid featured comedian, champions the lowly bicycle. St. John virtually rode to success in the movies, for it was his antics on a bike that first attracted attention to this knockabout comedian. The story is told that Al, when he was only 19 years old, attempted to leap his first bicycle from the roof of a barn across an alley to the roof of a small shed. In spite of the terrific fall which resulted, the comedian persevered, but he never succeeded in making the daring leap. And St. John's father still believes that his son takes his bicycle stunts seriously for he saw him attempt a similar leap in a comedy and fall with not quite as disastrous results.

St. John is one of the most versatile acrobats in the comedy ranks. Not only is he a tumbler and gymnast but he is a splendid all-around athlete. It is no trick for St. John to take a pole vault leap that is the equal of that made by many a college star.

St. John owns a country estate near Los Angeles, has several automobiles, a yacht—and the bike he still uses occasionally in his comedies.



Earle Foxe

EARLE FOXE, portraying the whimsical character of Van Bibber in the Fox comedies based on Richard Harding Davis' stories, declares that he is in the movies because he "had a chance to bust in and didn't hesitate to grab it."

He was playing in "White Collars" in Los Angeles when the Fox Films casting office offered him a chance to appear with Tom Mix in "Oh, You Tony!" Thereafter he was "The Last Man on Earth" and within a short time folks began to think that his middle name was Van Bibber, so many of these did he play in.

Earle was educated at the Ohio State University, engaging in college theatricals and after graduation he joined a Cincinnati stock company. He was on the New York stage for fourteen years in such plays as "Cappy Ricks," "Come Seven," "Up in Mabel's Room," "Leave It to Jane," and "The College Widow."

Foxe was imbued with a strong spirit of adventure and when the war started he sailed to England to join the London-Irish Machine Gun Division. Upon his return to America he joined the "White Collars" road company, reaching Los Angeles with it.

The newest productions in which he is playing are the Fox offerings "Upstream" and "The Secret Studio."



Frances Lee

FRANCES LEE, leading lady for Bobby Vernon in the comedies in which he is starred for Educational, is a 20-year-old comedienne. She started her theatrical career by dancing in vaudeville and revues, her first professional appearance being at the State Theatre, Minneapolis, Minn. She left the University of Minnesota to seek renown on the stage.

From Minneapolis, Miss Lee went to Chicago, where she danced in a revue at the Rainbo Gardens. A short time afterwards, she went with Gus Edwards' revue then playing on the Orpheus Circuit. Then following her appearance with Billy Dooley in a skit entitled "The Misfit Sailor," which scored heavily on the Orpheum time. When she was signed by Al Christie to appear in comedies produced by Christie, she bid the stage farewell.

Miss Lee was born at Eagle Grove, Iowa, in 1907. She is exactly 5 feet tall and weighs only 100 pounds. Miss Lee is a splendid swimmer and enjoys dancing.

Comedy *and* Short Subject Releases

EDUCATIONAL

Title	Star	Release Date	Length	Reviewed
Atta Baby	"Big Boy"	May 8	2 reels	
Auntie's Ante	Wallace Lupino	May 8	1 reel	
Bird of Flight	Hodge Podge	April 17	1 reel	May 20
Brainstorms	Beauchamp-Davis	April 2	2 reels	April 8
Breezing Along	Lloyd Hamilton	May 1	2 reels	May 20
Buried Treasure	Bruce Scenic		1 reel	April 22
Careless Hubby	Dunham Bradley	June 5	1 reel	
Cash and Carry	Neal Burns	Mar. 27	2 reels	April 15
Circus Capers	"Poodles" Hanneford	May 15	2 reels	
Climbing Into Cloudland		Mar. 13	1 reel	April 15
Draw-Back, The	J. Arthur-K. McGuire	April 10	2 reels	April 29
Dumb Bells	Billy Dooley	April 24	2 reels	April 22
Felix the Cat as Roameo	"Sullivan Cartoon"	May 15	1 reel	
Felix the Cat Ducks His Duty	"Sullivan Cartoon"	May 29	1 reel	
Felix the Cat in Barnyards	"Sullivan Cartoon"	Mar. 20	1 reel	April 1
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Eye Jinks	"Sullivan Cartoon"	May 1	1 reel	
Felix the Cat in Germania	"Sullivan Cartoon"	April 3	1 reel	April 1
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	
Felix the Cat in Sax Appeal	"Sullivan Cartoon"	April 17	1 reel	April 29
Felix the Cat Sees 'Em in Season	"Sullivan Cartoon"	Mar. 6	1 reel	Mar. 18
First Prize	Phil Dunham	Mar. 27	1 reel	April 1
Giddy Gobblers	Neal Burns	June 12	2 reels	
Goose Flesh	Lloyd Hamilton	June 19	2 reels	
Grandpa's Boy	"Big Boy"	Mar. 6	2 reels	Mar. 11
Gray Days—A Dash Through Hawaii—Hello, Hilo	Bruce Scenic	May 15	1 reel	
Growing Money	Curiosities	May 1	1 reel	
Gym Dandy, A	Dunham-Bradley		1 reel	
Hawaii from the Car Window — Black Sand — The Harbor Beacon	Bruce Scenic		1 reel	April 2
Here Comes Precious	Jimmie Adams	Mar. 13	2 reels	April 8
Her Husky Hero	Johnny Arthur	June 5	2 reels	
Hold That Bear	Phil Dunham	April 24	1 reel	
Hot Lightning	Davis-Beauchamp-Davis	Mar. 6	2 reels	Mar. 18
Hot Soup	George Davis	April 10	1 reel	April 29
Jail Birdies	Bobby Vernon	April 10	2 reels	April 8
Jungle Heat	Al St. John	April 24	2 reels	
Local Talent	"Life Cartoon"	Mar 13	1 reel	April 8
Mystic India	Curiosities	May 29	1 reel	
Naughty Boy	Lupino Lane	April 17	2 reels	April 29
Night Owls	Dunham-Bradley	June 19	1 reel	
No Cheating	Al St. John	June 26	2 reels	
North of Nowhere	"Life Cartoon"	May 8	1 reel	
No Spanking	Jimmie Adams	May 22	2 reels	
Odd Jobs	Curiosities	April 3	1 reel	April 8
Perfect Day, A	Davis-Dunham	Mar. 13	1 reel	Mar. 18
Prince of Whales, The	"Life Cartoon"	April 10	1 reel	April 22
Queens Wild	Beauchamp-Davis	June 5	2 reels	
Queer Ducks	Jack Duffy	May 1	2 reels	
Racing Fever	"Life Cartoon"	April 24	1 reel	May 20
Roped In	Al St. John	Mar. 20	2 reels	April 1
Ruling the Rooster	"Life Cartoon"	Mar. 27	1 reel	April 8
Scenic Treasure Chest, A	Hodge-Podge	May 22	1 reel	
Somebody's Fault	Lloyd Hamilton	Mar. 13	2 reels	Mar. 18
Tales of a Traveler	Hodge-Podge	June 26	1 reel	
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	
Tie That Bull	Bobby Vernon	May 29	2 reels	
Welsh Rabbit	"Life Cartoon"		1 reel	
Who's Afraid	Lupino Lane	May 29	2 reels	
Wild Wallops	Billy Dooley	June 26	2 reels	

F. B. O.

Title	Star	Release Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)				
Alice, the Collegiate	"Alice Cartoons"	Mar. 7	1 reel	
Better Role (Wisecrackers)	Eason-O'Shea-Hill	May 22	2 reels	
Campus Romereos	"Fat Men"	July 25	2 reels	
Chin He Loved to Touch, A (Wisecrackers)	Eason-O'Shea-Hill	April 10	2 reels	
Cry and Get It (Wisecrackers)	Eason-O'Shea-Hill	Mar. 27	2 reels	
Gone Again	Charles Bowers	April 18	2 reels	
Heavy Hikers (Fat Men)	Carr-Alexander-Ross	May 2	2 reels	
He Couldn't Help It	Charles Bowers	April 18	2 reels	Mar. 4
How High Is Up?	"Fat Men"	June 27	2 reels	
Krazy Kat Cartoons (released twice a month)				
Nothing Doing	Charles Bowers	July 11	2 reels	
Not So Big (Wisecrackers)	Eason-Hill-Cooke-Guard	May 8	2 reels	
Oily Bird	O'Hara-Eason-Hill	Mar. 13	2 reels	
Old Tin Sides ("Fat Men")	Carr-Alexander-Ross	Mar. 7	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Shy Knees (Wisecrackers)	Eason-O'Shea-Hill	April 24	2 reels	
Soosh!	Charles Bowers	Mar. 21	2 reels	
Survival of the Fattest ("Fat Men")	Carr-Alexander-Ross	Mar. 13	2 reels	
Vanishing Villain	Charles Bowers	May 16	2 reels	
What Price Dough? ("Fat Men")	Carr-Alexander-Ross	May 30	2 reels	
Why Squirrels Leave Home	Charles Bowers	Mar. 21	2 reels	
Wisecrackers (Series of 12)	Eason-O'Shea-Hill	Jan. 30	2 reels	Feb. 4
You're Next ("Fat Men",	Carr-Alexander-Ross	April 4	2 reels	
You Tell One	Charles Bowers		2 reels	Nov. 27

FOX FILMS

Title	Star	Release Date	Length	Reviewed
America Today	Variety		1 reel	
Around Old Heidelberg	Variety	May 15	1 reel	May 6
Birthday Greetings	Harris-Kitchen	Mar. 20	2 reels	Feb. 25
Below the Equator	Variety	April 3	1 reel	April 1
Cupid and the Clock	"O. Henry"	June 19	2 reels	
Car Shy	"Van Bibber"	April 3	2 reels	Mar. 18
Cup of Coffee, A	Variety	Aug. 7	1 reel	
Dog's Pal, A	"Animal Comedy"	April 10	2 reels	Mar. 13
Frontier Post, A	Variety	Feb. 6	1 reel	
Gentlemen Prefer Scotch		June 26	2 reels	
Girls	"O. Henry"	May 27	2 reels	April 15
Glory That Was Greece	Variety	July 24	1 reel	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A	"Van Bibber"	June 19	2 reels	
Just a Husband	"Helen and Warren"	May 1	2 reels	May 13
Kangaroo Detective, A	"Animal Comedy"	Mar 15	2 reels	May 20
Man About Town	"O. Henry"	Mar 15	2 reels	
Midsummer Night's Steam, A	Eddie Clayton	Mar. 29	2 reels	
Monarchs of the Soil	Variety	Mar. 29	1 reel	
Nature's Wonderland	Variety	May 1	1 reel	April 15
Not the Type	"Van Bibbers"	May 3	2 reels	May 6
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Reflections	Variety	April 17	1 reel	May 20
Road to the Yukon	Variety	June 26	1 reel	
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	
Silk Legs		July 31	2 reels	
Spanish Omelet, A	Featherstone-Joyce	May 8	2 reels	
Wine, Women and Sauerkraut	Stuart-Cannon	May 22	2 reels	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	
Under Colorado Skies	Variety		1 reel	
Venders of the World	Variety	June 12	1 reel	
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Release Date	Length	Reviewed
Cheating Mothers (Ufa short)				
Cozy Beds for Oysters (Ufa short)				
Falcon, The (Ufa short)				Dec. 11
Fight for Life, A (Ufa short)				
Fishes in Love (Ufa short)				
Heavenly Bodies (Ufa short)				
Hidden Death Traps (Ufa short)				Dec. 11
Jewels of Venus (Ufa short)				
Jungle Round-Up, A (Ufa short)				Oct. 9
Life in the Twilight (Ufa short)				
Love's Witchcraft (Ufa short)				
Monarch of the Glen, The (Ufa short)			1 reel	Jan. 21
Parasol Ant, The (Ufa short)				
Peculiar Households (Ufa short)				
Royal Nursery, A (Ufa short)				
Rustic Romance (Ufa short)				
Silver Swimmer, The (Ufa short)				
Treacherous Waters (Ufa short)				
Wandering Hills (Ufa short)				
Winged Death (Ufa short)				
Wonders of the Blue Gulf of Mexico (Ufa short)				

PARAMOUNT

Title	Star	Release Date	Length	Reviewed
Behind the Counter	E. E. Horton		2 reels	
Dad's Choice	E. E. Horton		2 reels	
Find the King	E. E. Horton		2 reels	

PATHE

Title	Star	Release Date	Length	Reviewed
Agile Age, The	Sportlight	April 17	1 reel	April 15
All for a Bride	"Aesop Fables"	Mar. 13	1 reel	Mar. 11
Anti-Fat	"Aesop Fables"	April 17	1 reel	April 15
Bigger and Better Blondes	Charley Chase	May 15	2 reels	May 13
Broke in China	Ben Turpin	April 24	2 reels	April 22
Bubbling Over	"Aesop Fables"	May 8	1 reel	May 6
Catalina, Here I Come	Hurlock-Quillan	April 17	2 reels	April 15
Chills and Fever	Sportlight	May 29	1 reel	
College Kiddo, The	Hurlock-Quillan		2 reels	
Comrades in Work	Mabel Normand		2 reels	
Crazy to Act	Hardy-June-Kemp	May 15	2 reels	May 13
Crimson Flash, The (Serial	–Landis-E. Gilbert)		10 episodes	
Cured in the Excitement		June 12	2 reels	
Digging For Gold	"Aesop Fables"	May 29	1 reel	
Died in the Wool	"Aesop Fables"	June 19	1 reel	
Dog's Day, A	"Aesop Fables"	June 5	1 reel	
Dozen Socks, A	Alice Day	Mar. 13	2 reels	Mar. 11
Duck Soup	Hurlock-Laurel	Mar. 20	2 reels	
Eve's Love Letter	Roach Stars	May 29	2 reels	
Fair Exchange, A	"Aesop Fables"	May 1	1 reel	April 29
Flying Feet	Sportlight	June 12	1 reel	
Fluttering Hearts	Charley Chase	June 19	2 reels	
Forgotten Sweeties	Charley Chase	April 10	2 reels	April 8
Frost Line, The	Sportlight	Mar. 20	1 reel	
Ginger and Genius	Sportlight	May 1	1 reel	April 29
Hard Cider	"Aesop Fables"	June 12	1 reel	
Hiking Through Holland with Will Rogers (Travelesque)		April 3	1 reel	April 1
Honorable Mr. Buggs	Roach Stars	April 24	2 reels	April 22
Honor Man, The	"Aesop Fables"	April 10	1 reel	April 8
Hawk of the Hills, The (Serial)	Ray and Miller		10 episodes	
Horses, Horses, Horses	"Aesop Fables"	May 22	1 reel	May 20
Hunting For Germans in Berlin—Will Rogers Travelesque		May 29	1 reel	
Jewish Prudence	Roach Stars	May 8	2 reels	May 6
Jolly Jilter, The	Ben Turpin	Mar. 13	2 reels	
Keep Off the Grass	"Aesop Fables"	Mar. 27	1 reel	Mar. 25
Love 'Em And Weep	Roach Stars	June 12	2 reels	
Love My Dog	"Our Gang"	April 17	2 reels	April 15
Love's Languid Lure	Ben Turpin		2 reels	
Magician, The	"Aesop Fables"	Mar. 20	1 reel	Mar. 18
Medicine Man, The	"Aesop Fables"	April 3	1 reel	April 8
Melting Millions (Serial—A. Ray-W. Miller)		April 10	10 episodes	April 8
One-Mamma Man, A	Charley Chase	Mar. 6	2 reels	
Pie-Eyed Piper, The	"Aesop Fables"	April 24	1 reel	April 22

Title	Star	Rel.	Date	Length	Reviewed
Pride of Pikeville, The	Ben Turpin		June 5	2 reels	
Rival Sex, The	Sportlight		Mar. 6	1 reel	Mar. 4
Slipping Wives	Priscilla Dean		April 3	2 reels	April 8
Small Town Princess, A	Sennett Stars		Mar. 20	2 reels	Mar. 18
Smith's Candy Shop	Hiatt-McKee-Jackson			2 reels	
Smith's Cook	Hiatt-McKee-Jackson			2 reels	
Smith's Fishing Trip	Hiatt-McKee-Jackson		May 29	2 reels	
Smith's Kindergarten	Hiatt-McKee-Jackson		May 1	2 reels	April 22
Smith's New Home	Hiatt-McKee-Jackson		Mar. 6	2 reels	Mar. 4
Smith's Surprise	Hiatt-McKee-Jackson		April 3	2 reels	April 1
Still Face (Serial)	Larry Kent-Jean Arthur		May 13	10 episodes	
Tabloid Editions	Sportlight		May 15	1 reel	May 13
Taking the Air	"Aesop Fables"		Mar. 6	1 reel	Mar. 4
Ten Years Old	"Our Gang"		Mar. 13	2 reels	Mar. 25
Tired Business Men	"Our Gang"		May 22	2 reels	May 20
Water Sprites	Sportlight		April 3	1 reel	
When Snow Flies	"Aesop Fables"		May 15	1 reel	May 13
With Will Rogers in Dublin (Travelesque)			Mar. 6	1 reel	Mar. 4
With Will Rogers in Paris (Travelesque)			May 1	1 reel	

STATE RIGHTS

Title	Star	Rel.	Date	Length	Reviewed
Ain't We Got Fun?	Wise-McKay	Artclass	May 25	2 reels	
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels	
Annie Laurie (Song Parody)		Artclass	April 13	1 reel	
Bill and I Went Fishing (Guest Jewel)		Am. Cin	Feb. 1	1 reel	Mar. 25
Boys in Blue, The (G. A. Durkin-J. McLean)		Centennial Pict		2 reels	
Call of the Woods (Guest Jewel)		Am. Cinema		1 reel	
Creepy Things (Nature Special)		Bray Prod	Mar. 21	1 reel	
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
Ethelbert Nevin (Music Master Film)		Fitzpatrick Pict		1 reel	May 20
Hot Tires	Sargent-Wiley	Bray		2 reels	May 10
In the Good Old Summertime (Song Car-Tune)		Red Seal	Mar. 1	1 reel	
Jingle Bells (Song Car-Tune)		Red Seal	April 1	1 reel	
Ko-Ko in 1999	"Cartoon"	Red Seal	Mar. 10	1 reel	
Ko-Ko the Kavalier	"Cartoon"	Red Seal	April 10	1 reel	
London Bridge (Song Car-Tune)		Red Seal	May 1	1 reel	
Lunch Hound	"Lantz Cartoon"	Bray	Mar. 4	1 reel	April 22
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Morning Judge	Tarbell-Finch-Shaw	Red Seal	Sept. 00	2 reels	Sept. 11
Never Again	Al Alt	Rayart	Mar. 00		
Oh You Beautiful Doll (Song Car-Tune)		Red Seal	Mar. 15	1 reel	
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
Payroll Holdup, The (Scandals of America)		Artclass	April 27	1 reel	
Pete's Pow Wow	"Lantz Cartoon"	Bray	Mar. 11	1 reel	April 22
Polo Bear	Sargent-Wiley	Bray	Mar. 10	2 reels	Mar. 4
Robert E. Lee (Song Car-Tune)		Red Seal	April 15	1 reel	
Roman Scandal, A	"Mutt & Jeff"	Short Film	Nov. 1	1 reel	
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Sorority Mix-Up, A	"Mr. X" (Monkey)	Bray	Mar. 10	2 reels	Mar. 4
Speed Hound	Sargent Wiley	Bray	April 20	2 reels	April 29
Sports on Lake Ontario (Novelty)		Bray Prod	Mar. 7	1 reel	April 22
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Wild Wild Cat, The	"Cartoon"	Bray	Feb. 18	1 reel	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ali Gazam	Neely Edwards		Mar. 21	1 reel	
Backward George	Sid Saylor		Mar. 30	2 reels	
Be My Wife	Charles King		Mar. 23	2 reels	Mar. 4
Blake of Scotland Yard (Serial)	Hayden Stevenson			10 episodes	
Breaking Records	George Lewis		Mar. 14	2 reels	
Buster Don't Forget	Trimble and Dog		May 2	2 reels	April 15
Buster's Dark Secret	Trimble and Dog		Mar. 7	2 reels	Feb. 25
Buster's Frame-Up	Trimble and Dog		June 6	2 reels	May 20
Buster's Initiation	Trimble and Dog		July 4	2 reels	
Champ, The	Olmstead-Fletcher		May 2	1 reel	
Circus Daze (Gumps)	Murphy-Tincher		Mar. 21	2 reels	April 8
Cowboy Chaperon, The (Mustang)	Edmund Cobb		May 28	2 reels	
Doctors Prefer Brunetts	Neely Edwards		June 20	1 reel	
Exciting Day, An (Mustang)	Edmund Cobb		April 30	2 reels	April 8
Fighting With Buffalo Bill (Serial)			Aug. 29	10 episodes	Oct. 16
Fire Fighters, The (Serial—Daugherty-Ferguson)			Jan. 17	10 episodes	
Fishing Snookums	Snookums-Clair-Dooley		April 6	2 reels	
Flaming Snow (Tuttle Western)	Knapp & Corbett		May 14	2 reels	April 22
Galloping Justice (Mustang)	Edmund Cobb		April 9	2 reels	April 8
George Leaves Home	Sid Saylor		April 27	2 reels	April 8
George's Many Loves	Sid Saylor		June 15	2 reels	
Haunted Homestead, The (Mustang-F. Gilman)			April 16	2 reels	
Haunted Island, The (Serial)	Jack Daugherty			10 episodes	
Home Trail, The (Mustang)	Fred Gilman		June 4	2 reels	May 13
Hot Air	Charles Puffy		April 18	1 reel	April 1
Sheriff, The (Gumps)	Murphy-Tincher		Mar. 7	2 reels	Mar. 4
In Again Out Again	Arthur Lake		April 25	1 reel	April 8
Jailhouse Blues	Arthur Lake		Mar. 28	1 reel	
Jane Missed Out	Thelma Daniels		May 18	2 reels	April 29
Jane's Honeymoon	Thelma Daniels		Mar. 18	2 reels	
Jane's Hubby	Thelma Daniels		April 20	2 reels	April 1
Jane Missed Out			May 18	2 reels	
Jane's Sleuth	Thelma Daniels		June 22	2 reels	
Keeping His Word	Charles King		May 11	2 reels	April 22
Kid George	Sid Saylor-Ethlyne Clair		May 25	2 reels	
Lone Star, The (Mustang)	Fred Gilman		May 7	2 reels	April 15
Look Out Buster!	Trimble and Dog		April 4	2 reels	April 1
Midnight Bum, The	Arthur Lake		May 23	1 reel	
Misfit Pair, A	Lloyd Hamilton		May 30	1 reel	
Newlyweds' Shopping Tour, The	Snookums-Clair-Saylor		May 4	2 reels	April 15
One Man Show, A	Neely Edwards		April 11	1 reel	
Ore Raiders, The (Mustang)	Fred Gilman		May 21	2 reels	April 29
Party Man, The	Charles Puffy		Mar. 14	1 reel	
Peace Deputy, The (Mustang—Fred Gilman)			Mar. 26	2 reels	Mar. 11
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett		June 11	2 reels	May 20
PrideofPiperock,The(Tuttle Western)	Holmes & Corbett		April 23	2 reels	April 1
Ranger's Romance, A (Mustang-Fred Gilman)			Mar. 12	2 reels	Feb. 12
Red Suspenders	Summerville & "Fanny"		June 6	1 reel	May 20
Return of the Riddle Rider, The (Serial—Wm. Desmond)			Mar. 28	10 episodes	Mar. 18
Rest Cure, The (Tuttle Western)	Corbett and Holmes		June 25	2 reels	
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Shady Rest	"The Gumps"			2 reels	
She's My Cousin	Charles King		April 13	2 reels	May 15
Silent Partner, The (Mustang-Edmund Cobb)			Mar. 19	2 reels	Feb. 25
Smother O' Mine	Charles Puffy		May 16	1 reel	April 29
Snookum's Asleep	Snookums-Clair-Dooley		July 6	2 reels	
Snookums Disappears	Snookums-Clair-Dooley		Mar. 2	2 reels	Feb. 11
Some More Excuses	Charles King		Mar. 9	2 reels	Feb. 25
Stop Snookums	Snookums-Clair-Dooley		June 1	2 reels	May 13
Strange Inheritance, A	Corbett & Holmes		Mar. 5	2 reels	Feb. 11
That's No Excuse	Charles King		June 8	2 reels	May 20
They Call It Love	Neely Edwards		May 9	1 reel	April 22
Trail of the Tiger, The (Serial)	Jack Daugherty			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
Westward Whoa	Roach-Olmstead		April 4	1 reel	
What An Excuse	Charles King		July 13	2 reels	
When Oscar Went Wild (Tuttle Western)	Holmes & Corbett		April 2	2 reels	
Whispering Smith Rides (Serial)	Wallace MacDonald		June 6	10 episodes	
Why Mules Leave Home	Summerville-Fanny-Mule		Mar. 7	2 reels	Feb. 18

Broadway's New Star—Pathe News

(Continued from page 2076)

The author of "Chicago" states that she chose Pathe as the news reel for her courtroom scene because she knew it was the oldest, and best known of the news reel services.

The 'script of "Chicago" covers the Pathe News scene as follows:

It is the big moment in the courtroom. Roxie Hart (Francine Larrimore) is on trial for her life, a self-confessed murderess of a man who was her lover, but decided that he liked his wife and kiddies better than he did Roxie Hart. Roxie's husband, Amos Hart, has just stepped off the stand. Now all is ready! The court clerk arises, the judge suddenly awakes, the jury's countenances seem to be lighted with that strange light that comes into every man's eyes at the sight of a pretty woman.

"Roxie Hart," cries the court clerk.

Roxie Hart ascends to the stand. The photographers and reporters are ready.

"Lights," shouts one of the photographers, as the huge Kleig lights are turned on, illuminating the scene, and, at the same time, the smiling faces of the pretty defendant, the prosecuting attorney, the defending attorney and His Honor, himself.

"Everything ready and is everybody ready," inquires a news photographer. "Then let's shoot!"

And then, in a special request, the photographer asks:

"Pathe, are you ready "

"Righto," answers the man who is manning the Pathe camera.

And the camera grinds away.

Still further proof of the place Pathe News holds is evidenced in Eddie Dowling's delivery devised repartee in "Honeymoon Lane."

In discussing this scene, Mr. Dowling stated that he built this gag around Pathe because it is the one concern that he can remember that has been in existence since the inception of the motion picture. This clever author and star claims that Pathe News is his favorite screen news reel and that the rooster is the one trademark that predominates in his mind.

This is how Pathe News is brought into play in "Honeymoon Lane":

Toward the end of the first act, Pauline Mason as "Mary," says to Gordon Dooley, who is toting the news camera:

"Go on, Mr. Pathe; tell me something about the movies."

Then Eddie Dowling, as Tim Murphy, says to Mary:

"Did he tell you he was Mr. Pathe."

Dooley, as "Mr. Pathe" retorts:

"Yes; what about it,"

Whereupon Eddie Dowling turns and says to Mary:

"Don't you believe him, Mary; Pathe is a rooster."

Undoubtedly the effective tie-up of Pathe News with these three current Broadway successes is something quite new in the field of exploitation and it is to the credit of this reel that astute showmen recognize the prestige of tying in the pioneer news film with their winning stage attractions.

Loew Reported in Deal For Poli Circuit

Negotiations Not Yet Completed—$30,000,000 and Nineteen Theatres Are Involved

A DEAL for outright purchase of the Poli circuit in New England by Loew is being negotiated, it was reported this week, and is expected to be consummated, unless there is some development, now totally unexpected, to prevent it, according to reports.

The Poli-Loew deal is described as involving about $30,000,000, and it would add nineteen theatres to the Loew holdings. Also, it would give the Loew interests a stronger position in New England, a territory in which they already have several houses.

It has been known for some time that various producer-distributor-exhibitor concerns have been bidding for the Poli chain, or have been receptive to deals. Some of these actually got under way, but did not materialize.

It now appears, according to information in hand, that the Loew interests will capture this important theatrical stronghold, as a move of great significance in the theatre war now raging in the industry.

The Poli houses are considered excellent theatrical property. The real estate value, due to central downtown locations in many important New England cities, is, of course, gilt-edged. The Poli theatres and seating capacities are as follows: Palace, Hartford, 2,210; Hyperion, New Haven, 1,737; Palace, New Haven, 3,001; Bijou, New Haven, 1,627; Strand, Waterbury, 1,612; Poli's, Waterbury, 1,981; Poli's, Meriden, Conn., 1,605; Plaza, Bridgeport, 1,369; Lyric, Bridgeport, 1,481; Poli's, Bridgeport, 2,857; Palace, Waterbury, 3,524; Palace, Bridgeport, 3,792; Majestic, Bridgeport, 2,205; Park, Bridgeport, 1,562; Plaza, Worcester, Mass., 1,886; Grand, Worcester, 1,483; Palace, Springfield, Mass., 2,524; Poli's, Worcester, 2,598; Poli's, East Main St., Meriden, Conn., 1,666.

The Loew New England theatres now are the Columbia, Orpheum and State, Boston, and the Roger Sherman, New Haven, a house in New London, and others affiliated through the Arthur S. Friend circuit.

Publix Pupils Graduate

Executives Address Third Class at Banquet; Men Receive Theatre Assignments

THIS was graduation week for the third class of pupils in the Publix Theatre Managers' Training School; the term started November fifteenth. A dinner was tendered the graduates at the Hotel Astor, New York City, and the new managers were addressed by Sam Katz, president of Publix, Harry Marx, director of theatre management for Publix, and John Barry, director of the school. A. M. Botsford presided.

The graduates have been assigned as follows:

Edwin Adler, Howard Theatre, Atlanta, Georgia; Arthur Baker, Chicago Theatre, Chicago, Ill.; George Broemler, Publix Gray Circuit, Boston, Mass.; Herbert Chatkin, Des Moines, Des Moines, Ia.; E. S. C. Coppock, Texas Theatre, San Antonio, Tex.; Lawrence Cowen, Publix Gray Circuit, Boston, Mass.; Louis Finske, Palace Theatre, Dallas, Tex.; Louis Goldberg, Chicago Theatre, Chicago, Ill.; Roy Helms, Imperial Theatre, Columbia, S. C.; Hal Howard, Imperial Theatre, Asheville, N. C.; Graham Jeffrey, Publix Gray Circuit, Boston, Mass.; O'Ferrall Knight, Michigan Theatre, Detroit, Mich.; Homer LeTempt, Queen Theatre, Austin, Tex.; Robert McHale Metropolitan Theatre, Los Angeles, Calif.; John McKenna, Carolina Theatre, Charlotte, S. C.; Carrol MacPike, Davenport, Davenport, Ia.; Norman T. Prager, Palace Theatre, Ft. Worth, Tex.; George Watson, Davenport, Davenport, Ia.; Robert Weitman, Rialto Theatre, New York, N. Y.; Ross W. Wiegand, Rialto Theatre, Denver, Colo.; John T. Wright, Paramount Theatre, New York, N. Y.

Among the graduates were six members of the Publix Circuit whose record and experience had won for them a scholarship at the Managers' School. This policy of bringing men from the Publix Circuit will be continued at future sessions of the School. Many applications have already been received for the next session of the School, the starting date of which has not as yet been announced.

F.B.O. Mgrs. and Salesmen Convene in L. A.

WITH the outlining of F. B. O. product for 1927-28 by J. P. Kennedy, president, J. I. Schnitzer, senior vice-president in charge of distribution, Lee Marcus, general sales manager, and E. B. Derr, treasurer, the third general sales convention of Film Booking Offices' district managers and salesmen from the entire Pacific Coast region began last Sunday at the Ambassador Hotel in Los Angeles, concluding with a dinner dance at the Hotel on Tuesday evening at which all the F. B. O. stars, directors, scenarists, etc., met the salesmen and district managers.

J. Leo Meehan, director of F. B. O.'s Gene Stratton-Porter films, addressed the gathering just before leaving for Rome City, Indiana, whre he will shoot exterior scenes for "The Harvester."

Whiteman Band for Paramount, N. Y.

ON June 4 Paul Whiteman and his band will open for an indefinite run at the Paramount Theatre in New York City at a salary of $9,500 weekly. A new production to be built around the Whiteman band will be presented each week, following, it is said, the plan adopted at the Oriental Theatre, Chicago, where another jazz orchestra, Paul Ash's, proved successful. Unit shows are to continue at Paramount.

Saxe Managers Convene at Milwaukee, May 10

The first annual Saxe theatre managers' convention was held May 10th and 11th at the Wisconsin Hotel. The Convention was opened with a business meeting on Tuesday afternoon followed by a banquet at which about 35 were present. Plans were disclosed for the Jubilee week which is to be held the week of June 19 in all Saxe theatres in the city and state. Jubilee week is being observed in commemoration of the 25 years of the Saxe brothers' showmanship.

Twenty-five years ago the Saxe brothers, Thomas and John E., showed the first motion picture in this city in their Nickelodeon on Second St., and today control forty-five theatres in the city and state, with three new theatres under construction in the city. In celebration of these twenty-five years of progress, each Saxe theatre is planning special entertainment for the week of June 16th, Jubilee Week.

People of Bedford, Ia., to Vote on Sunday Shows

A special election will decide whether Sunday shows will be allowed at Bedford, Iowa, where Stanley and Cecil have the Rialto Theatre. Mr. Cecil was in Des Moines last week and reported that a special election will be held putting the matter to the vote of the citizens of Bedford. Three hundred and fifty signed the petition to the city council to allow the election and Stanley and Cecil offer to pay the expenses of this election. Ninety-five per cent of the business men are in favor of the Sunday shows, and there is no doubt that the election will result in a vote for the Sunday shows.

Keller to Supervise 18 Golden State Theatres

Mark G. Keller, for the last four years general manager of the Monterey Theatres company, has been appointed general manager for the Oakland and East Bay division of the Golden State Theatre circuit, it was recently announced by E. H. Emmick, president of the company.

Mr. Keller will have full charge of 18 theatres, some of the largest holdings of the company being located in his division. Keller is a pioneer in this field and succeeds Charles Moser whose retirement as vice-president and general manager of the entire circuit has just been announced. B. Pierre Brookhart, a veteran theatre man, will fill Mr. Keller's post.

Los Angeles Forum Contracts With Kofeldt

Manager R. A. Mitchell, of the Forum Theatre in Los Angeles, and Walter W. Kofeldt, Inc., importers of motion pictures, have reached an agreement whereby the Forum is to be the first house in America to exhibit the film importations of the principal cities of Germany, France, Sweden, Austria and Italy. On the 24th of May, "Aftermath," the first of these productions from the other side, will open at the Forum. The film deals with Eastern Europe's condition after the world war; its real title is "Die Brennende Grenze," and it is from the National Film A-G studio in Berlin.

Fox Films Lines Up Early Summer Releases

Madge Bellamy's "Colleen" and Olive Borden's "The Secret Studio," both completed this week, are the two final pictures to be scheduled by Fox Films for release during the early summer months. "Colleen" is set for June 3 and the Olive Borden vehicle for June 19. The first of the summer releases is "Rich But Honest"; next on the program is "Slaves of Beauty," listed for June 5. The two Westerns, "Good as Gold," starring Buck Jones, and "The Circus Ace," with Tom Mix, will be released on June 12 and June 26 respectively.

Ajuria Leaves for N. Y. With Film, "Argentinia"

After a stay of about six months in Hollywood, Julian Ajuria, prominent theatre owner of South America, will leave this week for Buenos Aires. While in Hollywood Ajuria produced "Argentinia" and will take the production along with him to New York where he will remain about two weeks, making arrangements for distribution of the picture. A new theatre has been planned for the Ajuria chain in the Southern capitol and, while in New York, materials and accessories for the theatre will be purchased. Mr. Ajuria will stay at the Plaza Hotel in New York City.

"King of Kings" Has 9,291 Sq.-ft. of Signs

WITH the starting of the third week of "The King of Kings" at the Gaiety theatre, New York, the installation of the world's largest electrical theatre sign was completed. Each letter twenty feet high, the blazing title of the De Mille picture shines forth from two thousand 100-watt lamps in steady incandescence from a frame that blankets the Broadway front of the Gaiety Building to a width of 37 feet and a height of 60 feet from the second to the fifth floor.

The giant sign is only part of the illumination, which includes 360 square feet of the name of Cecil B. De Mille above it, 480 feet of marquee signs, 1,400 feet of the sign at the Broadway and 46th Street corner, and 1,250 feet of the traveling bulletin sign on the cornice of the building: a total of 9,291 square feet of signs.

Roxy Will Supervise Fox' Academy, N. Y.

FOX' ACADEMY THEATRE, on 14th Street, New York City, will be supervised by S. L. Rothafel beginning Decoration Day, May 30, when he will personally stage the entire presentation at the Academy. Programs entirely independent of those shown at th Roxy will be originated by Mr. Rothafel for the downtown house. This is said to be Roxy's initial step in his proposed supervision of leading Fox houses.

Kane Making Two Films at Once for First National

Utilizing the Cosmopolitan studio in New York City, Robert Kane, First National producer, is filming two productions simultaneously—"Dance Magic," a Clarence Buddington Kelland story which has been in work for about a month, and "Hell's Kitchen." For these two productions Kane brought several players from Hollywood; in the Kelland story are Ben Lyon, Pauline Starke and Adrienne Truex, and in "Hell's Kitchen," which went into work last week, are Ford Sterling, George Sidney, Hugh Cameron, actors, and Frank Capra; the latter is to direct "Hell's Kitchen" with Joseph Boyle. Lyon and Claudette Colbert will appear in the new production. Following the completion of "Hell's Kitchen," Kane will produce "French Dressing," an original by Adelaide Heilbron.

The publicity angle for "Dance Magic" has been arranged for with an agreement entered into with the New York Daily Mirror, which paper will publish in pictorial form for a period of three weeks or over the story. Philip Payne, managing editor of the Mirror, arranged with Edward Halperin for the pictorial version of "Dance Magic." The Halperin Brothers are collaborating with Kane on the production of the picture.

Two Million Dollar Hotel-Theatre for London, Ont.

A combined moving picture theatre and hotel project has been launched in London, Ontario, by Detroit interests, it has been announced at London. The new building, which is to be started within a few months, will be on Wellington Street, between Dundas and King Streets. The hotel will cost $1,250,000, and the theatre will represent an investment of $300,000, both to be heated from a central plant to cost $400,000. There will be garage accommodation on top of the heating plant, between the adjoining structures.

Tourist and other trade is expected to boom in London because of the new Ontario liquor law, which is becoming effective in May.

Richard Arlen Juvenile Lead in "The Blood Ship"

By arrangement with Paramount the services of Richard Arlen, a Paramount junior star, have been engaged for the masculine juvenile lead in "The Blood Ship." Arlen has but recently acted in "Wings" and "Rolled Stockings" for his company.

Milwaukee Man Wins Goldwyn Title Prize

Acting as personal representative for Samuel Goldwyn, A. C. Backus, publisher of the Milwaukee Sentinel, will next week award a check of $2,500 to Mrs. Winifred S. Osborne of Milwaukee, whose suggestion of Baroness Orzcy's novel, "Leatherface," was considered acceptable by Mr. Goldwyn as suitable story material for his movie couple, Ronald Colman and Vilma Banky. Some time ago Mr. Goldwyn, through Louella O. Parsons, movie critic, announced his intention of paying the above sum for any accepted suggestion for a screen story for his team. Film rights for the story were obtained through cable messages sent to Baroness Orzcy, an Englishwoman then touring Europe. In all probability the title of "Leatherface" will be changed when the picture is made. Marcel de Sano will direct.

"Rich Men's Sons," Second May Columbia Release

Columbia's "Rich Men's Sons," featuring Shirley Mason and Ralph Graves, will be the company's second release for May. The picture is Graves' first efforts as a director and Miss Mason's third appearance under the Columbia trade mark this season. The story was adapted by Dorothy Howell from "The Lightning Express." The following players appear in it: George Fawcett, Frances Raymond, Walter James, Robert Cain, Johnny Fox, Scott Seaton, James Mack, Kasha Haroldi, Bobby Dunn and Marvin Lobak.

Hervey Signed to Write Story for Gilda Gray

"The Devil Dancer," an original story by Harry Hervey, novelist, will serve as Gilda Gray's first starring vehicle under the banner of Samuel Goldwyn. Latest reports from the Coast advise that Mr. Hervey will take up his new duties in Los Angeles as soon as he has finished a novel which is to be serialized by the Cosmopolitan Magazine. "The Devil Dancer" will be a fall release from United Artists.

Paramount Joins Two Selling Districts

SIMULTANEOUS with the opening of the new selling season comes the report that the Paramount Atlanta and Dallas districts have been consolidated, with Harry G. Ballance, formerly district manager in the Southeast, now heading the entire Southern division.

Under the new arrangement Mr. Ballance assumes supervision over the Paramount exchanges in Dallas, San Antonio and New Orleans, in addition to the four Eastern exchanges which have been under his guidance all along, namely, Atlanta, Charlotte, Memphis and Jacksonville.

H. G. Rosebaum, who formerly served as district manager in Dallas, has gone to a new assignment in the Paramount organization.

Milliken Discusses Benefits Derived from Arbitation

Addressing the luncheon of the American Institute of the City of New York this week, Carl E. Milliken, of the Hays office, pointed out the benefits of arbitration in his "Arbitration in Business"—a talk in which he stated that arbitration has resulted in a net saving to the industry of 4½ per cent, exclusive of court costs and lawyers' fees that would have accrued litigation in the courts.

Mr. Milliken emphasized that arbitration saves time and establishes good will and remarked that good will is more valuable than the money involved. Results obtained by arbitrary methods in the motion picture industry have resulted in the spread of the practice of arbitration in other prominent industries. In three years of operation, Mr. Milliken stated, cases involving $7,374,000 have been handled by means of arbitration, representing an average of $207 per claim.

G. F. Sharp Reelected to Official Post in Fresno

In the reelection of George F. Sharp to the position of Legislative Commission of the City of Fresno, California, by an overwhelming vote, the local motion picture industry found reason for sincere and cordial gratification. Sharp is manager of the Liberty, and Strand Theatres of Fresno. He has served his city as Legislative Commissioner for the past four years.

"The Poor Nut" Scores at Coast Preview

By WILLIAM McCORMACK
West Coast Representative, Motion Picture News

HOLLYWOOD, May 12.—"The Poor Nut" is box office all over. Previewed at the Westlake Theatre, Los Angeles under normal circumstances it caught on with vim and enthusiasm by the audience. First National has a production which should serve as good entertainment for any theatre.

Jack Mulhall is exceptional in the part of the young biological student at college who writes with the soul of a poet and looks like the last man on earth to possess any sex appeal. His is the outstanding characterization, whimsically done and finely moulded. He got many laughs in the course of the action but each break of mirth was close to a tear.

The picture was produced by Jess Smith from the stage play by J. C. and Elliott Nugent, under the direction of Richard Wallace. Included in the cast are Jack Mulhall, Charlie Murray, Jane Winton, Glenn Tryon, Jean Arthur, Cornelius Keefe, Maurice Ryan, Henry Vibart and Bruce Gordon. Glenn Tryon looks promising.

Detroit Picture Theatre Census Shows 189 Houses; Half in Circuit Control

DETROIT'S motion picture theatres number 189 with a total seating capacity of 169,388, according to a census just compiled by David Palfreyman, secretary and manager of the Detroit Film Board of Trade. This report includes several new theatres under construction which will be open to the public by Jan. 1, 1928.

Theatre building activities in Detroit have increased rapidly during the past year, leading many people to believe the city far ahead of other metropolitan centers so far as seat ratio to population is concerned. Mr. Palfreyman says there are several cities with more seating capacity. New York, Chicago and Cleveland still lead the country in this respect.

Ninety-six of Detroit's 189 motion picture houses are controlled by circuits, and 14 vaudeville exchanges operate in the business of providing entertainment for theatres, cabarets and private parties.

Containing 4,100 seats, the Michigan is the largest picture theatre at present. The new Fox, to be known as the Roxy theatre, now being constructed, lists 4,500 in its plans.

There are 17 so-called legitimate theatres, combined seating numbering 28,635. The amusement total of these houses amounts to 198,023.

Ratify Pathe-P. D. C. Deal; Product Line-Up Soon

About Forty Features to Be Released Next Season; Companies to Meet in Joint Conventions

WITH the Pathe expansion and recapitalization plan approved by stockholders, at a meeting last week, executives of Pathe and P.D.C. at the Coast were busy mapping out production plans for the new season.

Phil Reisman, P.D.C. sales manager, wired The News that the De Mille-P.D.C. company would release a program next season of approximately forty pictures, including five road-shows, ten specials and twenty-five program pictures. Detailed announcement will be made soon. At the same time, the Pathe short features and other subjects will be made known.

Joint conventions of both companies will be held in New York, May 23-24-25; Chicago, May 27-28-29; Los Angeles, June 2-3-4.

Following the ratification of the Pathe expansion plan by its stockholders, it will be necessary to wait twenty days before the merger is put into effect.

At the ratification meeting, out of the 208,633 shares of stock, 165,274 were represented, voting unanimously to ratify and approve the plan.

This plan contemplates the exchange of each share of the present Class A common stock, upon which dividends of $3 a year are being paid; for one share of a new Class A $4 preference stock having a participating feature, together with one-half share of new Common; and also contemplates the acquisition of production and exhibition facilities from the Cinema Corporation of America and the Keith-Orpheum Circuits.

Conferring at the Coast on the new product line-up this week were John C. Flinn, Phil Reisman, P. A. Parsons and Frank Pope with Cecil B. DeMille and others.

Hoffman Discusses Process

Tiffany Will Employ Third Dimension Invention in Productions; No Change in Theatre Equipment Needed

ON February 16th, M. H. Hoffman, vice-president of Tiffany Productions, Inc., announced after his return from Europe that he had acquired the Third Dimension in pictures. Mr. Hoffman states that the inventors of the Third Dimension pictures, Messrs. Emil and Jacques Burkhardt, are now on their way to the United States and are expected to arrive in New York the end of May.

In the meantime, for the past three months, Mr. Hoffman has been working up material for the story to be made with the third dimension process. He stated that it should be understood that the plans for the use of the new process are not to be limited by Tiffany to specials only. It is contemplated that several or perhaps even all of the forthcoming Twenty Gems, as well as the special productions, will employ this process.

The projection machines now being used, no matter what make, will not need any remodelling or replacing. The screens, large or small, have no bearing on the effectiveness of this method of production of photoplays, Mr. Hoffman states.

According to the plans of Tiffany it is probable that certain Tiffany short subjects will be made with this new process.

Dozen Fox Varieties Titled

Many of Them Have Been Completed and Are Ready for Release in the Immediate Future

FOR the season of 1927-28, Fox Varieties offer twenty-six single reels—each of twelve minutes' duration, about half of this number has been finished and are now in the cutting rooms, or are still being filmed. Among the Variety releases, which have been completed or which are near to completion, from the negative in the hands of the cutters are:

"The Desert Blooms"—the Imperial Valley of our Southwest, which has been transformed from a desert to a blooming land; "Whale Hunting"—the life of whale hunters of the North Pacific; "The Land of Evangeline"—wherein Longfellow placed the story of his poem; "Over the Andes"—on the roof of a continent with the llama and the condor; "Colorful Italo"—Capri and the Bay of Naples; "My Lady's Coat"—seal hunters in Alaskan waters; "The Arkansas Traveller"—leisurely journey to an old tune; "The Alhambra"—old Spain and atmosphere of Moorish days; "Under Colorado Skies"—the Rocky Mountains of Colorado; "Lights and Shadows of Sicily"—the isle at the toe of Italy's boot; "My Old Kentucy Home"—Kentucky today; "Around Cape Horn"—where the Pacific and the Atlantic meet.

New Warner Brothers Sales Appointees

WARNER BROTHERS, through Sam E. Morris, general manager of distribution for the company, announces several appointments, changes and promotions in the Warner Brothers sales organization. Arthur Abeles has been made Eastern sales manager with headquarters at the home office; C. C. Ezell, recently appointed Central sales manager, also with headquarters at the home office, will have charge of the Southern and Southeastern branches; Harry Lustig has been appointed West Coast sales manager with headquarters in Los Angeles; B. F. Lyon the new sales manager for Canada will be stationed at Toronto; George Balsdon, Jr., will be the division manager for New York City. Jack Levy has been appointed a new branch manager for New Jersey.

Resume of Current News Weeklies

FOX NEWS VOL. 8, NO. 66: Mid-West—City of Popular Bluffs hardest hit by Tornado, with 300 blocks razed, 100 killed; Porto Rico—Tropical waters attract Aileen Riggen, diving champion; Hague—People of Netherlands help celebrate coming of age of Crown Princess; Dallas, Texas—Thousands see parade of Hella Temple Shrine; Laurel, Miss.—Women golfers from all parts of South play trophy tournament; Santa Monica, Cal.—Jack Dempsey stages comeback in bout with sparring partner; Buffalo, N. Y.—Pete pup ardent radio fan listens in critically; Australia—Sport in which plenty of nerve and muscle are necessary is provided in shark fishing; Havana—Gala reception given President Machado on arrival home from American visit; Beneath Surface Silver Springs, Fla.—Cameraman mingles with fish in clearest body of water in world; West Point—Charles M. Schwab and delegation look over Military Academy.

PATHE NEWS NO. 41: Curtis Field, N. Y.—Captain Charles Lindbergh makes ready for take-off on New York-Paris hop; Macaza, Que.—Gene Tunney hies off to the wide open spaces; Officials Survey Flood—Secretaries Hoover and Davis go on inspection trip through stricken districts; Berlin, Germany—Vast throngs gather in great Lustgarten park; Vienna—Austrian Labor Party holds monster mass-meeting; Paris, France—No more organ grinding for Monsieur Monk; Tornadoes Spread Ruin—Twister lays waste business section of Poplar Bluff, Mo.; Garland, Texas—Great havoc wrought by terrific wind.

PATHE NEWS NO. 42: Curtiss Field, N. Y.—Captain Charles Lindbergh makes final tests before hop-off on New York-Paris flight; Near Paris, France—Nungresser and Coil's ship just before start of unsuccessful flight; Bellingham, Wash.—Northwest's great tulip fields afford gorgeous show; San Jose, Cal.—A colorful procession marks Fiesta of Roses; New York City—Pathe News, with Bell Telephone, shows how television operates; San Antonio, Texas—Army air fleet of 100 planes assembles for joint maneuvers; Los Angeles, Cal.—Class of Elk members' wives just as good athletes as hubbies; Orleans, France—Beautiful and impressive fete honors glorious memory of Joan of Arc; Berlin, Germany—Bill Tilden and F. T. Hunter invade German courts.

INTERNATIONAL NEWS REEL NO. 40: West Point, N. Y.—West Point holds first big spring review; Portland, Ore.—Every dog has his day; Santa Monica, Cal.—Can Dempsey come back?; Poplar Bluff, Mo.—Another disastrous tornado devastates Mid-West; London, England—European labor in mighty demonstration; Berlin, Germany—German labor displays might and solidarity; New York—Maytime gets somewhat different welcome in peaceful Brooklyn; New York City—Seeing fleet a mile-a-minute; Long Island, N. Y.—American flyers all set for N. Y. to Paris race.

INTERNATIONAL NEWSREEL NO. 41: Berlin, Germany—German "Fascisti" hosts march under war banners; Chicago, Ill.—Wearer of bullet-proof vest merely tickled by bandits' shots; Orleans, France—City she saved honors immortal Joan of Arc; Near Naples, La.—"Sugar Bowl" swept by Mississippi flood; Churchill Downs, Ky.—100,000 see Whiskery win great Kentucky Derby; Le Bourget, Near Paris—Actual pictures of heroic Nungesser's start on Paris to N. Y.; Curtiss Field, N. Y.—Yankee fliers prepare to emulate Nungesser's heroic example.

Agnes Ayres Heads Pathe's Schedule of Shorts

Agnes Ayres is the star of "Eve's Love Letters," a Hal Roach two-reel comedy which heads the Pathe program of short subject releases for the week of May 29. The other offerings on the schedule are "Smith's Fishing Trip;" "Hunting for Germans With Will Rogers, in Berlin," a Will Rogers single reel; "Topics of the Day, No. 22; "Digging for Gold," an Aesop film fable; "Chills and Fever," a Grantland Rice Sportlight; "The Imposter," chapter eight of the serial "Melting Millions;" and issues No. 46 and 47 of the Pathe newsreel.

With Agnes Ayres in "Eve's Love Letters" are Stan Laurel, Forrest Stanley, and others, who were directed by Leo McCarey and supervised over by F. Richard Jones. In the Smith Family comedy are Mary Ann Jackson, Raymond McKee and Ruth Hiatt; they were directed by Alf Goulding. The issue of Pathe Review presents "Terpischore, The Temptress," "Penetrating the Stream of Life," "The Fashion Farmer" and "The Geysers of Yellowstone Park."

Educat'l Begins Work on First of New Comedies

Actual production work on the first of the 1927-28 schedule of comedies to be produced and released by Educational Film Exchanges, Inc., was inaugurated last Thursday, May 12, with three companies shooting. Lloyd Hamilton is making the first of a series of eight two-reel comedies for the new year. Norman Taurog is directing with Harry Foy as his assistant director. Frank Martin is gag man and Leonard Smith supervises over the photography.

The Mermaid series, featuring Phil Dunham, George Davis and Clem Beauchamp, have been started by Director Stephen Roberts, who has as assistant director Eddie Mull, and as comedy constructor, Johnny Lockhart. Dwight Warren is at the cameras. Charles Lamont is again directing Lupino Lane this year. Dorothy Devore, new star comedienne on the Educational program, is to begin work June 1 on the first of her series of six which will be made at the Educational studio under the supervision of Jack White.

The Educational producing plant has been thoroughly renovated and painted during the regular layoff between producing periods. New equipment has been purchased to take care of the increased schedule of comedies that the studio will turn out during the coming months. In order that the handling of production and publicity stills may be facilitated, E. H. Allen, general manager of the Educational studio, has installed a complete photographic laboratory for this purpose. The laboratory will be in charge of John Shepek under the supervision of Dwight Warren. The portrait studio has also been enlarged.

Anita Stewart in Levine Serial of South Seas

Nat Levine, producer of the two serials, "The Silent Flyer" and "The Goldwyn Stallion," is now at work on his third chapter-play—a story of the South Seas in which Anita Stewart will take the featured role. George Hull, former scenarist for Paramount, has prepared the story. Harry Webb, director of "The Golden Stallion," will again wield the megaphone.

First Division Organized; 18 Films Announced

A STATEMENT from Jesse Goldburg, independent producer and distributor, announces the formation of First Division Distributors, Inc., an independent distributing company which is offering for the 1927-28 season twelve Chadwick productions, six First Division pictures and one road show as its product for its first year.

Mr. Goldburg is president of First Division, Joseph Simmonds is vice-president and treasurer, Harry Kosch, secretary, and Jack Lustberg, assistant secretary.

Six of the season's program of pictures have been completed. They are: "The Return of Boston Blackie" with Strongheart, dog actor, Corliss Palmer; "The Ladybird," starring Betty Compson; "Say It With Diamonds," featuring Jocelyn Lee and Betty Baker; "Temptations of a Shopgirl," also starring Betty Compson; "Finnegan's Ball," with Cullen Landis and Blanche Mehaffey; "Death Valley." Now on location at Tahiti is "The Lure of the South Seas" unit and shortly to go into production as a road show for the late fall season will be "The Steel Frontier." Completing the list of nineteen pictures are "The Age of Sex," "Brunettes Preferred," "Algerian Love," "Love in a Cottage," "Friday the 13th," "Comrades," "Free Kisses," "The Belle of Avenue A," "Foul Play," "Rag Time" and "Creole Love." Mr. Goldburg has decided to feature Bob Custer in several society dramas. His first vehicle is being sought now.

M-G-M Starts Production on New McCoy Film

Metro-Goldwyn-Mayer's next production starring Tim McCoy will be about the Boxer uprising in China. It is being prepared especially for McCoy by Peter B. Kyne and is as yet untitled. Many Chinese will appear in the picture which was placed in production last week under the direction of W. S. Van Dyke, Claire Windsor will apear as the principal feminine player and others in the cast will be the Oriental actor, Sojin, Cyril Chadwick, Lawson Butt, Frank Currier and Emily Fitzroy. Tom Gubbins, the "mayor" of Los Angeles' Chinatown, will aid in its production.

Ethel Wales Signs New Contract With De Mille

Ethel Wales, character actress who has appeared in twenty-three pictures directed by Cecil and William De Mille, has been placed by the former under a long term contract. The De Mille studio is so scheduling her work that she may appear simultaneously in "The Country Doctor" and "The Bar Sinister." The latter picture will be a screen version of a story by Richard Harding Davis and will star Very Reynolds.

Vernon Smith Supervising Sennett-Pathe Comedies

Mack Sennett, comedy producer, has appointed Vernon Smith supervising director of all Mack Sennett units producing Pathe comedies. The new Sennett executive is returning to the Pathe fold after an absence of ten months.

F. N. Producers at Work

Ten Pictures Are Now in the Making; Many More Completed or in Preparatory Stages

WITH the return of Richard A. Rowland, First National general and production manager, prevailing—the First National production units at the Burbank studio are well started on pictures for the new season or on preparations for the latter—the actual [illegible] of them. The above mentioned policy refers to that of making each unit an independent producing organization under the supervision of the West Coast production manager, John McCormick, and by means of which each production unit is given free rein in the production of a film, unhampered by official red tape. During the new season this policy will be continued.

A Colleen Moore vehicle, "Naughty But Nice," has just been completed by John McCormick, producer of the Moore films, who is starting her new picture tentatively titled, "Oh, What a Life!" Ray Rockett has finished "Lonesome Ladies" and is preparing to place in work "The [illegible]," "Crystal Cup," from the novel by Gertrude Atherton. Following "The Patent Leather Kid," now being filmed, Al Rockett will launch "The Drop Kick," a Richard Barthelmess vehicle.

Having completed "Framed," Charles R. Rogers, producer, is now engaged on "The Devil's Saddle," starring Ken Maynard, and "The Road to Romance," with Dorothy Mackaill and Jack Mulhall. "The Stolen Bride," featuring Billie Dove, was finished late in April by Carey Wilson; the star's second starring picture will be "The American Beauty," soon to be placed in work. Wid Gunning, who recently finished "Babe Comes Home," is producing "Hard-Boiled Haggerty;" "The Poor Nut," Jess Smith's production, is another completed film, as is "The Prince of Headwaiters." S. E. Rork produced the latter production and his next will be "A Texas Steer," which will star Will Rogers. Shooting was started late in April on Harry Langdon's [illegible] picture while the Johnny Hines story, "White Pants Willie," is still in work. Hines' next will be "A Pair of Sixes."

In the East Robert Kane's "Dance Magic" is going into the cutting room; his next will be "Hell's Kitchen." Edward Small is preparing to transfer to the screen Ralph Spence's "The Gorilla." Shooting is scheduled to start in June on the next Charlie Murray-George Sidney picture.

In the hands of the cutters at the present time are "Lonesome Ladies," "The Stolen Bride" and "The Devil's Saddle."

New Talent for Paramount

Playwrights and Novelists Will Write Originals at Hollywood; Workings of Authors' Council Explained

FOLLOWING the announcement some time ago by Jesse L. Lasky, first vice-president of Paramount, of the formation of an Authors' Council whose primary purpose was to interest established writers in writing original stories for screening comes an announcement this week from B. B. Schulberg, associate producer, of the engagement by Paramount of eight nationally known authors and playwrights to come to Hollywood and write directly for the screen. The writers, each of whom will remain in Hollywood for a minimum of five weeks, are as follows:

Ernest Pascal, author of "The Dark Angel" and "The Marriage Bed," who will prepare a story for Florence Vidor; Wilson Mizner, co-author of "The Deep Purple," who will do an original story of back-stage life in New York; Jack Larrie, author of "The Easy Mark," who will do an original for Thomas Meighan; Oliver H. P. Garrett, a New York World reporter, who will write an original melodrama of crime; Kenyon Nicholson, author of "The Barker," who will write "The Tent Show Girl" for a star to be named later; John Thomas, author of "Dry Martini," who will write one story for Adolphe Menjou; and John Kirkpatrick, author of "The Book of Charm," who will write a story of youthful love for the Paramount Junior Stars of 1927, and Nunnally Johnson, author of "Rough House Rosie," who will turn out a story for Clara Bow.

The first of the authors to arrive in Los Angeles under the new system is Jack Larrie, who accompanied Herman J. Mankiewicz on the latter's return from the East. Ernest Pascal will arrive on May 24 and the others at intervals until August. These writers will be instructed in the requirements of the studio so that they will do their work for a specific purpose. The council will take a day-by-day interest in their stories and will also read the efforts of other writers whose work solicits attention. The author's plaint that his compositions are swallowed in the largeness of the modern studio and that no one pays attention to them, will, according to Paramount's plant, be eliminated in the future, stated Mr. Lasky.

Chaplin Leaves W. B.; With British Nat'l

SYD CHAPLIN has severed his relations with the Warner Brothers. By the terms of a contract signed recently by his attorney, Nathan Burkan, the comedian, will make one picture in England for British National Prod., Ltd. Max Schlesinger, of the International Variety and Theatrical Agency, represented Chaplin. The latter will probably go abroad in August. British National is to produce and distribute the picture in England, while Metro-Goldwyn-Mayer will release it over the rest of the world, it is understood. The contract, with options, is for one production.

Key City Reports

New York City

LITTLE cheer was brought to the Broadway manager's last week by the reports from their box-offices. There is little doubt that the seasonal slump has set in, since practically all of the houses are feeling the effects of it.

The Roxy, with a double-feature bill, "Alaskan Adventures" and "The Love Thrill," failed to reach the hundred thousand dollar mark for the second time since opening. The next few months at this house will be watched with interest. By mid-summer the novelty will have worn off and the house will have to stand on the merits of its own programs.

The Paramount and the Capitol were no better than they should be with "Senorita" and "The Understanding Heart." The Strand, the other house chiefly affected by the Roxy, did a good week on "Convoy," thanks to Navy support, but nothing exciting.

The Rivoli with "Chang" is still going strong; "Rough Riders" is having a rough time of its at the Criterion; "Children of Divorce" was given its final decree at the Rialto after a mediocre week; "Camille" and "The Big Parade" are doing well among the two-dollar films, with "King of Kings" heading the list for capacity business; others "not so hot."

Chicago

A TERRIFIC storm which broke over Chicago on Monday evening practically making the streets impassable, cut into the week's theatre attendance, which is already showing signs of summer dullness.

At the Chicago the balance of the week was normal, with "Mr. Wu" on the screen, Spitalny's orchestral production, "Italian Caprice" and the Publix presentation, "Memory's Garden" as its features. **Business as usual was the report from the Oriental, where Paul Ash celebrated his anniversary and "See You In Jail" was the feature picture. "McFadden's Flats" got away to a fair start at McVickers and the same may be said of "Babe Comes Home"** at the Roosevelt.

At the Uptown, **"Venus of Venice" plus Bennie Kreuger** and his band **brought in fair crowds,** while at the Granada, **"The Better 'Ole" Benny Meroof and Vitaphone did good business. Better than average business was done at the Sheridan with "The Fire Brigade" and the popular Verne Buck** and his orchestra.

At the Senate and Harding **"The Better 'Ole" also proved a strong attraction. Both theatres reported normal business.**

On the south side, **the Capitol offered "The Fourth Commandment" Vitaphone and stage band, to fair crowds** during the week. **The Tivoli played to average business with "Children of Divorce."**

Los Angeles

THE first warm wave of the season struck Los Angeles this week sending the thermometers up around 102. Los Angeles newspapers characterized it as 'unusual weather' but whether unusual or not it played pranks with box-office receipts. A general falling off was felt all the way down the line except for a few first run houses.

At the Criterion where "Resurrection" is playing in its sixth week a decline in receipts was reported. The Carthay Circle with **"7th Heaven" is attracting a lot of favorable comment** which has reflected profitably at the box office. All local newspapers gave this production a great send off in their reviews.

"Mr. Wu" is hitting along nicely in its sixth week at the Forum Theatre. **"The Fire Brigade" closes this week** at the Million Dollar **and "Rookies" will take its place. The fire picture was liked** by all who viewed it but the picture did not remain as long as expected.

"The Tender Hour" at Loew's State is not doing so well as a top notch production but the theatre management has backed it up with a strong program of entertainment and as a result the theatre is doing satisfactorily.

Normal business is reported for "The Whirlwind of Youth" at the Metropolitan.

Boston

THERE was some falling off in down town theatres during the week which will probably continue for the next few weeks, or until the influx of summer vacationists starts. The decrease was not noticeable in the seating in the houses, but was apparent in the box office returns. Daylight saving may have assisted in reducing the attendance together with the opening of most of the summer dance halls at the various summer resorts.

With the gradual closing of the legitimate houses as their runs expire, a large number of patrons are released to the motion picture theatres of down town Boston and it is very probable that last week's attendances may prove about an average for the forthcoming three or four months. Suburban theatres show practically no decrease.

The Metropolitan continues playing to large audiences, with Gene Rodemich as the main feature for the week. An addition to the program is the Harmonica Band, proving a decidedly popular novelty with a surprising amount of real music. This feature was under the direction of Borrah Minevitch. **"Convoy" was the film feature and was favorably received.**

Loew's State shows "Slide, Kelly, Slide" for the feature while it continues its stage number, Tommy Christian's Band. An added feature is a style show and dance act by Mr. and Mrs. David Murray.

Keith-Albee's Boston featured "Taxi-Taxi" with good success and will continue its policy of a feature film with its vaudeville indefinitely.

The double feature at the twin house, the Modern and Beacon, is **"Heart of Salome"** and **"Princess from Hoboken"** and **played to an average business. "Fashions for Women"** at the Lancaster, with added numbers, on the bill, **drew good houses. "Mother"** at the Fenway, **"Three Hours"** at the Capitol, **"Too Many Crooks"** at the University and **"The Love of Sunya"** at Loew's Orpheum **played to better than average** houses.

Cleveland

A GENERAL depression without any diagnosed reason was felt all through the city last week. Unsettled weather had something to do with it. But all theatres, legitimate and motion picture, report a consistently poor week.

"Rookies" finished its fourth and last week at the Cameo somewhat below what it did earlier in the engagement. **"The Tender Hour" was only a moderate drawing card** at the Stillman. **"Three Hours" failed to attract much** of any business at the Allen, the picture being too long and complicated to excite interest. **"Senorita Whirlwind" brought Bebe Daniels' loyal friends and supporters to the State,** of whom there are many, **but not enough to lift the State's business up to normal.**

The Park was not able to do much with a second run of "Slide, Kelly, Slide" following a three weeks' run of the picture down town. **"Afraid to Love"** at Keith's Palace, **backed by a strong vaudeville bill, managed to draw fair** crowds. **Reade's Hippodrome, apropos Mother's Day, presented Belle Bennett in "Mother"** the first half of the week **and did pretty well.**

"Stage Madness" at Keith's East 10th St. house **all week** and at Reade's Hippodrome the last half of the week **reports below average** business. **"The Fourth Commandment" was liked** by those attending the Circle, many of whom came to hear the Vitaphone program fully as much as to see the picture.

A circus ate into the local amusement profits, but otherwise no reason has been assigned for the week's depression.

Philadelphia

THE outstanding business in Philadelphia during the past week was done at the Stanley Theatre with Lon Chaney in "Mr. Wu" as the cinema feature. The bill was augmented by Russell Markert's Sixteen American Rockets and Swegle's Rainbow Sextette. The house played to capacity business practically every night during the week and the matinees were extraordinarily good.

"The Fire Brigade," held over for a second week at the Stanton, **did just a fair business.**

Elinor Glyn's "Ritzy," with Betty Bronson, had only a fair week at the Karlton. **"The Telephone Girl"** with an all-star cast at the Arcadia **did just a fair business.**

Richard Dix in **"Knock-out Reilly"** at the Palace, where it was played as a repeat after the Stanton, **did very well.**

"The Fourth Commandment" at the Globe did fairly well while "An Affair of the Follies" with Lewis Stone and Billie Dove, at the Victoria, **got a large amount of transient patronage.**

The Fox, which has been doing exceptional business of late, **maintained the pace with "Altars of Desire."**

St. Louis

BUSINESS generally speaking was much better than in previous weeks. This is especially true of the neighborhood houses. Many of these houses are apparently getting back to normal, although admittedly business could be considerably better.

"Babe Comes Home" was the offering at the Missouri Theatre during the week and it **proved a very popular attraction.** "Babe" Ruth, the star of the picture, was in St. Louis with the New York Yankees on May 10, 11, 12 and 13 and he helped business for the Missouri by making personal appearances at night shows while in town.

Down at the Ambassador "Don Juan" was the screen attraction. It **was a second run** for this picture in St. Louis as it played at advanced prices here several months ago in conjunction with the Vitaphone. However, **business was very good for the week.**

Loew's State offered Ronald Colman and Vilma Banky in **"The Night of Love."** The Grand Central offering was **"The Potters"** while the St. Louis showed the exotic Jetta Goudal in **"White Gold"** in conjunction with the usual offering of Orpheum vaudeville. **All of these houses had satisfactory business.**

Ottawa

PLENTY of rain kept many people at home in Ottawa, Ontario, during the week of May 9, but, if the weather hurt the theatres, it absolutely ruined the activities of a carnival company which parked itself in the centre of the city. Ottawa exhibitors also felt competition from a road show, George White's "Scandals," and a new stock company, but still the moving picture houses are doing well.

The Centre Theatre drew packed houses for Constance Talmadge in "Venus of Venice" while Manager Ray Taubman of the Regent found that **night crowds were big for "The Beloved Rogue"** but the afternoons fell off. **"Fighting Love" at B. F. Keith's Theatre was liked** by the fans who crave action and they turned out quite well to see it. **The Imperial Theatre secured only fair business with "Slide, Kelly, Slide"** but the new Famous Players management here is busily engaged in building up patronage at the Imperial once more with a new orchestra, better short subjects and more balanced bills.

The Francis Theatre enjoyed steady, though not unusual, patronage **for three features** during the week, **"Passionate Quest," "Skinner's Dress Suit"** and **"Hero of the Big Snows."**

French-Canadians do like pictures of lighter vein and they **took kindly to "Taxi! Taxi!"** at the Eden Theatre in Hull, Quebec. **"Faust"** at the Laurier Theatre **made a fair impression and attracted steady crowds.**

Detroit

BOX office receipts continued on a decline despite cooler weather temperatures. Sudden and severe changes in atmosphere were probably the most natural cause for poor business. Partly stormy days was another factor tending to keep crowds away.

The Michigan Theatre did fairly well during the early part of the week **with Belle Bennett in "Mother" and a fine stage presentation** called "Way Down South," **which drew because of its exceptional talent.** Business picked up towards the end and coins poured in at the cashier during the last few days.

"Rough House Rosie," the Capitol picture, **starring Clara Bow, pulled in an average attendance the first day and flopped after the fifth screening.** The stage show feature did not help much.

At the State, Edna Wallace Hopper, a stage show and "Broadway Nights," featuring Lois Wilson and Sam Hardy, **failed to arouse much excitement** among theatregoers.

The Adams picture, "Convoy," with heavy publicity, did not come up to expectations, although it could hardly be called a losing proposition. Papers gave it a nice write-up and many fans discussed it but no line riots took place in front of the theatre.

Dempsey-Tunney fight pictures, Vitaphone and **"Taxi! Taxi!" attracted considerable attention** throughout the week and the Madison management neglected to worry a great deal over its finances. These attractions are to be held over a second week and perhaps longer.

Kansas City

COLD and gloomy this week failed to decrease the attendance at most first run theatres as did a week of rain last week. **At the Royal, "Slide, Kelly, Slide!" did a big second week,** the matinees being unusually satisfactory, according to the management.

John Barrymore in "The Beloved Rogue" at the Newman played to a good attendance all week, the week's business being much better than the week before. **At the Liberty Elinor Glyn's "Love's Blindness" did an exceptionally good business,** although the picture was not exploited more than usual.

At the Pantages the picture, "Mother," was ultra timely, Sunday having been Mother's Day, and attendance was better than the average by far. **"Afraid To Love"** at the Mainstreet **held up well all week, as did "Jim The Conqueror"** at the Globe.

San Francisco

BUSINESS, generally, was good in both first run and residential houses during the past week although a couple of disappointments were felt. These disappointments, however, were not great.

The Pantages Theatre did a big business with "The Yankee Clipper." Elinor Fair and William Boyd appearing for three days in person on the stage of the Pantages, crowded the theatre so that in some cases there was only standing room. They were the stars in the picture and were on their honeymoon.

"The Night of Love" was shown at the St. Francis theatre for the third week and the theatre was well filled. "Whirlwind of Youth" shown at the California Theatre **was designated as a cute** picture by those who attended this house and whose remarks were heard as they went out. **"Children of Divorce" was a slight disappointment** at the Granada Theatre, the people not caring so much for it. The presentation act, "Way Out West," showing far western scenes, was considered clever.

"Mr. Wu," at Loew's Warfield Theatre, did fairly well, the idea that it being a Chinese picture with Chinese acting attracting much attention the first part of the week, although the second half was not so popular. On the stage, "Fan Idea," showin Chinese dancing, was popular.

"White Gold" at the Golden Gate Theatre, proved popular, the majority, however, going because of the vaudeville acts. "The Truthful Sex," at the Union Square **attracted a great many, the acts also attracting. "Kid Boots"** at the Cameo **was very much liked.**

"Paradise For Two," did well in the residential theatre, the Coliseum of the Levin Circuit, **as did "A Denver Dude"** at the Wigwam Theatre. **Here the musical comedy "A New York Night Club," helped to attract the crowds.**

Minneapolis

THREE big pictures were given their Minneapolis premier during the past week, but only one of them lived up to its reputation as a box office smash. **"Slide, Kelly, Slide," with William Haines, did a splendid business at the State** theatre. A stage feature, arranged in honor of the birthday of Eddie Dunstedter, popular State organist, undoubtedly helped to pull in the crowds. This feature was widely advertised.

Lillian Gish in "The Scarlet Letter," which was scheduled to knock the town cold, **did only a fair business at the Strand,** and as a result was not held over for a second week.

At the Garrick, the much touted "Sunya," with Gloria Swanson, was more or less of a flop, and pulled in only average crowds.

The smaller houses, as a rule, did very good business. **Lewis Stone and Barbara Bedford in "The Notorious Lady" proved popular** at the Lyric, while **"Casey at the Bat" packed the Strand,** a second run house in the loop. **Good crowds were the rule at the suburban houses,** including the Loring with **"Blonde or Brunette;" "Night of Love,"** and **"The Sea Tiger;"** the Lagoon with **"Altars of Desire," "Casey at the Bat"** and **"The Devil Horse;"** and the Lyndale with **"It," "While London Sleeps"** and **"The Family Upstairs."**

"The Naked Truth" went into its fifth week at the New Garden **and continued to attract the women.** This film has shown four weeks to women and one to men.

Madge Bellamy in **"Ankles Preferred" helped to roll up a good gross** for Pantages, and **"The Little Adventuress,"** with Vera Reynolds, **was an attraction** at the Hennepin-Orpeum.

The weather for the week was cold and rainy. Edith Taliaferro in "The Little Minister" at the Shubert was about the only serious competition for the picture houses.

Seattle

PLAYING its second week to capacity business, **"The Better 'Ole" and Vitaphone hung up this past week's record at John Hamrick's Blue Mouse Theatre.** Spring weather had little effect upon theatre business generally.

Second in appeal this week came "The Love of Sunya" at the United Artists Theatre. This was the second and final week for the Swanson picture. George Lipschultz's musical setting and violin solos were enthusiastically received.

At the Columbia Theatre, Bob Bender attracted better than average business with "The Fourth Commandment" and "The Collegians." Attendance was very good for the entire engagement.

The Fifth Avenue Theatre offered "Fash-

ions for Women'' but the picture was not very well received. A stage fashion show was somewhat of a redeeming feature. Fancon and Marco's ''In Dutch'' revue just about lived up to its name with the audiences. Business below normal.

''The Cruise of the Jasper B'' and ''Mother'' at the Pantages and Winter Garden Theatres, respectively, did a fair share of the week's business. ''The First Night'' at the Embassy attracted average houses.

Generally, the week would be classed as below average for this time of year.

New Orleans

DOWNTOWN motion picture theatres in New Orleans showed a big increase in patronage during the past week.

Huge crowds were attracted to the new Saenger Theatre which showed ''Resurrection,'' starring Rod LaRocque, Dolores Del Rio and a cast of thousands. This, coupled with a gorgeous New York Publix stage show, was one of the most diverting bills presented at the big Canal street playhouse since its opening. As usual Loew's State theatre continues to pack them in at almost every performance. ''Let It Rain,'' starring Douglas MacLean and Shirley Mason, was such an entertaining picture that this alone could have filled the theatre. But with five Broadway Loew acts of the highest order the show's business was one of the best this season. Manager Rodney Toups and his press agent are always on the job and handled the exploitation excellently.

''The Telephone Girl'' at Saenger's Strand pulled them in. Madge Bellamy has the lead. At the Liberty, ''Paradise For Two,'' with Richard Dix and Betty Bronson, drew its share of the patronage. Richard Dix is a favorite with the New Orleans girls.

New Orleans is in the midst of a successful baseball season and with the showing of ''Casey at the Bat,'' at Saenger's Crescent theatre, New Orleans flocked in great numbers. In addition a musical comedy show teeming with pretty girls was presented. Mae Murray continues to prove a popular star with local playgoers. ''Altars of Desire,'' was the picture in which she appeared in the past week and the usual crowd of Mae Murray admirers packed the Globe at almost every show.

Although ''Slide, Kelly, Slide,'' had its local premiere at Loew's State theatre about a month ago, it is still packing them in wherever it is shown downtown. At the Trianon full houses saw William Haines and Sally O'Neill in this great drama of the American pastime.

Schiro's Tudor did their usual good business with ''One Increasing Purpose.'' The Orpheum showed ''The Little Adventuress,'' with Vera Reynolds, but it was the stage bill that filled the seats in this play house.

All neighborhood theatres report a big jump in attendance, especially the new Prytania, Mecca, Lyceum, Cortez, Gaiety, Capitol and Tivoli.

Central Pennsylvania

QUITE satisfactory business was reported by the leading picture houses in Harrisburg, the week of May 9, notwithstanding some managers had anticipated reduced receipts due to the presence of two circuses. Instead of drawing from the theatres the circuses actually helped on account of attracting out of town patronage.

Exceptionally large crowds were attracted to Loew's Regent, where the offering was Lon Chaney in ''Mr. Wu.'' Not only was the play a particularly strong one but Manager Melniker had extensively advertised the fact that the week marked the celebration of the second anniversary of Loew ownership of the theatre, and there were especially good secondary attractions.

A combination of Corinne Griffith, in ''The Lady in Ermine,'' and Will Rogers in ''In Dublin,'' packed them into the Colonial all week. At the Victoria the feature film was Gilda Gray in ''Cabaret,'' and this, too, proved a big drawing card. The offering at the Broad was ''Mother,'' starring Belle Bennett, and it proved popular, particularly as it came immediately following ''Mother's Day.'' Satisfactory business was done at the State, where the film feature was ''Love Makes 'Em Wild.'' ''The Road to Yesterday'' was the offering at the Russell, and was well received.

Albany

WITH the weather ranging all the way from thunder and lightning storms during the late afternoon and early evenings to muggy days and with the latter part of the week turning cool and pleasant, the motion picture theatres of Albany demonstrated last week their drawing power against decidedly adverse conditions on more than one night.

The best bet of the week, probably, from the standpoint of attendance, was ''Mr. Wu,'' running at the Leland and packing the house each night no matter what the weather conditions happened to be. In fact there were standing crowds for every second show each evening. In addition to the feature, the theatre also added to its attractive program with a Grantland Rice sport picture of Lake Placid scenes, familiar to many Albanians.

The Mark Strand did an excellent business throughout the week with ''The Resurrection,'' coupled with the Vitaphone. Business was only fair at the Mark Ritz with ''So This Is Paris.'' The Clinton Square theatre ran fair with ''Her Father Said No.''

In Troy, ''The Love of Sunya'' ran to good business for four days at the Troy, while ''The Notorious Lady'' during the last three days of the week, did nothing out of the ordinary. At the Lincoln ''Knockout Reilly'' pleased, as was evident from the crowds. One of the best bets of the week was ''The Fire Brigade'' at Proctor's.

Portland, Ore.

''KNOCKOUT REILLY'' at the Broadway improved the appearance of the ledger considerably over the preceding week when ''Special Delivery'' was on. The picture was quite popular, even with women fans.

The Liberty reported just average business with ''The Fire Brigade,'' and average business for the Liberty these days is not too good. All who came were impressed with the melo, and went out praising it.

''The Yankee Clipper'' did brisk business for the Columbia and was generally liked. Management reports not a single adverse criticism.

''The Whirlwind of Youth'' worried along to rather dull business all week at the Rivoli. Patrons seemed to enjoy the picture, but not enough of them were intrigued into attending by either cast or title.

''The Better 'Ole'' still clicks merrily at the Blue Mouse. Picture got unanimous approval.

The Peoples played ''Casey at the Bat'' for the first three days of the week with satisfactory results. However, ''The Music Master,'' put on for the last four days, was somewhat of a disappointment.

Salt Lake City

THE past week in Salt Lake commenced with a cold, stormy outlook, but true to spring form suddenly changed into sunny pleasing weather, and the down town picture theatres have enjoyed a fair portion of good business during the week.

The Paramount Empress Theatre has had a very good week during the showing of ''Children of Divorce,'' starring Clara Bow and Esther Ralston, with an added stage attraction being offered in connection with the picture program. The Victory Theatre has had a so-called ''Split week,'' having shown ''The Love Gamble'' for the first few days, and finishing up with ''The Telephone Girl.'' Both of these productions are reported to have gone over in a fairly good manner.

The double feature program shown at the American consisted of ''The Brute,'' starring Monte Blue, and ''The Wrong Mr. Wright,'' with capacity business still being enjoyed. Leatrice Joy and Charles Ray in ''Nobody's Widow'' was the drawing card at the Gem, and the second showing of ''Tell It To the Marines'' has crowded the house at the Kinema. In connection with ''The Desert's Toll,'' a locally filmed picture of the recent Track Meet at B.Y.U., Provo, Utah, attracted a great deal of attention among theatre goers from that section at the Pantages. ''The Runaway Express'' topped the vaudeville program at the Orpheum, with a good business having been experienced. The second run theatres and the neighborhood houses also played to good crowds last week.

Milwaukee

THIS was a week of rain, the kind of week that might at some other time have left the down town theatres very nearly empty. But not so this week. Milwaukee managers introduced this week's pictures with some unusual exploitation.

The result was that the ''Yankee Clipper'' at the Alhambra came very near to breaking the house record on Sunday. If it had not been for the steady down pour all day, past records would have been badly smashed. The Merrill, with some very wide awake exploitation, was crowded at every performance of ''Rookies.'' ''Don Juan'' succeeded in bringing a very gratifying crowd to the Wisconsin. ''Puppets'' at the Garden and ''Children of Divorce'' at the Merrill also shared in the good business of the week.

The south side neighborhood houses, the Mirth, Plaza, and Modjeska found business greatly stimulated by the beauty contests held at each theatre for the selection of Miss Milwaukee. The Mirth added ''McFadden's Flats'' to the evening's entertainment and the Modjeska offered ''Cabaret.'' ''Casey at the Bat'' was a popular attraction at the Milwaukee. The Venetian's showing of ''The Scarlet Letter was exceedingly well attended.

CLASSIFIED AD SECTION

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Exploiting a Constance Talmadge picture resolves itself into a matter of featuring the star and in consequence halftone illustrations were largely used by theatre men in these newspaper displays. The ads shown were used by the Metropolitan, Washington, D. C.; Capitol, New York; Allen, Cleveland; Des Moines, Des Moines; Empire, Birmingham; Capitol Worcester; Michigan, Detroit.



"Atta Baby"

(Educational—Two Reels)

(Reviewed by Harold Flavin)

AS a laugh producer Big Boy wins our unqualified endorsement, for the manner in which this three year old registers pathos or the effervescent spirits of youth leaves no doubt in our mind that he is one of the best comedy luminaries in the screen firmament. Not at all camera-conscious he wanders through these playlets and performs his business without once giving the idea that he is being directed. Charles Lamont deserves great credit for his sympathetic handling of the youngster.

It seems Big Boy is a Bad Boy too, for in this latest story he substituted paint for his brother's milk and mother was forced to put him to bed and deny him the delights of the circus to which the rest of the family were treated. But Big Boy gets there where an amazing number of gags are introduced each one funnier than its predecessor as the child, through no effort of his own, becomes one of the artists; and then he woke up.

Its a wow.

"Don Go On"

(F. B. O.—One Reel)

BILL NOLAN makes his cartoon character, Krazy Kat, play the great lover in this one. The Kat is awestruck when he sees a poster of the Spanish Don of legend, who is reputed to have had easy access to the feminine heart. Deciding to try his hand at loving he pursues that game with diligence and some not too successful results occur. The feline serenades fair creatures 'neath moonlit balconies, crosses swords with an irate father, who spoils his wooing, and takes to his steed with the father in pursuit. A combat on horseback ensues and the Kat, disillusioned, returns to mock the poster's figure, a wiser and more serious minded animal. A fairly ingenious cartoon.—RAYMOND GANLY.

"Auntie's Ante"

(Cameo-Educational—One Reel)

IF they're hungry for slapstick this should prove good screen fare as there are ten minutes of this brand of comedy unreeled in the latest Cameo effort, with Wallace Lupino furnishing most of the guffaws. Broke, and owing his board bill, he manages to secure food through the business of heaving shoes at a milk man and baker's errand boy who retort with edible missiles. Receiving a visit from his aunt he practices deception as to his financial standing, but having been thrown out of his fictitious residence he confesses and wins forgiveness.

Sam Newfield directed and the cast includes Madge Hunt, Robert Graves, and Georgia O'Dell.—HAROLD FLAVIN.

"A Dream of the Sea"

(Craig Hutchinson Prod.—Film Distributing Corp.—State Rights—One Reel)

HERE'S eight hundred fifty feet of film that can legitimately go well on any program. The picture is produced in Binocolor, a new process in color photography, and is pleasing from a beauty standpoint. Craig Hutchinson, the producer and director, has turned out an interesting subject. There is not much story but that is of no consequence because what is shown on the screen carries you along in interesting style and is entertaining.

It is a fairy tale of a rich boy who meets a beautiful girl at the beach while bathing. The scenes, except for a few studio sets, are all laid around the ocean front. It is beautifully photographed and the groupings of characters and locations chosen are exquisite. Nita Cavelier, the girl, is very pretty and has lots of appeal. It is quite "sexy" but there is nothing in the picture to offend anyone. It should prove a nice little highlight on any program.

"A Dream of the Sea" is the third completed of the "Romances in Color" series. The other two are, "If Dreams Come True" and "Sleeping Beauty." A series of twelve will be released on the state right market.—WILLIAM McCORMACK.

"Smith's Fishing Trip"

(Sennett-Pathe—Two Reels

(Reviewed by Harold Flavin)

WHILE containing sufficient comedy to ain the vast majority we were disappointed because Baby Mary Ann didn't receive as much footage as was accorded in the previous instalment of the trials and tribulations of this couple.

There are some fairly funny gags in this story, but they've all been seen in one form or other in "fishing comedies" previously produced, but for us, everything would be all right if they had made more celluloid allowance for the child.

Smith and family visit a friend in the country, Smith planning to fish extensively. On their arrival they find Spring cleaning in progress, and poor Smith is called on to move a piano, beat carpets, paper the walls, etc., while his lazy host manages to escape. It's a human account of a human family.

Mary Ann Jackson is the baby, and Raymond McKee and Ruth Hiatt papa and mamma; Andy Clyde in support. Directed by Alf Goulding.

"Growing Money"

(Educational—One Reel)

THE latest issue of "Curiosities" is a decided improvement over the last of the series through the acquisition of the Beth Brown brand of titling and editing which ties up these library shots in a connected story instead of the haphazard manner of projecting disconnected scenes on view in previous numbers. "Growing Money" is both interesting and educational in addition to exhibiting some beautiful scenery, snow banks, cotton fields, etc. The idea which makes for good continuity is the explanatory title preceding each shot telling of the money-making possibilities of the various industries.

A worthy addition to your program.—HAROLD FLAVIN.

"Rogers in Germany"

(Pathe—One Reel)

THIS is one of the "Our Unofficial Ambassadors Abroad" series, in which Will Rogers takes us to see the famous places of countries abroad; this week Germany. With Rogers we visit several of the palaces formerly inhabited by Kaiser Wilhelm of World War fame (?), some of the spots of beauty in the suburbs of Berlin, and lastly, a night view of Germany's capital. Rogers supplied the subtitles, which are explanatory and fairly humorous.—HAROLD FLAVIN.

"Hold That Bear"

(Cameo-Educational—One Reel)

COMEDY of the slapstick order which may draw a chuckle here and there, but nothing much to it except the chase of a bear and the usual knock-a-bout antics of the cast. Phil Dunham, Estelle Bradley, Al Thompson, Henry Murdock and George Atterbury do all that's required of them.

It's a good bet for the children.—HAROLD FLAVIN.

"Barrymore Tommy"

(Universal Mustang—Two Reels)

(Reviewed by Edw. G. Johnston)

EXHIBITORS who book these two reel Fred Gilman Westerns will find that this one is well up to par, having the usual amount of riding, fighting, etc.

The scene is laid in Little Creek, where the only hostelry is steadily losing out for the reason that the wild and wooly Western atmosphere is no more. Fred, in the role of "Barrymore Tommy," a versatile character owning a mixture of histronic and gun-shooting ability, undertakes to provide some excitement. And why not, for he is in love with the hotel man's daughter and wants to see him get along. A New York crook appears and crosses Tommy's love affair to the extent of getting an elopement under way and at the same time steals $5,000. The New York chap turns out to be much wanted by the police and after a wild ride the eloping couple are caught. And, of course, the heroine always loved Tommy, anyway.

"George's Many Loves"

(Universal-Stern Bros.—Two Reels)

(Reviewed by Edw. G. Johnston)

SID SAYLOR is the featured player in this Stern Bros.' two reeler, and Director Scott Pembroke is to be credited with a pretty fair piece of work. Saylor, as "George," is thrown out of his home for causing his father to lose a hard-fought checker game. He contracts a black eye during the eviction. He arrives at a summer hotel ahead of the expected visit of a champion pugilist who is also decorated with a black eye from his last fight. George is taken for the champ and is besieged by the girl guests. The champ arrives and George leaves, but is again "picked up" by a large blond vamp. He finally decides to walk home and on the way is enamoured of a girl who turns out to be his father's choice of a mate.

"Felix the Cat in Eye Jinks"

(Educational—One Reel)

FELIX in an occulist's store undergoes the same experiences as the well-known "bull in the China shop." He is hired to exterminate the mice but they prove one too many for him numerically and intellectually, making him the butt of a series of mousy jokes which annoy him and should amuse the spectators.

This is worth-while seeing.—HAROLD FLAVIN.

"Chills and Fever"

(Sportlight-Pathe—One Reel)

A COMPARISON of winter sports as indulged in North and South forms the subject matter for this week's issue of the Grantland Rice series. Toboggans at Lake Placid and water sleds at Palm Beach; ice-boating and sunland boating; dancing and skiing; choose your own form of pleasure. Interesting, entertaining and capable of arousing envy in those of us not fortunate enough to travel either way.—HAROLD FLAVIN.

"Digging For Gold"

(Fables-Pathe—One Reel)

THE average amount of giggles are to be drawn from the current issue of the Aesop's Fables, in which Al Falfa and his cohorts quest for gold in "them thar hills," but, unwittingly, they mine a claim already taken. Discovered, they flee and take refuge in a "gilded" den of iniquity, but again invite trouble and get it. O. K. for any house.—HAROLD FLAVIN.

Is Zat So?

Stage Hit Makes First Rate Comedy

(Reviewed by Laurence Reid)

THE stage play which made a delightful comedy, written as it was around a prizefighter and his wisecracking manager, is in the bag insofar as the celluloid version is concerned. It was sure-fire stuff in the original—and its adaptation almost speaks the same language. If it isn't as funny the reason may be found in the silence of the crisp dialogue—and the wealth of stage "business" which aided largely in putting it over.

"Is Zat So?" sticks to its idea, characterization and incident with good fidelity—even to incorporating many of the wisecracks. The two central figures dominate the action just as they did in the play—and carry on a give-and-take by-play. The camera is so penetrating, however, that it shows up the plot skeleton as nothing much to rave about. This was effectively covered up in the play due to the above-mentioned "business."

It falls upon Edmund Lowe and George O'Brien to keep it moving. And both acquit themselves well, though O'Brien doesn't make the "pug" quite the dumbbell as he was portrayed originally. However, he is colorful enough to please any follower of the ring. The piece is appropriately staged and travels its journey across the screen with speed—and an adequate amount of punch.

The Cast: George O'Brien, Edmund Lowe, Kathryn Perry, Cyril Chadwick, Doris Lloyd, Dione Ellis, Richard Maitland, Douglas Fairbanks, Jr., Philippe De Lacy, Jack Herrick. Director, Alfred Green.

THEME: Comedy-drama of prizefighter who is "wisecracked" into winning the championship by his manager. Both win their sweethearts.

PRODUCTION HIGHLIGHTS: The gags and incident. The ring scene. The reconciliation after romantic misunderstanding. The subtitles. The atmosphere.

EXPLOITATION ANGLES: Play up as smart comedy of stage hit. Tease the title. Use stills of Lowe and O'Brien. Tie up with athletic clubs, fight clubs, etc.

DRAWING POWER: Should do business on its title. O. K. for downtown houses and general trade.

Produced and distributed by Fox.
Length, six reels. Released, May, 1927.



A quintet of episodes from "The Heart of the Yukon," a current Pathe release



Scenes from "Annie Laurie," a Metro-Goldwyn-Mayer release

The Telephone Girl

Interesting and Well Acted

(Reviewed by Laurence Reid)

THERE'S not so much that is new of plot here—it's the way it is done that satisfies. Herbert Brenon, who made it, knew his dramatic situations here and how to project them properly. In spite of the obvious theme and the conventional settings he has succeeded in capturing a deal of suspense. We have before us the telephone operator who, sitting in on the plugs and cords, discovers some valuable information. And uses it to bring out the truth.

The story builds convincingly because it is treated with fine realities. Any slight variation on the side of sentiment or heavy heart interest would have spelled ruin. Brenon, however, steered a straight course—and played for his dramatic situations and won. The picture carries a strong and well-balanced cast that comprises Madge Bellamy—who extracts a deal of emotion from the title role—Holbrook Blinn, Warner Baxter, May Allison, Hale Hamilton and Lawrence Gray.

The Cast: Madge Bellamy, Holbrook Blinn, Warner Baxter, May Allison, Lawrence Gray, Hale Hamilton, Hamilton Revelle, William E. Shay, Karin Hansen. Director, Herbert Brenon.

THEME: Drama of politics with boss determined to wreck opposing candidate with polite blackmail. Is frustrated by courageous telephone girl.

PRODUCTION HIGHLIGHTS: The incident of boss and the frame-up. The scenes in hotel. The frustration of political scheme. The romantic complications. The first rate photography. The splendid acting by Madge Bellamy, May Allison, Holbrook Blinn and Warner Baxter. The good direction.

EXPLOITATION ANGLES: Put on matinees for telephone girls. Play up the political fight. Mention the cast—featuring the prominence of the names.

DRAWING POWER: Suitable for any type of house. Cast should attract them.

Produced and distributed by Paramount
Length, six reels. Released, May, 1927

Annie Laurie

Fine Picture---Appealing All The Way

(Reviewed by Laurence Reid)

THE much heralded "Annie Laurie" affords a fulsome evening (or matinee) of entertainment. It is substantial of plot, colorful in its action, settings and costumes—and charming and vigorous in its interpretation. No Scottish holiday is declared to build the feudal war between the Campbell and MacDonald clans—and yet it suggests in the thoroughness with which it has been created that much attention to detail—and much expenditure—have been employed. John S. Robertson (a Scot himself) has seen to that. With simple but dramatically effective strokes he has built a story that travels directly to its thrilling climax—a story which contains fine conflicts and contrasts.

The tender touches are saturated with charm and romance—and the rugged scenes suggest all the bluntness of Scotch character. The types are wonderfully true, especially the braw, bewhiskered laddies and the bonnie bairns—the Laurie bairn being played by Lillian Gish. She may be too ethereal for a lassie, but there's no denying her appeal in plaids and kilts. It is an effective performance by the star, though Norman Kerry, Russell Simpson and Hobart Bosworth are more in character as the clansmen who fought wi' Wallace, et al.

The Cast: Lillian Gish, Norman Kerry, Tom O'Brien, Hobart Bosworth, Russell Simpson, Patricia Avery, Creighton Hale, David Torrence, Frank Currier. Director, John S. Robertson.

THEME: Romantic drama of feudal days in Scotland—with bonnie Annie Laurie being the pawn in the lovestakes.

PRODUCTION HIGHLIGHTS: The festival scenes. The Glencoe massacre. The lighting of the beacon. The romantic moments. The rich atmosphere. The athletic games. The acting. The types.

EXPLOITATION ANGLES: Stage Scotch prologue with bagpipers, etc. Play up famous song. Put on heavy campaign. Feature star and director.

DRAWING POWER: Should pack a house wherever shown.

Produced and distributed by Metro-Goldwyn-Mayer
Length, ten reels. Released .....



Highlights from "The Telephone Girl," a Paramount production



A group of stills from "Is Zat So?", Fox Films' version of the stage play

The Heart of the Yukon

Ingredients of Entertainment Are in It

(Reviewed by Raymond Ganly)

IN this tale of good men and bad away up yonder in the Alaska of the Klondike days W. S. Van Dyke, who wrote and directed it, has done a creditable piece of work. It is a story of melodrama and adventure and as produced by H. C. Weaver it offers a fairly diverting period of amusement. The two leads are played by John Bowers and Anne Cornwall; the latter has a really difficult role, but the best acting of the picture is contributed first by Frank Campeau as a drunk and second by Russell Simpson, a thin hatchet-faced villain. Too lengthy in spots as the picture is the atmosphere of realism is aptly conveyed and it has several beautiful shots of the snow covered region of Mount Tacoma.

One of the final sequences is above a crevasse where Bowers is battling Simpson for the girl; they both fall, one to his death and the other to find a grip upon a projecting rock. The girl locks her arm through Bowers' and with her other holding onto the dog team drags him to safety. Thus ends the story which had begun with the discovery of gold by Bowers and his partner, and the invasion of the Alaskan country by the girl in search of her father, a dissolute character. We would not brand this thing a knockout, but fans of the average houses should find it entertaining.

The Cast: John Bowers, Anne Cornwall, Edward Hearn, Frank Campeau, Russell Simpson, George Jeske, Nell Barry Taylor. Written and directed by W. S. Van Dyke.

THEME: Quest for a lost parent and of an impostor who takes his place. Girl is saved from villain's evil propensities by young miner and finds her father.

PRODUCTION HIGHLIGHTS: Heroine's transformation from drabness to beauty. Slaying by saloon keeper of hero's partner. Battle on brink of crevasse.

EXPLOITATION ANGLES: Bill as drama of the gold rush days. Place emphasis on primitive element who pioneered Alaska.

DRAWING POWER: Good. Patrons of average and neighborhood houses should find something in it.

Produced by H. C. Weaver. Distributed by Pathe.
Length, 6,562 feet. Released, May 29, 1927.

Regional News from Correspondents

New York & New Jersey

A. H. SCHWARTZ and his associate, Harry Clay Miner, had two auspicious occasions facing them last Thursday evening, the one being a dinner given them at the Huntington Yacht Club, which was followed by the second, the opening of their new Huntington Theatre. Both of these events proved most successful in every sense of the word.

The dinner was arranged jointly by the trustees of the Village of Huntington and the Huntington Chamber of Commerce and was attended by over thirty political, business and social celebrities.

Included in those who attended this testimonial dinner to Mr. Schwartz and Mr. Miner were Supervisor A. L. Field, Judge Wallace E. J. Collins, Assemblyman John Boyle, Henry B. Bixby, Russell E. Sammis, Ambrose W. Rose, Dr. George Willis, E. Nott, Dr. MacLean, Col. H. Stanley Todd, Tom Miner, P. J. Parinchief and William Gormley.

Pelham Lynton, for some time connected with the Pathe New York exchange, resigned from that organization last Saturday and will sail on the S. S. Celtic the latter part of this week for a visit to his home in England. He will spend six months on this long-looked for vacation.

On Lynton's return to this country he will engage in business for himself, probably opening offices in the Paramount Building where he will book high class presentation acts for the larger theatres.

Lynton has been one of the best short subject salesmen who ever worked out of a New York exchange office and is particularly well liked by everyone in this zone. His past experience in the legitimate field where he has played with many of the topnotchers stands him in good need in his future line of endeavor.

W. G. ("Teddy") Roosevelt of First National's New York branch sales staff, has been declared winner in Jules Levy's First Anniversary Sales Contest which has been spurring the salesmen of the New York exchange to high-powered action for several weeks past.

The exchange is still all agog over that "surprise award" which "Teddy" has won. He is receiving the congratulations of Manager Levy and his fellow contestants.

The contest, which marks the completion of Mr. Levy's first year as manager of the New York exchange of First National, proved a powerful stimulant of late spring business in the New York territory.

The actual playing period covered by the contest is the five weeks from May 1 to June 4th. First National's latest releases were the pictures on which the salesmen concentrated their activities.

Recent installations of Typhoon two-in-one cooling systems reported in the New York and New Jersey zone include the Bay Ridge Theatre, Brooklyn; The Mayfair Theatre, Asbury Park; The Monroe Theatre, New York City; The Savoy, New York City, and the Fresh Pond Theatre, Brooklyn.



Over thirty political, business and social celebrities of Huntington, L. I., attended dinners arranged in honor of A. H. Schwartz and his associate, Henry Clay Miner, on the occasion of the opening of the new Huntington theatre. Mr. Schwartz is at the extreme left

With his recent acquisition of the Consolidated Amusement Company's 72nd Street Theatre, 72nd and 1st Avenue, New York City, William Salkin's strong position in Yorkville has been increased to the extent of about 600 seats.

George Stephans, operator of the Royal, Parkway and Mapleton theatres of Brooklyn, has taken over the Eagle Theatre, 16th avenue and 43d street.

Bert Mendelsonn, well known in this zone as a salesman and recently with the Commonwealth exchange, will soon enter the exhibition end of the film business with Trenton, N. J. as his location.

Billy Osborne, lately of the P. D. C. sales force in New York, has joined the Fabian organization.

Jack Hertz will fill the post formerly occupied at Commonwealth by Bert Mendelsonn.

Joe Friedman won the Universal "Button" at the Big U last week.

Some people have their pockets picked, but just the opposite happened to David Snapper, well known New Jersey theatre owner, when he came to New York last Tuesday. Instead of losing his watch or something of the sort, Mr. Snapper acquired a little present from someone in the various exchanges he visited, and when last seen was endeavoring to check up. Mr. Snapper will open his new Stadium Theatre in Tottenville in about two weeks.

Both the Loew and Universal theatre circuits are bringing their houses in the Boro Park section of Brooklyn to a stage past the half way mark of completion. The Loew house is located at 86th street and 18th avenue and the Universal, at 46th and New Utrecht. The latter will probably be ready during August while the former is not expected to be finished until a month later.

Rapp and Rudin will open their Marlboro Theatre, Bay Parkway and 70th street, Brooklyn, Thursday or Friday of this week.

. "Mike" Glyn is building a theatre in Sayville, L. I.

Jerry Adler recently sold his Kings Park Theatre to Jack Clifford.

Glen Cove, L. I., has been the scene of a theatre construction race between the Calderone Circuit and Dave Esterson, according to report. It is said that work has recently ceased on the Easterson project, awarding, it would seem, the decision to Mr. Calderone.

Two new theatres are under construction at Baldwin, L. I.; one being built by a local builder and the other by M. Frankel. The latter is reported as connected with the Loew theatre circuit.

One of the finest neighborhood theatres in Brooklyn will be built in the Bensonhurst section of Brooklyn by the 18th Avenue and 64th Street Corporation at that intersection. It is said that the owners of the Senate Theatre are also behind this project.

The Small & Straussberg Grand Theatre in Astoria will soon have direct opposition in its section, according to the report stating that a new house is nearing completion there.

B. S. Moss' new theatre in the Ridgewood section of Brooklyn on Myrtle avenue will be called the Beacon.

Joseph Karesh, operator of the Hudson Theatre, Amsterdam avenue and 157th street, New York City, sold that house last Saturday to D. Moses. The latter also operates the Hollywood (not the M&S Hollywood) theatre, 27th street and 2nd avenue.

John Frey, formerly with the Loew theatre circuit, is at present with Keith's Hamilton. From there he will be assigned to the management of one of Keith's Far Rockaway houses.

Harry Lightstone, husband of Fanny Lightstone, the latter a well known exhibitress of Brooklyn, is now with the Mecca Theatre, a link of the Delancey-Clinton Theatre Corporation.

Work is progressing nicely on the new Keith theatre at Church avenue and Kenmore Place, Brooklyn, where a house which will seat from three to four thousand is under construction. The iron work is fast being put in place. It is said that it took four years to pass on the strict zoning restrictions of this fine neighborhood.

Workmen have started to lay the foundation of the new A. H. Schwartz theatre at Flatbush avenue and Fenimore streets, Brooklyn.

It is rumored that the Shubert Theatrical company has acquired the Winter Theatre on Fordham road and will in the future change the policy of that house from stock and Sunday concerts to a program of pictures and vaudeville.

Keith's 181st street house will soon have plenty of opposition on its hands when two new theatres in that section are completed. The Loew circuit is building one at 178th street and Broadway and the Moss circuit has one going up at 195th and Broadway.

Fred Dollinger is managing "Mike" Glynn's Bayshore Theatre.

In an issue of the NEWS a couple of weeks ago these columns stated that Manager Cox, formerly of the Chas. O'Reilly theatre circuit, had taken charge of Leon Rosenblatt's Rex Theatre, Bayonne, N. J. Mr. Cox went to Bayonne, alright, but the name of the house is the Lyceum. It was the Rex that he left.

David J. Lustig, of the Delancey-Clinton Corporation's staff of management and in charge of the Apollo Theatre for some time, has recently added the Palestine to his supervision. Like the Apollo, the Palestine is of the newer and better type of de luxe neighborhood theatres.

Sol Kravitz, assistant booker in First National's New Jersey exchange, is receiving the congratulations of the personnel of the branch on the arrival of a daughter, Myra, born early Tuesday morning. Mother and child doing well; the father as well as could be expected.

South East

PHELPS SASSEEN, manager Concord Theatre, Concord, N. C., visited Charlotte during the week.

James Reynolds, formerly booker for the Eaves Circuit in South Carolina is now special salesman for sales promotion at Educational.

Miss Lois Davis, booker for Metro-Goldwyn-Mayer, Atlanta, spent the week end with her brother, Rufus Davis, in Charlotte, returning to Atlanta Sunday night.

Last week's announcement of the opening of H. J. Paradis' new theatre in Wilson, N. C., was in error, as this theatre is being built in Greenville, N. C., and is to open June 1st.

Mrs. R. B. Willbanks, of Charlotte, N. C., returned Monday from Atlanta, where she spent the past week with her parents, while Mr. Willbanks attended the Paramount convention in New York.

Percy Boone, manager of the Broadway Theatre, Mt. Airy, N. C., was unfortunate in having a slight fire in the booth of his theatre, Thursday of last week, which damaged both projectors. He purchased two new Simplex projectors which are to be installed immediately.

Chase White, manager of the Ideal and Lyric Theatres, Gastonia, N. C., visited the Charlotte film row Monday last.

J. L. McKee, formerly with the Frank E. Block Company, Charlotte, is now connected with Educational as cashier.

Dr. O. E. Underwood, owner Jewel Theatre, Roseboro, N. C., spent Monday in Charlotte.

Miss Mary Belle Reid assumed the duties of secretary at the Charlotte local office of the National Theatre Supply Co., last week, succeeding Mrs. Faust.

Scotty Chesnutt and his salesmen and booker, returned last Monday from New York where they attended the Paramount Famous Lasky convention. Salesman M. L. Stevens was elected President of the Paramount 100 Per Cent Club, and received a substantial check in recognition of this work.

E. B. Price, salesman, who has been working out of the Atlanta office, has returned to the Jacksonville Paramount Famous Lasky exchange. Mr. Price was formerly connected with this exchange and was transferred to Atlanta, temporarily.

H. Pittman of Clearwater, Fla., was a visitor in Jacksonville this week.

Salesmen R. Brenner and Hubert Lyons of F. B. O. in Jacksonville, have returned from Atlantic City, where they have been attending the F. B. O. Convention.

The Jacksonville Universal exchange initiated the new selling season with an invitation screening Monday night. Division Manager Ralph B. Williams, who came down from his Atlanta headquarters for the event, was at once a special guest and host extraordinary, receiving a royal welcome from the Universal exchange and giving greetings to the visiting exhibitors.

A banquet at the Mason Hotel, at which professional entertainers appeared, was followed by the screening of Universal's next year's product at the Temple Theatre. After the screening of the pictures, Manager Jesse Clark of the Palace Theatre and E. B. Coleman of the Honey Bunch Company, invited the party to the Palace.

Al Fourmet, manager of the Rialto and former assistant to Jesse L. Clark at the Palace, Jacksonville, is leaving the Publix organization to go with his former superior officer, Charles G. Branham, now division manager for Universal in Kansas City and Omaha. Mr. Fourmet left Thursday for Kansas City, where he will manage a house under Mr. Branham. Newton Treece, manager of the Imperial, will handle both the Imperial and Rialto for the time being.

The Hippodrome, Miami, is reported to have closed for the summer on Tuesday. The Fairfax, with summer stock, is also slated to close shortly, because the current company is dated for Asheville, N. C. The Olympia and the Capitol are doing the business in Miami, according to reports locally, presentations playing their part at the Olympia.

Harry Simpson, popular Universal salesman in Jacksonville, left Wednesday night for Key West and Miami.

H. L. Robinson, auditor from Publix New York office visited the Jacksonville district office Monday of last week.

J. J. Fitzgibbons, former Publix district manager left Jacksonville last Saturday for New York, where he will assume the position of division manager for Eastern Division. Frank Dowler, Jr., has taken charge as supervisor of the district office, with headquarters at Jacksonville.

Mrs. Alma Walton, secretary of the Memphis-Little Rock Film Board of Trade, Don Douglas of the Dallas board and Mrs. J. B. Hiney, of the New Orleans body are planning to join in Memphis and proceed to the first get-together convention to be held in French Lick Springs, May 31, June 1, 2 and 3. This will be the first convention of these secretaries in four years.

C. W. McKean, branch manager of the Fox Film exchange in Memphis with several salesmen is attending the national convention at Atlantic City.

D. P. Rathbone, First National's Memphis branch manager, plans to attend the national sales convention in Los Angeles.

W. E. Sipe, and several of his force in the Universal exchange in Memphis have returned from the Chicago Convention held at the Drake Hotel.

Universal, Fox, and First National exchanges especially report to the Memphis Film Board of Trade that conditions are improving somewhat in the flooded areas. However, shipments are still far from normal.

J. F. Willingham, Metro-Goldwyn-Mayer branch manager for Memphis, C. D. Lyne and C. A. Diehl, salesmen, will attend the Los Angeles convention of M. G. M. in Los Angeles May 19-24.

Des Moines

ARTHUR CUNNINGHAM has resigned as manager of the Capitol theatre, Des Moines. Mr. Cunningham has been with the A. H. Blank organization as manager of the Capitol for the past year, and at the present writing will go from here to the Coast. Harry Watts, who has had the Rialto theatre at Omaha and has been with Mr. Blank for the past twelve years, will take charge of the Capitol. A man from outside the Blank organization has been recruited to take the Omaha house.

Salesmen of the First National office, who left last Sunday for California for the convention, were Phil Fenter, Lew Elman, Frank Crawfurd, and Clyde Pratt. E. J. Tilton, manager of the exchange, also is included in the party.

Mrs. Mary Burke, who was until recently Miss Wintrob, has charge of the Des Moines office of Tiffany Productions while her brother is in Omaha on business.

Harry David, manager of the Des Moines office for Publix Shows, was in Omaha last week on business.

A. H. Blank met S. R. Kent and Paramount officials on their way to the convention in San Francisco at Omaha last week. A visit was made to the new Riviera theatre, and business was discussed in regard to other theatres of the chain.

A double 40 Hertner transvertor was bought for the Rialto Theatre at Adel, for the changing of the current from A. C. to D. C. The Theatre is owned by Mr. Sage.

Visitors in Screen Row were Youngclass and Latta, who are opening up the Rex theatre at Perry on May 24, Charles Guerney, of Estherville, Mr. Stephens, of the Orpheum theatre at Webster City, who reported that his partner, Mr. Puffer, is quarantined with scarlet fever, Alexander Frank, of the Frank Amusement Company, George Meisner, of the Grand theatre, at Greenfield, Stanley and Cecil of the Rialto at Bedford.

Youngclass and Latta, of Perry, were in Des Moines last week buying new equipment for their theatre at Perry, the Rex, which they recently took over in partnership as well as the other house there. Mr. Youngclass bought a new screen through the local office of the National Theatre Supply Company. He said that they are contemplating the changing of the name of the theatre, which may be rechristened, the Roxy.

Mr. Kauffman, manager of the Pathe office, was out in the territory last week with O. H. Garland, who travels the southern part of the state. It is probable that they hit some mud, too.

Raymond Donahue, assistant booker of the Pathe exchange, resigned his position last week due to ill health. He is now at Broadlawns Hospital recuperating from a general breakdown. No plan is being made to put anyone in his place and Mr. Kauffman will take the matter into consideration on his return from a trip into the territory.

Passports arrived last week for A. H. Blank and his two sons, Raymond and Myron, who will leave June 4 for a trip to Europe. Mr. Blank, who within the last year sold a half interest in his chain of theatres to the Publix Shows Association, has been planning this recreational trip with his sons for some time.

J. F. Richards sold two houses recently. The Yale theatre at Yale, and the Royal theatre at Panora, were bought by Clarence Lauver and his father, C. D. Lauver.

A Peerless lamp was bought and installed in the Eagle theatre at Eagle Grove, which is owned and managed by Mr. Morris.

W. G. Bishop, exploitation man from the Metro-Goldwyn-Mayer headquarters, visited the Des Moines exchange last week.

Equipment for the new Shrine Temple of Des Moines was installed by the National Theatre Supply Company in time for the special film show for the kiddies of Shriners.

Mr. Veenschoten bought a new screen for his theatre, the Highland, one of Des Moines' suburban theatres.

Albany

JOHN GARRY, manager of the Clinton Square in Albany, is once more handing out the cigars, but this time it's a son. On the former occasion, it was a girl. And Mr. Garry didn't so much as take a single day off in celebrating the occasion.

Julius Byck, of Tannersville journeyed up to Albany last week, spending a day or so along Film Row. Mrs. Byck was to have come along, but at the last minute she decided not to make the trip on account of a hard cold.

"Pop" Linton is observing his first anniversary as owner of the Olympic, in Utica, this week. Mr. Linton recently bought a fine new home in Utica, fronting on the park.

Mr. and Mrs. Chris Marx, of Utica, the former being the owner of the Highland and Rialto theatres in that city, were in Albany during the week, driving down for the purpose of booking pictures and looking over some of the new product.

Happiness once more reigns in the Veiller home in Albany, for the bull dog that wandered away a few days ago has been found and is again the pride of the establishment.

Harry Hellman has let the contract to a Schenectady company, for the erection of his new theatre in Albany, ground being broken during the past week. Incidentally, Mr. Hellman is developing into a pretty good golfer. His son-in-law, Jack Little, vaudeville and radio star, who was here a short time ago, has now returned to the Middle West where he is making personal appearances.

J. D. Redmond, of New York City, has been added to the booking department of the Pathe exchange in place of Bernard Goetz, who has been transferred to the Buffalo office.

Charles Henry, owner of a motion picture theatre in Theresa, who was recently shot in the back by patrol officers, when mistaken for a bootlegger, has recovered to the extent that he was able to leave a hospital in Watertown, last week.

Sam Shapin, from the home office of Warner brothers in New York City, spent a day or so in Albany, last week. Charles Henschel, Eastern division sales manager for Pathe, and Charles Klang, of New York City, connected with Timely Films, were also here.

Elizabeth Murphy has succeeded Mrs. Heavenor as an inspector at the Pathe exchange. Miss Marie Mahar, of the same exchange, has resigned from the office force, and has been succeeded by Miss Carroll.

Max Milder and George Lynch, of the Schine forces in Gloversville, were in town during the week. So was Ben Straus, manager of the Palace in Saratoga.

Garrett Hannan, salesman at Paramount, is the proudest boy in all Albany. He has been elected to the 100 per cent club, and is likewise enjoying a very substantial bonus check. Dick Hayes is now doing the booking at the exchange, succeeding Mr. Eastman.

H. Landsman, of New York, an auditor for F.B.O., was in Albany, going over the local accounts last week. Edgar Hollander, of New York an ad sales manager for Famous Players, has joined the local exchange.

The Kallet boys are expanding, and have now taken over the Cornhill theatre in Utica, which was run for years by Jacob Elias. A. W. Goodman, who formerly ran the Orpheum in Utica, is now on the Kallet payroll.

Visitors along film row during the week included W. L. Foote, of Delanson; George Dwore, of Schenectady, as well as Jimmy Daniels of the Lyric, in Utica. Oscar Frick, who looks after the booking of pictures at Mount McGregor, was also in town. Lew Fischer came down from Fort Edward, and brought the Missus with him.

C. R. Halligan, of the Universal exchange, deserves a whole lot of credit for the screening and dinner given by the Universal company, in Albany, a week or so ago. The whole affair was conducted in a most systematic manner and in a way that reflects a great deal of

exchange men in Albany.

Mayor Thacher has consented to [illegible] on the opening of Harry Hellman's new Albany theatre, which is scheduled for Labor Day. Mr. Hellman got in his bid early, realizing that the Mayor would be a busy man on the holiday.

C. H. Buckley, owner of the Leland, and Jack Bulwinkel, manager of the First National exchange, have both shaved off their mustaches.

Mrs. Nat Levy, wife of the new manager for Universal in Albany, has returned to Philadelphia, much happier than she was during the first day or so in Albany. It devolved upon Mrs. Levy to discover an apartment before she returned to her former home. Two days she spent in searching over Albany, without much result, and then came a couple of friends who solved the whole problem and the Levy household goods will soon be enroute to Albany.

There is nothing selfish about W. W. Farley, who resides in Albany, but who has theatres in Schenectady, Yonkers and elsewhere. When the Stanley Amusement company wanted a site for their new residential house in Albany, Mr. Farley consented to sell his home and now he is looking for a house.

Philadelphia

A LARGE delegation of Philadelphia picture men went to New York to attend the annual M.P.A. dinner. Among those from Philadelphia who were present were John J. McGuirk, president of the Stanley Company; Abe Sablosky and Al Boyd, vice presidents; Frank W. Buhler, managing director; Irving D. Rossheim, treasurer; Abe L. Einstein, publicity director; and Lew Sablosky and Geo. W. Young, of the B. F. Keith interests.

Bart McHugh, well known Philadelphia theatrical producer, who has been very active in motion picture circles, sailed recently with Mrs. McHugh and Frank O'Donnell for a two months' vacation in Europe.

Billy Goldenberg, secretary of the late Jules E. Mastbaum, who is now serving in a similar capacity to John J. McGuirk, is now in New York in charge of the Stanley Company offices there during the absence of Jack McKeon, the regular New York representative, who is on a two months' tour of Europe making a survey for presentation acts.

Harry D. Westcott, who was in charge of the public service and educational department of the Stanley Company, has discontinued the Saturday morning performance for children in the houses where the practice has been established and where it has flourished since the late winter. The Saturday morning performances will be resumed in the fall on a larger scale. An effort will be made at that time to secure more films suitable for children, there having been a scarcity of this sort of production during the past season.

It is understood that plans are being considered for the closing of

Al Blofson, who has been acting as Philadelphia manager for Associated Exhibitors, has leased the property at 1313 Vine Street for Tiffany Pictures and is now equipping the place to be operated as the local Tiffany office. Mr. Blofson has been appointed branch manager by E. J. Smith. Tiffany product in Philadelphia up to the present has been handled by the Masterpiece Exchange.

Harry Wiener, branch manager for Columbian Pictures, and members of his sales force have just returned from New York where they have been attending a convention of Columbia executives and salesmen. A. Shoemaker, who has been with Columbia Pictures for some signed and will join another local organization.

B. F. Keith's Chestnut Street Theatre, Philadelphia, during the summer. The plans as now outlined provide for the entire renovation of the house, which was built some twenty-five years ago, and which has not been closed since its opening. The theatre, is of the type of a quarter of a century ago and still has its pillars and old type interior.

Morris Wax, who operates the Royal and two or three small theatres in South Philadelphia devoted very largely to colored patronage, has purchased Fay's Knickerbocker Theatre at 40th and Market Sts., Philadelphia. The total consideration is said to be $450,000. The house has a seating capacity of about 2,000 and has been run as a combination vaudeville and picture house under the Fay policy with C. C. Spink acting as resident manager. Mr. Wax will take over the house as of July 9th, and it is understood that he will close the theatre for a short period time in a sales capacity, has rewhile interior renovations and improvements are made.

Green & Altman, who recently became a member of the Equity Theatres Corporation, will close their Park Theatre, Ridge Avenue & Dauphin St., Philadelphia, on July 9th. The company has a lease that still has four or five years to run and will sublet the building to be used for non-theatrical purposes. The closing of the house is predicated upon the opening of their new house at 31st & Diamond Sts. on Labor Day. It is fast nearing completion and will be one of the outstanding neighborhood houses in Philadelphia. Walt Woodward, who has been resident manager of the Park for the past few years, will be in charge of the new theatre.

The Orient Theatre, a beautiful naborhood house at Philadelphia and Linwood Avenues, Detroit, Michigan., has installed a new Marr & Colton three-manual organ. Reginald Webb, organist, has been engaged to play the new organ. Mr. Webb will also broadcast a concert hour each noon over Station WJR.

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Atlanta



FOLLOWING the return of Arthur Martel to the Metropolitan Theatre in Boston, George Lee Hamrick, who has been organist at Keith's Georgia, became feature organist at the Howard, Atlanta, this week. Mr. Martel had been guest organist at the Howard for several months, having come to Atlanta from the big Publix house in Boston to succeed Melvin Ogden, who went to the West Coast.

Joe Wheeler, who operates the Capitol Theatre at Montgomery, Ala., and the Grand at Cedartown, Ga., was a visitor on Atlanta's Film Row this week.

At the regular meeting of the Atlanta Film Board of Trade held in the offices of the organization, 101 Marietta Building, Atlanta, Ga., on Monday, May 9th, the following members were elected directors for the coming term: George R. Allison, Fox Film Corporation; John Quillian, Enterprise Film Corporation; Dave Prince, Paramount-Famous-Lasky; W. W. Anderson, Pathe Exchange, Inc., and John T. Ezell, Warner Brothers.

The newly elected Board of Director will hold a called meeting prior to the next regular meeting of the board and elect officers and name committees for the new administration.

Ben Y. Cammack, Atlanta branch manager for Universal, is the retiring president of the Board.

George R. Allison, manager of the Atlanta, Ga., exchange of Fox Film Corporation and dean of the Atlanta film fraternity, has hung up a new high record for his office and for the Fox sales organization. Not only did Mr. Allison lead his forces to a victorious finish in the national sales drive named in honor of his chief, General Sales Manager James R. Grainger, winning first place in the enthusiastic campaign which came to a close April 30, but by the splendid showing his exchange now stands first in the national race for accumulated net sales for the season 1926-1927.

The South-West division under the guidance of Divisional Sales Manager Lou B. Remy is leading all other divisions in Fox sales for the current season.

Still another distinction which the Atlanta exchange claims as the record salesman, Paul C. Bryan, who has led the sales force continuously since the opening of the 1926-1927 season last September.

C. L. Peavey, head of the Atlanta exchange of F. B. O. has returned to his office after attending the recent Eastern division sales convention of his company at Atlantic City.

D. A. Stewart, who operates the Loop Theatre at Sulphur Springs, Fla., was a visitor on film row, Atlanta, this week, while on his way by auto to his old home at Sheridan, Wyoming.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, with headquarters in Atlanta, spent several days in Birmingham last week.

Leon Cazin, operating the Cazin Theatre at West Tampa, Fla., was a visitor in Atlanta last Saturday.

G. L. Wynn, who operates the Ritz Theatre at Newman, Ga., was seen in Atlanta last week.

Ed. Peter, who more than twenty years ago owned the Atlanta baseball franchise of the Southern League, and who later operated motion picture houses in Texas, was a visitor in Atlanta last week, having arrived from his home in Tampa by auto. He visited Birmingham before coming here.

John W. Mangham, Jr., manager of the Atlanta exchange of Arthur C. Bromberg Attractions, made a brief trip to Macon last week.

John Ezell, manager of the Atlanta branch of Warner Brothers, has returned from the recent sales convention of his company, which was held at the Hotel Pennsylvania in New York.

G. Y. Harrell, salesman for Arthur C. Bromberg Attractions, left Atlanta last week for the South Alabama territory, expecting to be away from the home office about eight weeks.

Roy Martin, head of a chain of motion picture theatres in and around Columbus, Ga., visited Atlanta's film section this week, accompanied by J. N. Morgan, his booker.

H. Pittman, who operates the Fort Harrison and Capitol Theatres in Clearwater, Fla., was in Atlanta this week.

W. H. Odum, of the Pastime Theatre, Sandersville, Ga., was a caller on film row, Atlanta, this week.

Hank Hearn, manager of the Atlanta exchange of Liberty-Specialty, returned last Tuesday from a trip through the territory.

E. A. Rambonnet, who for a long time has been affiliated with the Arthur C. Bromberg Attractions, serving as special representative at Dallas and Oklahoma City, has been transferred to the Charlotte exchange of the company, where he will continue to act as special representative.

Universal staged a "Straight From the Shoulder" screening of some of the new season's product Wednesday afternoon at the Biltmore Hotel, Atlanta, for a group of exhibitors from all sections of the Atlanta territory, after which the guests were entertained at a banquet in the Pompeian Room at the hotel.

A feature of the program, which began at 1:30 o'clock, was a radio announcement by Earle E. Griggs, exploiteer for Universal in the Southeast, over WSB of the screening which Universal was holding at the time.

After the screening came the banquet, at which Ben Y. Cammack, Atlanta branch manager for Universal, acted as master of ceremonies.



Portland, Ore.,



THE Universal boys are back from their Chicago convention, filled with pep and enthusiasm. The Paramount crowd are in San Francisco, and the First National and Metro-Goldwyn-Mayer gang leave this week to attend their conventions.

Jimmy Lynn, manager of the local Fox exchange, is in Atlantic City, and Bob Hill, and Bob Hill, manager of Warner Bros. exchange, is just back from the managers' convention in New York.

Those who will go to Los Angeles from Portland to attend the F-N convention are: A. Oxtoby, manager, Bruce Keller and Cal Edwards, salesmen. Manager Louis Amacher is taking a couple of his salesmen with him to attend the M-G-M conclave.

Rumor has it that the Liberty is going to put in vaudeville.

C. S. Jensen is the proud possessor of a new Rolls-Royce town car.

Manager Kiggins, of the U. S. A. theatre in Vancouver (he is also mayor of the city), tells a strange tale about a stray film. It seems that he walked into his theatre one morning about a week ago and stumbled over a can of films in the darkness. Upon investigation the can proved to contain a film showing the Dempsey-Tunney fight. Of course, Kiggins knew nothing about how the film arrived at his theatre, but being an opportunist he put it on added it to his program, and advertised it in Portland newspapers. He repeated the showing again this week.

G. Kramer, traveling auditor for F-N, is in town checking over their records.



Chicago



SPECIAL Representative Tom North is making his headquarters at Pathe's Chicago exchange and will probably be located in this city for some time.

Frank T. Pope of P. D. C.'s publicity department and F. R. Parsons of Pathe, stopped off for a visit at the local exchange enroute to the West Coast from New York City.

Fitzpatrick and McElroy divided $4,000 among the branches of the Red Cross for the flood sufferers' fund. This was the amount derived from benefit performances given in theatres of their circuit on May 7th, each of the large houses holding a special midnight show. Donald McElroy, director of the executive offices of Fitzpatrick and McElroy, had the campaign in charge.

The Lane Court Theatre, formerly owned and operated by Ascher Brothers, was recently sold to Nate Wolf and Salo Auerbach.

Vitaphone has taken offices at 845 S. Wabash Avenue.

It is reported that Lubliner and Trinz will take over Andrew Karzas' North Center Theatre on May 23rd, and that H. S. Hadfield, who has been manager of the Covent Theatre, will be placed in charge at the North Center. The North Center is one of the finest houses on the North West side and is about one year old.

The Tower Theatre has reduced its evening balcony admission price to twenty-five cents, but continues a policy of vaudeville and feature pictures, which has been in effect for some time past.

Fred Martin, who for some time past has been assistant manager of United Artists' Chicago exchange, has been appointed manager of this company's Indianapolis exchange, and has already left to assume his new duties. Herbert Haymen has been named assistant manager of the Chicago office.

Fred Knispel, special representative of Producers Distributing Corporation, is making his headquarters at the Chicago exchange this week.

Film Row's straw hat season was ushered in with the arrival of the Metro-Goldwyn-Mayer home office officials, branch managers and salesmen from exchanges East of Chicago, who stopped off for a few hours en route to the company's national convention in Los Angeles. Among those noted in the crowd were Paul Burger, assistant general sales manager; Tom Connors, Southern divisional manager; and E. M. Saunders, Western divisional manager. The feature of their brief stay in Chicago was a luncheon at the Stevens Hotel, following which the crowd, including divisional manager Shirley, Chicago manager Mendelsohn and local sales force, boarded a special train for the West Coast.

District manager Cecil Maberry is back in Chicago after two weeks' trip which took him to a number of P. D. C. exchanges in the Central West.

Cleveland

LOEW'S Ohio Theatres' employees will play their first golf game of the tournament season on Tuesday at the Madison Golf Club. Games will be played the first Tuesday of each month throughout the summer. And at the end of the summer, the lowest score will win a silver loving cup. The cup is put up by Loew's Ohio Theatres.

Fred Desberg, general manager of Loew's Ohio Theatres, tired of watching action on the screen, went to Louisville last week to have a look at the Derby races before they got into the news reels.

Al Freedman of Loew's Ohio Theatres and Mrs. Freedman have returned from a two weeks' visit in Atlantic City.

Andrew Sharrick, in charge of Universal exploitation in this part of the country, was elected at the recent Universal convention to a temporary post of special representative of Mr. Laemmle. Sharrick's job was to go from the convention to Cincinnati, Indianapolis, Washington and Charleston, West Virginia, and spread the gospel of the convention. He returned to his Cleveland headquarters last week and is enjoying a brief breathing space before hatching ideas for the new Universal product.

Jack Belford is the new proprietor and manager of the Majestic theatre, West 28th St. He recently took it over from Mike Kelly, who came to Cleveland some months ago from Canada.

J. J. Harwood, president of the Cleveland Motion Picture Exhibitors Association and vice-president of the M.P.T.O. of Ohio, was in New York last week to attend the meeting of the executive board of the national exhibitor association which was held on Tuesday.

George A. Langan, until recently managing director at the Allen theatre, is now associated with the McLaughlin Engineering Company of Cleveland.

The ladies of exhibitor members of the M.P.T.O.A., attending the National convention at Columbus next month, will be entertained by Mrs. A. V. Donahy at an afternoon at the governor's mansion.

Lowell Cash is now managing the Detroit theatre, one of the houses belonging to the Universal-Brody circuit.

William J. Banks, former secretary of the Cleveland Motion Picture Exhibitors Association, has been appointed manager of the Capitol theatre. This is one of the newest houses built by the Ohio Amusement Company.

The wedding bells will have to work overtime on July 10th—the date set for the double wedding of Anne Trugman and Eva Katz. Miss Trugman has been secretary to the manager of the local Paramount exchange for the past five years. Miss Katz belongs to the Cleveland Educational family. The double wedding will be staged in the ball room of the Winton Hotel.

May Epstein, secretary to M. B. Horwitz, will be married on June 5th to Mr. Nat Friedman of this city. Among her many presents is a chest of flat silver from Mr. Horwitz, with whom she has been associated in business for more than six years.

John Lehman has taken over the Glen theatre at Fremont. The house has been closed for some time.

[illegible] has acquired the Strand theatre, Ravenna, formerly owned by Wayne Abraham. Fahl now has the Opera House and Princess theatres in Kent, and the Wallace, in Wooster.

Manager Charles Walker who has recently been installed in the local Fox office, returned this week from the Idaho branch and intends leaving the latter part of the week for Atlantic City to attend the Fox convention.

L. F. Brown, of the Isis and Oak theatres at Preston, Idaho, is also spending several days here.

It's housecleaning time at the local Metro-Goldwyn-Mayer exchange. Everything paintable is being painted, and Manager A. Ehrlich will have the latest model 1928 office decorations when he's through with the job.

Lou Geiger, local F. O. B. exchange manager, attended the F. B. O. convention in Chicago last week.

Frank Greenwald, pioneer independent motion picture distributor in Ohio, who recently gave up his exchange, is now managing the Ball Park Theatre, Cleveland.

Seattle

GEORGE EKRE, feature sales representative for the Seattle Pathe office, left recently for the Portland territory, where he plans to spend about five weeks on an intensive sales trip.

And now the annual pilgrimages to sales conventions are on! As the first delegate to his home office staff convention, Manager Bennie Wallace Rucker, of the Educational branch office left last week for Los Angeles. This will be Mr. Rucker's first visit to a convention in the capacity of a branch manager.

Nick Pierong, of the Pantages theatre, Spokane; S. Snitzer, of the Camp theatre, at Alpine, Washington; W. H. Armour, of Montesano and Elma, Washington; Ed Hallberg, of Port Angeles; and W. E. Whisnand and Lon Brown, of Snohomish, were among the out-of-town exhibitors to visit film row last week.

Mrs. W. J. Morgan, wife of the general sales manager of the P. D. C., formerly a film man of the Pacific Northwest, spent a few days visiting in Seattle last week.

Earl Cook, former publicity director for the Pantages Vaudeville circuit in San Diego and San Francisco, last week was appointed manager of the Pantages house in Tacoma. He succeeds H. M. S. Kendrick, who has rejoined the Fox organization.

Mr. and Mrs. Claude S. Jensen, Oregon directors of the Jensen-Von Herberg circuit, are receiving congratulations upon the birth of Joan Maybelle Amaryllis Jensen last week.

A. J. Kennedy, First National exploiteer, returned to Manager Jack Bower's local exchange last week, and plans to spend a substantial amount of time within the next few weeks in the local territory.

W. P. Ackles, formerly owner and manager of the Society theatre in this city, last week took over the American theatre at Hillman City, a suburban Seattle house. The American was operated for the last several seasons by Blair and De Vault.

Dave Frazer, manager of the F. D. C. branch office, returned last week from an extended sales trip into the key cities of the locality.

Kenneth Minkler, connected with Frank Graham, at the Granada theatre in Auburn, suffered a very unfortunate injury last week when his hand was severed in a ventilating fan while he was doing some repair work around the house.

W. L. Doudlah, well-known Washington exhibitor, who has formerly been managing the Universal Theatres in the Kansas City and Omaha sectors, returned to Seattle last week and announced that he will soon assume a position with Universal's chain theatres in the Seattle territory.

W. Keith Beckwith, formerly connected with the Warner Brothers' exchanges in Seattle and Portland, returned a short time ago to Seattle.

Canada

THE eastern Convention of the F.B.O. forces at Atlantic City, N. J., early in May drew a substantial attendance from Eastern Canada. P. C. Taylor, general manager for Film Booking Offices of Canada, Limited, 277 Victoria Street, Toronto, headed the delegation to Atlantic City and later attended the Mid-Western convention at Chicago.

F.B.O. managers at the Eastern congress were Barney D. Murphy, Toronto; Harry Decker, Montreal, and A. L. Gaudet, St. John, N. B. Eastern Canadian salesmen who also attended included J. Allen, S. Garr and S. Jacobs. Western managers at Chicago were: A. E. Rolston, Vancouver, B. C.; V. Dixon, Calgary, and T. Newcomen, Winnipeg.

After being identified with First National in Canada since 1922, C. J. Appel has become associated with Metro-Goldwyn-Mayer's Canadian headquarters at Toronto. Mr. Appel specializes with exploitation and sales promotion, having travelled extensively throughout the Dominion for the handling of special pictures.

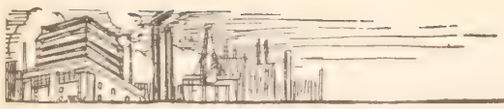
The remodelled Capitol Theatre, Aylmer, Ontario, formerly the Star Theatre, has been re-opened by the new owner Edward Johnson, who is assisted in the management of the theatre by his son, Crawford.

The equipment of Toronto's latest suburban moving picture theatre, the Eastwood, which has just been opened by Ald. W. A. Summerville, includes DeLuxe Motiographs with reflector arcs; Cont-El-Arc generator set and Brenkert DeLuxe spot lamp. The Eastwood, which is situated on Gerrard street East, has 1,100 seats. The Toronto alderman also owns the Prince of Wales Theatre on Danforth avenue.

Oscar R. Hanson, general manager of Canadian Educational Films, Limited, Toronto, has announced his line-up of branch managers in Canada, showing several changes.

Harold D. Buckley is manager of the company's branch at St. John, N. B., while R. J. Appleton, formerly Calgary manager, has been transferred to the Vancouver office. S. A. Chalu is now in charge of the Educational branch at Winnipeg and Frank H. Fisher is the successor of Mr. Appleton at Calgary.

The Capitol Theatre at Victoria, B. C., one of the large Famous Players houses on the Pacific Coast in Canada, was the scene of a robbery when yeggmen blew open the safe in the office of Manager Cliff. Denham, securing approximately $1,000.



St. Louis



THE Kingsland and Woodland theatres on Gravois avenue in South St. Louis are now definitely under the banner of the St. Louis Amusement Company, controlled by Skouras Brothers and Harry Koplar.

The Kingsland and Woodland were purchased a few years ago by William Goldman from Freund Brothers. The Kingsland is just east of Kings highway while the Woodland is in the Morganford-Gravois district. Both are in growing districts. William Goldman is now a partner with Skouras Brothers in the operation of the Grand Central, West End Lyric and Kings Theatres.

The Skouras - Koplar - Goldman combination now have about forty of the leading St. Louis theatres under their wings.

St. Louis film stocks closed on St. Louis Stock Exchange on May 14 as follows: Skouras A—$40 bid. St. Louis Amusement A—$41 bid and $47 asked. A year ago this stock was held at $49.

Poplar Bluff, Mo., is preparing to rebuild the structures that were destroyed by the tornado that swept this city on May 3, killing 110 persons and injuring hundreds of others.

Fortunately the twister destroyed very few homes, the greatest havoc being wrought in the business section, and the picture shows operated by Mr. and Mrs. T. W. Rodgers were not damaged to any extent. The path of the storm was about six blocks wide and as many long from southwest to northeast through the town.

The list of dead and injured from the city indicate that no one connected with the theatres there were in the casualties, and the houses have continued open.

Harry Weiss, president of the St. Louis Board of Trade and manager of the First National Exchange in St. Louis, broke into the magazine section of the St. Louis Globe-Democrat on Sunday, May 15. Harry was pictured in all his business-like glory. The page story told What Happens Before the Public Sees a Film on the Screen. It made interesting reading to picture fans.

Charlie Skouras of Skouras Brothers Enterprises, Inc.; Harry Weiss, manager for First National; Lester Bona, assistant manager, and Salesmen Pitner, Hill and Derby, departed from St. Louis, Mo., Monday, May 16, aboard the First National spepcial for the West Coast convention.

Julius K. Johnson ,organist, has returned to the St. Louis Theatre, Grand boulevard at Morgan street, and will hold down the job permanently according to an announcement of the management. Johnson, who was formerly solo organist at the Grauman Egyptian Theatre in Hollywood, was in St. Louis 18 months ago as guest organist for the opening of the St. Louis Theatre.

The entire sales organization of Paramount Pictures in St. Louis departed Tuesday night, May 10, for the Paramount Convention and will not return home until Sunday, May 22.

Oscar Wesley of Gillespie, Ill., was one of the visitors of the past week.

Homer Marvel of Mount Vernon, Ill., was seen along picture row during the week.



Baltimore



WHEN he was struck by a Baltimore and Ohio train at a grade crossing in Cumberland, Md., William Kephart, 69 years of age, a theatrical man of that city was instantly killed on Wednesday night, May 11. It is thought that he did not hear the train approaching.

After having spent a delightful winter in Florida, Mrs. Sarah Young, formerly booker for Metro-Goldwyn-Mayer, Washington, D. C., office, has returned to that city.

Nick Weems, Baltimore salesman for Columbia Pictures Corporation and W. G. Dutton, manager of the Washington, D. C., exchange of that company, have returned from New York where they attended the Columbia Sales Conference.

A baby daughter has been presented to Edgar Jacobs by his wife. Mr. Jacobs is office manager of Paramount, Washington, D. C., exchange.

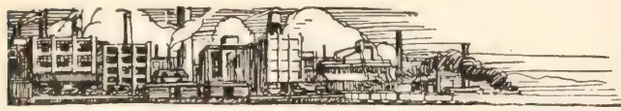
Harold W. Evans formerly manager of the Loew Theatre, Memphis, Tenn., has succeeded William P. Murphy formerly manager of about half an hour recently when Loew's State Theatre, Norfolk, Va., Mr. Murphy has gone to Virginia Beach, Va., to manage the Seaside Park.

The stores on the site at Grace and Sixth streets, Richmond, Va., which will be used as the location for the new Loew's Theatre, are being razed now. The new playhouse will cost about $1,250,000.

The performance at the Dixie Theatre, a grind house of Baltimore, Md., was suspended for a fire occurred in the projection room which was put out quickly by the firemen and attendants. It was not necessary for the fifty or more persons in the playhouse to leave.

Claude Gillis has been succeeded as shipping clerk for United Artists Film exchange, Washington, D. C. Ogden Ostrander, formerly with Film Booking Offices of that city. Mr. Gillis has resigned.

The Columbia Film Exchange, Washington, D. C., managed by W. S. Dutton, has been repainted and renovated for the new season.



Detroit



THE recent merger of Pathe and P. D. C. will cause no changes in the personnel of either organization in Detroit. Henry Zapp, Detroit manager for P. D. C., has received a telegram from the home office stating that all of the managers, salesmen and employees are to be retained.

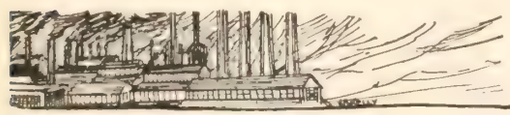
Joe Cosco has increased his theatre holdings by taking over the lease of the De Luxe, Kercheval Avenue house, from the Robertson Theatrical Enterprises. The De Luxe seats about 1800 and is built on the amphi-theatre style.

Norris, of the Michigan film library, has recently been granted an audience with Pope Pius because of his fine work on the pictures taken at the Eucharistic Convention in Chicago last year.

After a week's vacation, Harlan Starr of Educational, returned to Detroit in time to view the Philadelphia-Tiger baseball series.

There are two theatre supply houses in Detroit now. Max Ruben and Ernie Forbes, and Glen Brady Theatre Supply Co., signing a contract to remain out of the business sold their stocks to the National for a period of time. Mr. McArthur is the only competitor at present.

Manager Fred North, of the First National exchange, accompanied by Messrs. Wilson, Collins, Chapman and Elliott, F. N. salesmen, left Saturday for the annual Coast convention. They spent Sunday in Chicago and were entertained by Balaban and Katz.



Central Penn



THROUGH an arrangement made by C. Floyd Hopkins, head of the Wilmer & Vincent theatres in Harrisburg, the Fox Film Corporation sent a camera man to that city from the Fox studios to shoot pictures of the Boys' Week festivities, starting May 2. The big school boys' parade, and all the spectacular features of the festivities were taken by the Fox camera man. The pictures were shown the following week in the Victoria theatre, Harrisburg.

A motion picture projection machine is to be purchased for permanent use in the auditorium of the Edison Junior High School, Harrisburg. A picture show was given there under the auspices of the Parent-Teacher Association of the school, on April 30, to help finance the purchase of the machine.

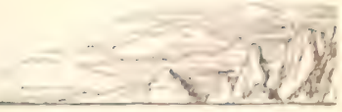
The Franklin Theatre Company has installed a Vitaphone in its Arcadia Theatre, in Reading.

Jimmy Walker, formerly concert organist in several big Atlantic City photoplay houses and more recently similarly employed in Philadelphia, on May 2 assumed the post of chief organist at Loew's Regent theatre, Harrisburg.

Theatre patrons in Hazleton, Pa., who attended the performance of "The Student Prince" at the Feeley Theatre, were loud in their praise of the work of E. Paul Knarr, organist at the theatre, who accompanied the entire musical score on the new Marr & Colton organ.



Salt Lake City



DAVE FARQUHAR Warner Brothers branch manager in this city, returned a few days ago from New York where he has been in attendance at the National Convention.

District Manager Harry Lustig, will visit the Warner Brothers exchange here next week, it is announced.

Salesmen Ed C. Mix and George Cloward will come in from their territories the latter part of the week to attend a sales meeting during the visit of Lustig. A new stenographer has been added to the Warner Brothers office force here in the person of Miss Lillian Hansen. Manager Farquhar leaves next week for the Northern territory.

The F. B. O. salesmen out of the local office will accompany Branch Manager Fred Lind to Los Angeles where they will attend the F.B.O. national convention. Arthur Baron, formerly of Blackfoot, Idaho, has been added to the sales organization of F.B.O. to succeed Larry Breed in the Montana territory.

Milton Cohn, United Artists salesman, has been working in the Wyoming country during the past week and is now covering the Idaho branch. He will be gone for about two or three weeks this trip.

Local Manager D. J. McNerney returned to the local United Artists exchange after having visited the Southern Utah territory.

Dave Schayer, exploitation manager at the American Theatre, returned a few days ago from a business trip to Boise, Idaho.

Clyde H. Messinger, Salt Lake City Educational manager, is expected to return from the Convention within a few days.

The film row base ball team won a game from the Paris department store of this city last week, it is announced.

Charles Walker, manager of the local Fox office, left recently for Atlantic City to attend the convention there. J. L. Tidwell is in the office from the Southern Utah territory, and will return to that section very soon.

The local Fox office was presented with a mammoth bunch of roses grown in St. George, Utah, this week, by Charles Whipple of the Electric Theatre of St. George, and Salesman Tidwell, during the recent snow storm here.

R. L. Wicker of the Delta Theatre at Delta, Utah, has been spending a few days at the local exchange mart.

H. J. Sheehan, district manager for Fox, spent a few days in Salt Lake last week enroute to the Convention at Atlantic City from San Francisco.

L. F. Brown of Preston, Idaho, has been visiting this city this week in the interest of his Isis and Oak theatres there.

L. T. Fiddler, local manager for [illegible] of two or three weeks duration into the Southern Utah country this week.

T. M. Chesler, manager of the Princess and Gem theatres at Bingham, Utah, is conferring with local branch managers along the row.

J. C. de Waal, traveling auditor for Pathe, is now in the Salt Lake exchange. Local Branch Manager J. A. Epperson returned this week from a trip into the Northern Utah territory.

Division Sales Manager R. S. Ballantyne, is in this city visiting the local Pathe office, and intends leaving for Butte, Montana.

All of the local Pathe sales organization came in this week to attend a sales conference.

Don T. Mitchell, district manager for Universal, is in Salt Lake for a brief stay following the convention, for the purpose of attending a special screening which was held for the exhibitors of the Intermountain territory. This screening was held at the Kinema Theatre May 9th, and quite a number of the exhibitors from Idaho, Nevada, Wyoming, and Utah, were in attendance. In addition to the screening a banquet was held in the supper room of the Hotel Utah, at which all attending the showing were present.

Salesmen Tony Hartford and James R. Keitz of the Universal [illegible] away for their territories in Utah [illegible].

District Manager Mitchell leaves [illegible] the special screenings in San Francisco and Los Angeles.

Manager W. F. [illegible] the Associated First National office in this city, leaves next week with the sales force for Los Angeles to attend the convention to be held there by First National.

Gordon returned from the key points of Northern Utah a few days ago. Sales representative Vete Stewart is reported to have just purchased a new LaSalle Broughm car.

Manager Lawrence J. McGinley of the local Paramount office, is expected to return soon from an extended trip in the Northern territory to leave for the National Convention in San Francisco.

George Fecke, radio director for M-G-M, is also in Salt Lake previous to leaving for the convention.

Wm. R. Ferguson, exploitation manager for M-G-M from the home office, is in this city for a short stay as is Frank Rochrenbeck, assistant to Vice-President Major Bowes.

C. J. Severson, formerly manager of the Universal exchange in Butte, Montana, has been added to the local M-G-M sales organization as special short subject representative.



Kansas City



AMONG the out-of-town exhibitors in the Kansas City market this week were: Ed Peskay, Penn theatre, St. Joseph, Mo.; E. E. Sprague, Goodland, Kans.; Mr. and Mrs. George Montray, St. Joseph, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; Lawrence Brenninger, Orpheum, Topeka, Kans.; Frank Weary, Farris theatre, Richmond, Mo.; G. L. Rugg, Weston, Mo.; L. M. Millis, Smithville, Mo.; W. D. Block, Odessa, Mo.; Frank Wittam, Bonner Springs, Kans.

Tom Byerle and Bill Warner, office manager and branch manager, respectively, of the Kansas City First National branch, were looking forward this week to Monday, when they will depart for Los Angeles to attend the First National sales convention.

Charles Kessnich, district manager for Metro-Goldwyn-Mayer, made a business trip to Oklahoma City, while Sol Hankin, St. Louis Educational manager, and Lee Goldberg, manager in Louisville, Ky., were Kansas City visitors, being en route to Los Angeles.

M. M. Holstein, former manager of the Oklahoma City Metro-Goldwyn branch, has joined the Kansas City sales force of that company.

Fred Willoughby, representative for the Haywood-Wakefield Co., who was believed "lost" in the flood, put in his appearance this week after having been absent six weeks.

Bill Warner, First National branch manager, was out in the territory last week hustling for more business.

Roy Churchill, F. B. O. branch manager, returned from the sales convention of his company in Chicago in high spirits.

Truly B. Wildman, formerly of Kansas City, and now Warner Bros.' branch manager in Dallas, Tex., was a Kansas City visitor, arriving just in time to meet Harry Strickland, Kansas City Warner Bros.' branch manager, who returned from a sales meeting in New York.

A new derby is due J. D. Stetson, representative of the Kansas City Enterprise branch, who bet Bob Withers, branch manager, he would obtain the first 100 per cent contract, which he did. And Stetson says the derby must be a Stetson.

F. M. Baxter has been assigned to the Northwest territory for Enterprise.

Harry Taylor, W. E. Truog and most of the Universal branch sales force returned from the Universal sales conference in Chicago with a bright outlook on the future.

Kenton Franklin, formerly in charge of exploitation at the Newman theatre, Paramount-leased house, took over his new duties as city manager for Universal theatres in Kasas City last week. The theatres are composed of the Isis, Apollo, Linwood, Gladstone, Gillham and Lincoln. Franklin will be in charge of booking, exploitation and advertising.

The opening of the new Missouri theatre, St. Joseph, Mo., is slated for next week. A large type Wurlitzer organ is among the features of the new house.

The Ritz and Mullikan theatres of Springfield, Mo., have been taken over by Bernard C. Cook, of the Economy Film Service and Dr. H. Zoglin, of Kansas City.

Walter Fenny, former manager of the Pantages theatre, Kansas City, will manage the two houses.

A new theatre is contemplated in Great Bend, Kans., by C. M. Bays, it was announced this week.



Oklahoma



THE Oklahoma City Film Board office will be closed from May 17th to June 6th while secretary Zears is attending the convention of F.B.T. secretaries at French Lick, Ill.

Charles Blaine has sold his three theatres at Henryetta, Okla., the Yale, Morgan and Blaine, to Griffith Brothers. The sale will be effective June 1st.

Whilhite and O'Neal advises that they have closed their theatre at Butler, Okla., the Bill's Theatre.

It is reported that Mrs. A. Harkins has leased her Art Theatre at Gotebo, Okla., to Maynord and Moran.

The Nusho Theatre at Randlett, Okla., has been closed for the summer months.

It is reported that the Guthrie Theatre at Guthrie, Okla., owned by Ned Pedigo, has been sold to A. B. Momand of Shawnee, Okla.

A new theatre, estimated to cost around $40,000, is being built at Bentonville, Ark., by Harry Kelly.

Milwaukee

AL ROBARGE, manager of the Cosmo theatre at Merrill, was in the city during the week. Mr. Robarge's theatre has just undergone extensive remodelling and redecorating. A new Kilgen organ has also been installed.

Ed. Weisner, according to reports, has purchased the Bell theatre at Sparta, from Otto Bell, and the Palace theatre at Antigo from Harvey Hanson.

The Tower theatre celebrates its first anniversary the week of May 15th to 21st, with gala programs and special attractions. One of the entertainment features is dancing in the lobby of the theatre from 9:30 until 11 every night. Business houses in the neighborhood are cooperating in the celebration. Mr. Brown is manager of the Tower.

Parkis Waterbury, manager of the Idle Hour theatre at Jefferson, visited some of the exchanges during the week.

L. J. McCarthy, manager of First National exchange left for the national convention in Los Angeles accompanied by his sales force, Elmer Huhnke, William Walsh and C. K. Olson. They will be gone for about two weeks.

Frank Welter of Wausau, while visiting Milwaukee exchanges this week, said that he is planning the opening of the new theatre for about the first of November. Work on the new house is being rushed, and concrete for the foundation will be poured by the end of this week.

A. L. Merritt, manager of the Princess and Gem theatres at Oconto, was a recent Film Row visitor.

The Miller theatre beginning May 21st will discontinue vaudeville and picture programs and for fourteen weeks the McCall-Bridges stock company will provide entertainment for Milwaukeeans.

The Film Board of Trade baseball team went down to bitter defeat before the onslaught of the Saxe team on Sunday at Franklin Square. The score was 14 to 13, which makes the first defeat for the Film Board. The games now stand two to one.

F. J. Sliter, manager of the Fox exchange, left on Monday to attend the national convention at Los Angeles.

The F. B. O. sales staff returned on Thursday from the convention at Chicago. One of the high lights of the convention, according to members of the Milwaukee office, was the performance of the Milwaukee quartette at the banquet.

The Elite theatre has been sold by Sam Ludwig to Steve Bauer. The change in ownership will become effective on May 25th.

The Downer theatre, under management of Dave Goldman, closed on May 16th for ten days, during which time a new canopy is to be erected and a new Wurlitzer is to be installed. The entire interior has been redecorated.

Sam Shurman, manager of M-G-M exchange, injured his left arm and shoulder in the last baseball game, to such an extent that he was laid up for three days. His arm is still stiff but his fingers are gradually becoming less numb. Mr. Shurman is very seriously considering taking up crocheting as his future indoor sport and leave baseball alone.

Dave Chapman, of the Pathe sales force, has been having some thrilling experiences on the road during the last week. On Monday the Cleveland sedan, which he was driving a short distance from Antigo, was truck by another car and hurled into the ditch. Mr. Chapman escaped uninjured, but his car was damaged considerably. Just previous to this experience, Mr. Chapman and Frank Di Lorenzo were driving in the neighborhood of Laona at midnight, when the road suddenly disappeared from under, and the wheels settled hub deep in mud. Mr. Di Lorenzo and Mr. Chapman were busily engaged in extracting the car when suddenly about half a dozen Indian bucks loomed out of the darkness. It cost our travelers a buck per buck to rid themselves of their unwelcome companions.

William Loibel, of the Chimes theatre, was seen at the exchanges on Thursday. Mr. Loibel has delayed his trip to Denver, where he is planning to be married, until May 15th.

E. J. Weisman, manager of the Educational exchange, returned last Wednesday from Los Angeles, where he attended the national sales convention.

Saxe Amusement Enterprises is building a new theatre and hotel at Beloit, at a cost of approximately $750,000. Plans are now being drawn, and it is expected building will begin within sixty days. The theatre will be equipped for vaudeville as well as motion pictures.

The M-G-M sales force left on Monday for Los Angeles to attend the M-G-M convention.

The drive for play dates at the Pathe exchange is now in its sixth week. Ross Baldwin is leading, followed by Ben Louthain.

Louis Thurwachter, of the Park theatre at Waukesha, was in the city early in the week visiting exchanges.

Eddie Watts, of the Universal advertising department, has just purchased a new Chevrolet coupe.

Walter Beier, of the Beier Film Co., spent a day in Chicago on business early in the week.

Frank Cook, of the Gem theatre at Sheboygan, was a recent film row visitor.

Earl Scott, of the Fox theatre at Black River Falls, was in the city during the week and called at some of the exchanges.

Frank Nowacheck, of Adams, was in the city for a few days early last week to round up business.

Gail Bandy, of the Majestic theatre at Rhinelander, was in the city recently. Mr. Bandy is planning a trip to Los Angeles in the very near future.

Nate Weinbaum, of the Celebrated Office, made a record trip, a 300-mile trip into the territory by auto in one day's time, and successfully completed his business. The speed cops must have had a day off about that time.

Milwaukee has a new film exchange, the Columbia Pictures Corporation, with offices at 719 Wells Street, with the Weisner brothers, Ed and Max, at the helm. They will handle the new Columbia pictures in this territory.

Cecil Maberry, P. D. C. western division manager, and Fred Knispel, district representative, were in the Milwaukee office this past week.

William Wiske, of the Community theatre at Red Granite, was in the city this week to contract for new product.

San Francisco

LOUIS B. MAYER, M-G-M vice-president, in charge of production, was a visitor in town recently.

F. W. Vincent, manager of the Western Division of the Orpheum circuit, came up from Los Angeles for a few days conference with Manager Cliff Work.

W. O. "Bill" Edmunds is conferring daily with M. P. Merger, with whom he has recently effected a deal whereby his Los Angeles exchange has been closed and physical distribution of Progress products will be handled through All Star Exchange.

J. A. Harvey has resigned from the management of the Palmer theatre, effective April 30th.

Bob Abrahams has been appointed to the position of house manager of the new Riveira, a Golden State Theatre Corporation enterprise.

John "Scotty" Gibson, formerly booker at the Paramount exchange, is now on the exchange staff of M-G-M, slated for booker of the short feature department which is made effective in August.

Through a new amalgamation, which has just been consummated between the Sytter and Temple Theatres of this city, both theatres hereafter will be in charge of Joe Roberts, who heretofore has managed the Sutter.

M. Blumenfeld has taken over the Point theatre at Point Richard.

J. A. McEniry installed all upholstered seating throughout his Fairfield theatre.

Florida

THE Paramount exchange in Jacksonville has received word of the election of M. L. Stevens, salesman, as president of the Paramount 100% Club. Mr. Stevens, who is on the sales force of the local Paramount exchange, recently won second place in the national contest. His elevation to the presidency of the club took place during the Paramount sales' convention in New York.

Manager Charles P. Lester, of Universal, was in Chicago all week attending the annual sales' convention of Universal.

Manager C. B. Ellis, of the F. B. O. exchange, is in Atlantic City attending the sales' conference of his organization.

N. W. Remond, owner of the Scenic Theatre at Lake Wales, and the Royal at Wauchula, called on Universal and Paramount exchanges this week.

H. Pittman, owner of the Capitol and Fort Harrison Theatres, Clearwater, Fla., was a business visitor at the Paramount exchange last week.

Mrs. Roy Kilpatrick, after two years at the Jacksonville Paramount exchange, is leaving soon for New York, where she will reside.

Charles Oswald, booker for the Publix district office, left Monday night for a few days in Atlanta. He is expected to return the latter part of the week.

New England

FILM ROW in Boston presented a decidedly deserted appearance this week with big delegations from many of the exchanges attending company conventions in various parts of the country.

The group from Educational, headed by Manager J. J. Scully, are on the West Coast.

Metro-Goldwyn-Mayer's group left Sunday, with the group from New Haven, en route for Los Angeles. In the group from Boston are Manager M. N. Wolf, Henry Eckman, Herbert Rose, J. R. Smith, Samuel Lubell, Emanuel Cohen, Benj. Abrams, Ray Curran and Thomas Donaldson, the latter all members of the sales force. When they return, Mr. Eckman, who has been office manager, will transfer to the sales force.

The group from First National left last Friday for Chicago and thence on to Los Angeles. In this group are District Manager Thomas B. Spry, Del Bibber, James Burns, Frank Vine, Jack Magann, Ed Anderson and Frank Scully.

Universal's entire sales force returned during the week from the convention of that company at Chicago.

The Fox forces also returned this week from their conventions in New York and Atlantic City.

Warner Brothers' sales force also returned during the last of last week from the convention of their company at New York City.

Universal entertained about two hundred exhibitors from all sections of New England at the Copley Plaza Hotel, Boston, Tuesday, for a pre-showing of many of their forthcoming releases.

At noon a luncheon was served to the guests and the entire sales force, which was present to assist. Harry Asher, of the Boston, was in general charge.

Mr. and Mrs. Emmons, of the Bijou Theatre at Morrisville, Vt., were visitors to Boston during the week.

H. Wagner, of the P. D. C. home office, was a visitor to the Boston exchange during the week.

A. S. Reiseroff, of the Royal theatre, Worcester, was welcomed to Boston during the week after a long absence.

Unique Theatre, Boston, has closed for an indefinite period. The Unique occupied part of the site taken by the city of Boston for street widening and improvement purposes. Owners of the theatre plan to reconstruct and remodel the house after the city's work is completed and will probably reopen at a later date.

Lincoln Hall, at Quincy Point, Mass., has closed for the summer season.

The Royal Theatre, at Olneyville, R. I., is closing for an indefinite period.

The Everett Square theatre, at Hyde Park, Mass., closed May 21 for extensive redecorating and improvements. Walter Littlefield, manager, plans to reopen at an early date.

The Quincy Theatre, at Quincy, Mass., is to undergo extensive redecorating and renovating.

It is rumored that the Medford Theatre, Medford, Mass., will undergo extensive redecorating during the summer.

Maurice Curran has resigned from Warner Brothers' staff to join the sales force of Herman Rifkin's Supreme Films exchange. E. J. Farrell, who was formerly in the Canadian territory, has also joined the Supreme staff.

The Federal theatre, at Salem, Mass., is holding its annual May vaudeville festival with many additional acts booked during the month.

Milton Hill, who has been manager of the poster sales for Metro-Goldwyn-Mayer at Boston, has been promoted to the home office as a special representative.

The Wollaston theatre, at Wollaston, Mass., has changed its policy to stock for the summer.

Ray S. Averill, formerly at Fall River and at the Franklin Park theatre, Boston, has been appointed manager of the Regent theatre in Arlington, Mass.

Miss Martha Ferris, secretary of the New England Film Board of Trade, who is to attend the secretaries convention at West Baden, Ind., was tendered a surprise party and dinner on Thursday by the bookers and friends in Film Row and presented a fitted traveling case.

Miss Gladys Killam of Brighton, Mass., has joined the staff of Independent Films, Inc., at the Boston exchange.

The undefeated Fox baseball team, of which Tom Jennings is manager, ably assisted by Arthur Ruscica, has challenged any other team from the Row to combat. A special challenge has been issued to the Pathe team. The bookers are also organizing a team.

Thomas Martell is booking for the United States Army camps.

A Kilgen Wonder Organ is being installed in the Park theatre at Woonsocket, Rhode Island.

Southwest

A CONTRACT for a cooling system for the Jefferson Theatre, under construction in Fannin Street, Beaumont, Texas, which, with all equipment needed for its installation will cost about $150,000, has been awarded to the Carrier Engineering Corporation.

Tiffany Productions, Inc., announces that the new Tiffany exchange established in Dallas will be located in the Film Exchange Building, with Jack Huey appointed by General Sales Manager Ed. J. Smith as the manager for this territory.

The Ritz Theatre at Brady, Texas, has recently installed a new ventilator and cooler.

The Concord Theatre, Springdale, Arkansas, is installing a large pipe organ.

John Ford, formerly with Paramount, is now associated with Pathe in Dallas.

Jake Jacobs has been appointed salesman for the Enterprise Film Corporation in East Texas; "Scotty" Scott will represent the company in South Texas; and L. B. Rozelle will sell the product in West Texas.

"Simp" Simpson has severed his connection with Pathe and is now with Paramount in Dallas.

Ed. Lowry has been appointed special representative for Universal in this region. Ed hales from Kansas City.

A $20,000 fire on May 11th, completely destroyed the Crystal Theatre at Eden, Texas. The building was located on the South side of the square, and was partially covered by insurance. Will Molloy, owner of the structure, announced he would rebuild immediately.

Fire of unknown origin early last Friday morning destroyed all of the stage drops, badly damaged the stage and overhead structure, and injured seats and a $5,000 organ in the Criterion Theatre at Tonkawa, Oklahoma. Mrs. E. M. Billings, the owner, announced that rebuilding would be started immediately.

Harlan Starr left last Thursday for Los Angeles with the idea of attending the Educational sales convention to be held there.

Bill Clark has joined the Tiffany sales department as state representative. Manager Al Moritz made the appointment last week.

Floyd and Frank Wadlow, who some months ago disposed of their theatres in Detroit, are back in the game once more, having purchased the Buchanan theatre on the West side.

London Brothers have inaugurated the new Regent theatre policy and crowded houses are the rule at every performance. Paul Specht's orchestra, costing nearly $2,000 a week; Vitaphone, vaudeville, news weekly and short subjects are the attractions booked by them.

Minneapolis

CHARLES PERRIZO has sold the Lyceum theatre at Deer River, Minn., to Charles Mullins of Cass Lake.

The State theatre at Fairmont, Minn., has engaged Bernice Mulare of Minneapolis as its organist.

The Opera House at Chisholm, Minn., owned by George Jacobs and run in opposition to a Finkelstein & Ruben theatre, will be enlarged to accommodate 1,200 patrons.

M. L. Finkelstein, of Finkelstein & Ruben, has been elected to the board of directors of First National.

Girls in the F. & R. office of Minneapolis have organized the Tokomo club and entered in the Minneapolis diamond ball league. Tokomo, they explain, is Japanese for friendship.

The Finkelstein & Ruben managers' convention will be held in Minneapolis July 12 to 14, it was announced last week. The committee which has been named to take care of the arrangements for the convention includes Ben Ferriss, chairman, Theodore Hays, H. D. Finkelstein, J. F. Cubberley, Dan Finkelstein, James T. Stroud, Ralph Branton, Ed Prinson, Eddie Ruben, Bob La Piner, Art Abelson, Harry French and Charlie Winchell.

M. A. Levy has been made manager of the Fox exchange in Minneapolis. He was formerly in charge of the Omaha exchange for Fox. Levy succeeds Max Roth, who will remain at the Minneapolis office for a few weeks while Mr. Lavy is getting acquainted with his new duties.

Finkelstein and Reuben's Lagoon Theatre in Minneapolis, opened its program of organ presentation on May 1st. The new Marr & Colton organ arrived in Minneapolis about the middle of April and on May 1st, Larry Goldberg, feature organist, took his place at the console. Mr. Goldberg gives special feature numbers at the De Luxe performances, which have proved to be exceptionally delightful.



Inquiries and Comments

A. P. S. in Washington Holds Successful Meeting

A FORTUNATE combination of circumstances permitted the Washington Chapter of the American Projection Society, at its regular monthly meeting held Friday night, April 29th in Loew's Palace Theatre, to provide a program of exceptional interest to its eighty odd members.

The date of the meeting immediately followed the close of the Spring Convention of the Society of Motion Picture Engineers which was held in the Monticello Hotel, Norfolk, Va.

Knowing that a number of the members planned to return home by way of Washington, Lester Isaacs, formerly chief of projection at Loew's Palace and now Supervisor of Projection for the Marcus Loew Circuit with headquarters in New York, was quick to sieze the opportunity so presented for obtaining a number of speakers for the Chapter meeting.

The meeting was called to order shortly after midnight by the president, G. J. McConnell, who briefly explained its purpose and then called upon Mr. Isaacs, as the chapter's first president, to conduct it from there on.

The first speaker was W. Kunzman, of the National Carbon Co., Cleveland, Ohio who described, and illustrated by means of lantern slides, the properties of carbons and the operating characteristics of both the low intensity and high intensity arcs.

There followed a lively discussion concerning misadjustment errors common to the operation of the high intensity lamp during which it was revealed that few of those present held the same views.

The second talk was given by J. H. Kurlander, Engineer of the Brenkert Light Projection Company, Detroit, Michigan, who described and illustrated by slides methods of providing so-called theatrical atmosphere by means of effect lighting, and explained how effect devices in general are constructed and used.

After the lectures and the discussions bearing upon them were finished, Mr. Isaacs called upon the representatives of other equipment companies who were present by way of introducing these men to the members of the society.

Those called upon were J. E. McAuley Manufacturing Co., Chicago, Ill., J. C. Kroesen, Edison Lamp Works, Harrison, N. J. and Herbert Griffin, Powers Division, International Projector Corp., New York City.

After the meeting, refreshments of a harmless nature were dispensed back-stage and the gathering broke up with no serious casualties.

The American Projection Society has as its principal aim the advancement of the practical side of motion picture projection by means of lectures, demonstrations and technical articles printed in its official organ, The American Projectionist.

Its membership is open to all projectionists.

The officers of the Washington Chapter are as follows:

G. J. McConnell, President; L. Bernheim, Vice President; F. J. Storty, Treasurer, and J. H. Lehman, Secretary.

Two New Books Available

One of the most troublesome things to the projectionist who seeks to make a serious study of projection, is the matter of understanding the seemingly odd terms used in connection with lighting practice.

Illuminating engineering these days embraces a wide field and, indeed, includes a number of other, more specialized, studies, the most notable of which is probably that of optics.

As in the other arts and sciences, so in this a vocabulary has been established, the terms of which are most confusing to persons who do not follow closely the progress made by the particular art.

When the need arises, therefore, to make use of the information so presented by these studies, the usual result of attempts to apply this information is confusion, since the inexperienced persons who attempt to use the information have not covered the elementary ground work of learning the terms peculiar to the subject, and so cannot possibly obtain a correct understanding of the principles as they are set forth.

It is like attempting to learn the information contained in a book written in a foreign language without understanding the language itself.

A Dictionary of Lighting Terms

There has long been a need for an authoritative explanation of the various terms used in connection with lighting practice and this need has at last been met by the Engineering Department of the Edison Lamp Works, at Harrison, N. J.

The filling of this need has taken the form of a 56 page book, entirely devoted to clear, complete, detailed explanations of every term which in any way is connected with lighting.

Not only are these explanations in themselves sufficient to explain the particular subject, but many of the more involved ones are illustrated by small drawings carried on the margins of the pages opposite the respective terms.

Thus, there should be no reason why every projectionist and theatre manager, or any other person having to do with lighting, theatrical or otherwise, should not be able to clearly understand the fundamentals of lighting practice.

The lighting terms used in theatre lighting, particularly back-stage, are also explained and illustrated.

On the whole the book is one which no person interested in lighting can well afford to be without, and in view of the fact that the Edison Lamp Works is distributing this book **free** to persons desiring a copy, there should be no excuse for being without it.

Persons desiring to obtain a copy of it should address their requests to A. L. Powell, Engineering Department, Edison Lamp Works, Harrison, N. J.

It might be interesting to know that it required nearly two years of effort to collect the information and properly present it.

In this connection, we would also like to call projectionists attention to the fact that the National Carbon Company has also published a smartly bound little volume, fully explaining the matter of projection carbons and also giving much valuable information on arc sources of light in general.

This book, too, can be obtained free by addressing the Advertising Department, Carbon Sales Division, National Carbon Company, Cleveland, Ohio.

The name of this book is "Projector Carbon Hand Book."

Projectionists and managers should not fail to obtain both of these books.

Large Theatre Under Way in Oil City, Pa.

A corporation that plans the erection of an $800,000 theatre, store and office building in Oil City, Pa., has been formed there by George J. Veach, John B. Veach and M. Marks, and is known as the Vemark Theatre Corporation. The new structure will be at Duncomb and Seneca streets. The theatre will be known as the Colonial Drake, and will seat 2,500. There will be a large stage and the policy of the corporation will be high class motion pictures and vaudeville. Plans are being drawn by Rapp & Rapp.

The same corporation will operate the Venango theatre, also in Oil City, which will be remodeled and renovated late in the summer. It will be run as a straight motion picture theatre.

Oklahoma House Remodeled by Messrs. Crandall

Messrs. Crandall & Crandall have just completed the remodelling and redecorating of the Liberty Theatre at Alva, Oklahoma, which now compares very favorably with the most up-to-date play houses in the southwest. Steel seats with leather upholstering and air cushions have been installed and the latest picture projectors will be used.

Ackerman & Harris Break Ground in 'Frisco

Ground was broken, April 18th in San Francisco for a new 3,100 seat theatre to be added to the Ackerman & Harris chain of vaudeville and motion picture theatres. The location is on Mission Street, between 19th and 20th. El Capitan will be its name, and will be the largest district theatre west of Chicago and also the largest theatre in San Francisco with a stage area surpassing any theatre in San Francisco. The project also consists of a three-story hotel building, group of ground floor stores and the total cost of improvements will be approximately $750,000. W. H. Grimm, Jr., is the architect and G. Albert Lansburgh the consulting architect. It is planned to be completed and open in 11 months.

Walcott Plans New House for Racine, Wis.

"Dad" Walcott, manager of the Majestic theatre at Racine, is contemplating building a new theatre in Racine on the north side. The new house is to have a capacity of 1,800 to 2,000. Building will be begun very soon according to Mr. Walcott.

Two for Detroit's East Side

Two new theatres are to be erected on Detroit's east side. According to George Flucksa and John Fortu, owners and operators of the Hazel Park Theater Co., both of these new houses which they have planned will seat approximately 1,500 and work is to start immediately.

California Theatre, San Jose, Has Brilliant Premiere

"THE CALIFORNIA" opened April 16th at San Jose, near San Francisco. The theatre is an innovation of architectural design for theatres in cities other than the largest population. The most imposing and noticeable feature is its commodiousness and its retiring rooms. M. Bowles provided his local manager, Harry Brown with a program for the opening which was unsurpassed at such events. Charley Murray was master of ceremonies. Murray presented the film celebrities and guests of honor. One of the real big hits of the evening was the Fanchon & Marco presentation.

Complete and modern stage equipment planned to produce the most extensive spectacles is the big feature of presentation facilities. Armstrong-Power Studios placed all the stage drapery. The splendor of lighting and color effects were attributed to the Theatre Lighting & Equipment Co. of San Francisco. A Wurlitzer organ pealed forth its marvelous tones at the touch of Miss Falvey.

The projection booth was equipped with National Theatre Supply Co. and Walter G. Preddy supplies of projectors, mirror arcs and spotlights. C. F. Weber & Co. of San Francisco installed the seats and loge chairs. At the end of the second performance the guests repaired to the banquet room of the St. Claire Hotel where the West Coast officials were in waiting to welcome them to a midnight supper more sumptuous and joyful.

George Douglas to Manage Mt. Baker Theatre

Opening of the new $500,000 Mount Baker Theatre at Bellingham, Washington, was celebrated last week as the newest house in the Pacific Northwest Theatres, Inc., chain and the first house to open since the P. N. W. group has affiliated with West Coast. George Douglas, well-known among Northwest film men, has been selected to manage the house, which has a seating capacity of 2,000 and is entirely modern and new in every regard.

Harlingen, Tex. Project to Seat 1,600, Is Report

Definite plans for construction of a new theatre in Harlington, Texas, of not less than 1,600 capacity will be announced shortly by the Valley Theatres, Inc., according to information obtained during the recent visit of Louis Dent, president of the Dent Theatres, Inc., with which the Valley Theatres are incorporated.

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New England Zone Active

Work Starting or About to Start on Many New Projects; Remodeling Extensive

NEW construction work on theatres in New England is moving forward rapidly. Perhaps a dozen of the older theatres which have enjoyed large patronage in various parts of New England are either closing or planning to close for extensive alterations, remodelling and redecorating, to keep abreast of the modern innovations which have been introduced. Many of them will reopen with some form of musical film installation.

In addition, construction work is either starting or about to commence on many new projects. Included among these are the following:

A new theatre in Salem, Mass., for W. A. Dunne and others, from plans by John H. Bickford & Sons, Boston. The theatre will be at Dodge and Washington streets and will be the largest theatre in Essex county. Cost of the building, exclusive of decorating or furnishing, will be about $750,000.

Capitol Amusement Co. has closed bids for a new theatre on Lowell street, Manchester, N. H., from plans by Desmond & Lord of Boston. It will have a balcony and be 150 feet by 100 feet, two stories.

Stoughton, Mass., will have a new theatre costing $100,000 exclusive of equipment. John M. Curley, Boston and Edward Ansin, Boston, are building the house from plans by Funk & Wilcox, Boston.

The Middlesex Theatre on Main street, Middletown, Conn., is to be practically entirely rebuilt from plans by Thomas W. Lamb of New York.

The Davis Square Theatre Co. has started construction of its theatre at 402 Highland Avenue, Somerville, Mass. The cost will be about $150,000.

Mark-Strand interests are preparing to break ground for a second new theatre in Worcester at 568 Main street. Plans are said to be in preparation.

Goldstein Brothers have started construction of their new theatre at Chicopee, Mass., from plans by Blackall, Clapp & Whittemore of Boston. It will be three stories and cover 15,000 feet of land.

Both the Union and Elm Theatres in Attleboro are to be remodelled on a large scale. The former is operated by Julius Levenson of Boston and upwards of $35,000 will be expended in the remodelling. The Union is owned by the Union Theatre Co. and in addition to remodelling, its seating capacity will be increased to between 900 and 1,000.

The Boston & Maine Railroad is awaiting permission from the Public Utilities Commission before going ahead with its proposed theatre as part of the North Terminal development project. Plans for the theatre have been drawn by Architects Funk & Wilcox of Boston. It will be a 3,000 seat house.

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Fox Project in Philadelphia To Cost $12,000,000

C. H. CRANE & CO., of New York, Detroit and Chicago, are now preparing plans for a 5,000 seat motion picture theatre to be erected by the Fox Film Corporation at the south west corner of Seventeenth & Market Sts., Philadelphia. The plans have not been completed to the extent that it has been possible to submit them to builders for bids, but it is expected that the contract will be awarded by July 1st and that work will be started almost immediately thereafter. One of the bidders for the work of erecting the new building will be the Chanin Company, of New York.

The plans provide for the erection of a twenty-five story office building, the cost of the ground, office building and auditorium to be approximately $12,000,000. This will give the Fox Film Corporation two theatres within a square of each other, the present house being located at 16th and Market Sts. Another on which the company has a ten year lease is at Broad and Locust Streets and is devoted to long run picture engagements. Poggi & Winters, Philadelphia architects, will be the local representatives of Crane & Co., and will oversee the construction of the building under the general supervision of Mr. Crane.

New Fort Worth Theatre Open

J. P. Murrin, Herman Marx and Charles Richker have opened a new theatre the "Uptown" on the courthouse square in Fort Worth. The policy will be pictures only. The Gayety, Liberty, Capitol and Odeon Theatres are also operated by these

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Studio Briefs



The first of the 26 Warner Brothers' pictures for the new season, Monte Blue in "The Bush Leaguer," which is now in work under the direction of Howard Bretherton, has had all its production details arranged, according to an announcement by the company this week. Charles Gordon Saxton wrote the story and Leila Hyams has been chosen as the star's leading lady. Clyde Cook has a comedy role.

Camera work on three of United Artists' seventeen releases for this year were finished this week at the company's studio in Los Angeles. The three are comedies, and their titles are: "College," starring Buster Keaton; "Topsy and Eva," featuring the Duncan Sisters; and "Two Arabian Knights," a Caddo production in which appear Louis Wolheim and William Boyd, the original Captain Flagg and Sergeant Quirt of the stage play, "What Price Glory?"

As her first assignment since the writing team of Hope Loring and Louis D. Lighton was dissolved, Miss Loring is preparing the script for Thomas Meighan's next picture for Paramount, "We're All Gamblers." James Cruze will direct Meighan in this production, which is an adaptation of the stage play by Sidney Howard, "Lucky Sam McCarver."

Quite a number of the large stages at the Warner Brothers' studio are being used for the filming of highlights for Dolores Costello's next picture, "The Heart of Maryland." This David Belasco play is being transferred to the screen on an elaborate scale by Lloyd Bacon. The largest interior sequence, President Lincoln's Inaugural Ball, was shot this week.

Final scenes of "Clancey's Kosher Wedding," an Irish-Jewish production in which George Sidney and Will Armstrong are the two leading males, have been completed at the F. B. O. studio under the direction of A. E. Gillstrom. Supporting players in the comedy drama are Sharon Lynn, Ann Brady, Mary Gordon, Rex Lease, Ed Brady and others.

Bill Blaisdell has the role of the village blacksmith in "No Sparking," a new Educational comedy starring Jimmie Adams. Besides his characterization as the mighty smithy in the Adams vehicle, Blaisdell has appeared in the two current productions from the Educational studio, "Dodging Trouble" and "Have Courage."

Lillian Gilmore, daughter of Barney Gilmore, the actor and playwright, has just been signed by Universal to enact the leading feminine part in Fred Gilman's new "Texas Ranger" series of thirteen two-reel productions for next year's market. Joe Levigard is the director. Miss Gilmore is a newcomer, eighteen years old, and has been on the stage for several years.

Herbert Moulton, Los Angeles critic and journalist, has been added to the cast of Metro-Goldwyn-Mayer's "The Trail of '98," thereby joining several other former newspapermen who are on the M-G-M payroll. Edward Connelly of the company's stock company, was a reporter for several years on the New York Sun. Richard Travers, in "Twelve Miles Out," was a police reporter on the New York Evening World before starting his career as a thespian. Other erstwhile newspapermen are Monta Bell, Edward Sedgwick, and Christy Cabanne.

Harry Sinclair Drago, novelist, has signed a contract with Fox Films to write stories for that organization and will leave for Hollywood on June 1. He was formerly editor of the Macauley Company, book publishers. His "Whispering Sage" has already been filmed by Fox Films.

James Marcus and Robert Fischer have signed Universal contracts to appear in "Buck Privates," the army of occupation comedy which is to be produced from Stuart N. Lake's "Let's Go Home." Lya de Putti, Zasu Pitts, Eddie Gribbon will be some of the principals of the cast. Mel Brown will do the directing.

Edna Marion, one of the 1926 Wampas Baby Stars, has joined the list of long term players at the Hal Roach studio. Charley Chase selected Miss Marion as his leading lady in his latest Pathe comedy, as yet untitled, and just completed. No decision has been arrived at as to her next role.

The trio of actors who will interpret the respective roles of Abraham Lincoln, Robert E. Lee and Ulysses S. Grant in Warner Brothers' "The Heart of Maryland," will be Charles Edward Bull, James Welch and Walter Rodgers. Warner Brothers say that the beards and hair of the trio are their own, their features and statures almost exact, and they are each within a few years of the age that the characters whom they represent had attained in the Civil War. It took several months of searching on the part of the Warner Brothers to fill these three roles, it it said.

F. B. O.'s "The Great Mail Robbery," which has been under the supervision of Director George B. Seitz for the past several weeks, had its final scenes photographed this week. Theodore von Elts, Frank Nelson, Jeanne Morgan, Lea Shumway, De Witt Jennings and Charles Hill Mailes are in the cast of "The Great Mail Robbery."

In the Warner Brothers' cutting room are two other important productions for release on the current schedule. One is "Dearie," starring Irene Rich and directed by Archie Mayo, and the other is "What Happened to Father," based on the story by Mary Roberts Rinehart and featuring Warner Oland in the title characterization.

Members of the production unit working on "Flood Waters," a new Paramount picture starring Richard Dix, have departed for Sonora, California, with several carloads of technical equipment and a crew of nearly 100 men. Mary Brian and Phillip Strange and others are some of the players who will support Dix. Spectacular scenes are to be taken near the Malone Dam, where there is a heavy overflow of water at the present time. Pack mules will be used to get to the camera locations. A caterpillar tractor, five trailers, air compressing machines and drills are among the props for "Flood Waters."

With the program of the Warners for this year being rapidly completed, the production staff of the company is now devoting its efforts mainly to the preparation of the picture group for next year. Several of the extended run productions are to be started soon, among them will be "Noah's Ark" and "Ham and Eggs at the Front."

The De Mille and Metropolitan studio are busy these days with five productions now in the making and another five now in preparation. "The Country Doctor" is nearing completion rapidly. Donald Crisp has begun working on "Brigadier Gerard," a new special, which will be built around the Napoleonic period and adapted from "Adventures of Brigadier Gerard" by A. Conan Doyle. A new Vera Reynolds picture is in work, "The Bar Sinister." Other pictures in production are "The Rejuvenation of Aunt Mary" and "His Dog."

Marguerite de La Motte has been signed by Columbia Pictures for the feminine lead in "The Kid Sister," an adaptation of Dorothy Howell from a short story, which appeared in the Argosy-All Story Magazine. Malcolm McGregor is the only other member of the cast chosen so far. Ralph Graves will direct "The Kid Sister."

Director E. Mason will soon launch forth on the production of Metropolitan's newest vehicle for Marie Prevost, tentatively titled, "The Azure Shore." Zelda Sears and Fred Stanley adapted the story from Fanny Hatton's original. The male lead in support of Marie Prevost will be portrayed by Harrison Ford. F. McGrew Willis is supervising the production.

Taking with him a company of over 50 persons, Ralph Ince, film actor and director, set sail this week on the schooner "Alice," from the Isthmus at Catalina Island to inaugurate work on the sea scenes of "Shanghaied," the sea story he is filming for F. B. O. Players who accompanied him on the location trip included Patsy Ruth Miller, Tom Santschi and others. Joe Waller, chairman, and Wally Ford, assistant director, accompanied him on the trip.

Casting for "The Azure Shore," a Metropolitan picture starring Marie Prevost, is nearing completion with the selection of David Butler and Ward Crane for important roles. Ford plays opposite the star; he has just finished one of the leads in "The Rejuvenation of Aunt Mary."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister	T. Mix-H. Costello	Fox	6435 feet	April 1
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
High Hat	Lyon-Brian-Hardy	First National	6161 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O		
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert.	Pathe	5814 feet	Mar. 11
Metropolis	Special Cast	Paramount	10400f eet	Mar. 18
Moulders of Men	C. Tearle-M. Morris	F. B. O	6413 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes	M-G-M	7603 feet	
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9120 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid, The	Tom Tyler	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	Wally Wales	Pathe	4483 feet	
Terror of the Bar X	Bob Custer	F. B. O		
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
Venus of Venice The	C. Talmadge-Moreno	First National	6322 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O		
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G. Bancroft.	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O		
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6199 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute, The	M. Blue-L. Hvams.	Warne ıBros	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer.	Paramount	6947 feet	April 8
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Casey at the Bat	W. Beery-S. Holloway-Z. Pitts	Paramount	6040 feet	April 15
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E. Tarron.	F. B. O	4800 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M. G. M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Hawes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Livingston-M. Moore.	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mother	Belle Bennett	F. B. O	6685 feet	Mar. 18
Mountains of Manhattan	D. Devore-C. Delaney.	Lumas	5358 feet	
Naughty Nannette	V. Dana-Ed. Brownell.	F. B. O	4949 feet	
No Man's Law	Rex (Horse)- T. von Eltz-B. Kent	Pathe	6903 feet	April 24
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
Pleasure Before Business	P. O'Malley-V. B. Faire	Columbia Pictures	5569 feet	
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount	5306 feet	
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'-Brien	M-G-M-	6640 feet	May 6
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5711 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
Vanity	L. Joy-A Hale-C. Ray.	Prod. Dist. Corp		
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
When Seconds Count	Billy Sullivan	Rayart	4803 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	May 13
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian	M-G-M		
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M		
Catch As Catch Can	Wm. Fairbanks	Lumas		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips.	Fox		
Don Desperado	L. Maloney-E. Gilbert.	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany		
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fast and Furious	R. Denny	Universal		
Fighting Hombre, The	Bob Custer	F. B. O		
Follow Your Hunch	Viola Vana	F. B. O		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert.	Fox	5617 feet	
Heart of the Yukon	A. Cornwall-J. Bowers.	Pathe	7 reels	
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	May 20
Holy Terror, A	B. Jones-G. Hale	Fox		
Irish Hearts	May McAvoy	Warner Bros		
Is Zat So?	O'Brien-Perry-Lowe.	Fox		
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp		
Love Thrill The	La Plante-T. Moore	Universal	6038 feet	
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National		
Million Bid, A	D. Costello-C. E. Mack	Warner Bros		
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Outlaw Dog, The	Ranger (Dog)	F. B. O	4721 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W. Hawley	Pathe	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures		
Prairie King, The	Hoot Gibson	Universal		
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray.	Paramount	6303 feet	
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20

Feature	Star	Distributed by	Length	Reviewed
Silver King Comes Thru	F.Thomson-E.Murphy	F. B. O		
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston	Fox		
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O		
Tillie the Toiler	Davies-M. Moore	M-G-M		
Tired Business Man, The		Tiffany		
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Yours to Command	G. O'Hara-S. Palmer	F. B. O		

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs, The	Sandow (Dog)	Pathe	5 reels	
Back to Nature (tentative)	Richard Dix	Paramount		
Beware of Widows	La Plante-T. Moore	Universal	5670 feet	May 6
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M-		
Claw, The	Kerry-Windsor	Universal		
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Drums of the Desert (tentative	W. Baxter	Paramount		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
Framed	M. Sills-N. Barr- N. Kingston	First National		
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Hands Off	Fred Humes	Universal	5 reels	
Ladies of Leisure		Tiffany		
Meddlin' Stranger, The	Wally Wales	Pathe	5 reels	
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp.		
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Snowbound	E. Blythe-Agnew-L. Rich	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Western Rover, The	Art Acord	Universal	4404 feet	
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw, The (tentative)	Gary Cooper	Paramount		
New Morals (tentative	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O		

SEPTEMBER

Feature	Star	Distributed dy	Length	Reviewed
Chang (Jungle Film)	Special Cast	Paramount		May 13

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal		
American Beauty	B. Dove-L. Hughes	First National		
Annie Laurie	L. Gish-N. Kerry	M-G-M		
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R.Frazer	Universal		
Backstage		Tiffany		
Bad Little Good Girl		Chadwick		
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Barnum (road show)	Wallace Beery	Paramount		
Beau Geste (road show)	N. Beery-Colman-N. Hamilton-Forbes	Paramount	10 reels	Sept. 11
Beau Sabreur	E. Ralston-G. Cooper-G. Bancroft	Paramount		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Ben Hur (road show)	Special Cast	M-G-M	12000 feet	Jan. 16
Better 'Ole, The (road show)	Syd Chaplin	Warner Bros	9481 feet	Oct. 23
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Gun, The	George Lewis	Universal		
Big Parade (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Black Diamond Express, The	Monte Blue	Warner Bros.		
Black Ivory (road show)	M. Blue	Warner Bros.		
Blood Ship, The	O. Bosworth-J. Logan	Columbia		
Body and Soul	A. Pringle-L. Barrymore-C. Nagel	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Brides Will be Brides	Laura La Plante	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	Universal	7713 feet	May 20
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
Colleen	Bellamy-MacDonald-Cohen, McNamara	Fox		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Cossacks, The	John Gilbert	M-G-M		
Country, Beyond Law, The (tentative)	K.Maynard-D.Dwan	First National		
The Country Doctor	Faye-R. Schildkraut	Prod. Dist. Corp		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	A.Q.Nillson-L. Stone	First National		
Darling of the Gods, The	Special Cast	United Artists		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
First Auto, The		Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J S. Blackton (producers)		
For Ladies Only	I. Logan	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Garden of Allah, The	Alice Terry	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Good Service	Eddie Cantor	Paramount		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Hard Boiled Haggerty	M. Sills	First National		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
His Dog	J.Schildkraut-J.Faye	Prod. Dist. Corp.		
Hitting for Heaven	E. Jannings-F. Wray	Paramount		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Lady Be Good	Mackaill-Mulhall	First National		
Lady Bird	Compson-McGregor	Chadwick	6400 feet	
Land Beyond Law, The	K.Maynard-D.Dwan	First National		
Last Outlaw, The	G. Cooper-B. Jewel	Paramount		
Les Miserables	Special Cast	Universal		
Love	G. Garbo-R. Cortez-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
Macushla (tentative)		Fox		
Madame Pompadour	D. Gish-A. Moreno	British National Pic.		
Magic Flame, The	Colman-Banky	United Artists		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
Napoleon	Special Cast	M-G-M	14 reels	
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Patent Leather Kid, The	R. Barthelmess-M. O'Day	First National		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Ridin' Like Fury	Hoot Gibson	Universal		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	Ramon Novarro	M-G-M		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie		M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rough Riders The (road show)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	April 1
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan	Universal		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Soul of Passion, The	Del Rio-McLaglen-D. Alvarado	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines	M-G-M		
Stark Love	Special Cast	Paramount	6000 feet	Mar. 11
Stolen Bride, The	B. Dove-L. Hughes	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter-Allison	Paramount		
Tender Hour, The	Lyon-Dove	First National		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair, The	L. Barrymore	M-G-M		
Tidy Toreador, The	Hoot Gibson	Universal		
Tip Toes	D. Gish	Paramount		
Too Many Women	Norman Kerry	Universal		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Underworld	R. Cortez-E. Brent	Paramount		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hymans	First National		
Who's Your Friend? (tentative)	R. Dix-W. Powell			
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winning Oar, The	George Walsh	Excellent Pictures		
Woman on Trail, The	Negri-Cortez	Paramount		
World's Illusion, The		M-G-M		

Newspaper Opinions on New Pictures

'His First Flame"—Pathe, Mark Strand Theatre, New York City

Herald-Tribune: "Highly amusing comedy. Filled with number of hilarious and frequently imaginative comic scenes. Langdon is, as usual, his sad-eyed, helpless, trusting self, playing with that amazing feeling for proper mixture of wistful and ridiculous that he possesses."

Times: "Mr. Sennett and Mr. Langdon do their parts in this nice mile of fun. Sennett deserves no little credit for hilarious situations. And Mr. Langdon is to be congratulated on generous supply of sad smiles and wide-eyed effects. Mr. Langdon at his best in this humorous piece of work."

Sun: "Again Harry Langdon is with us. Proves that no comedians are half so funny away from direction and supervision of Mr. Sennett. There are several notable bits in film."

Evening World: "Harry Langdon makes out of 'His First Flame' a surprisingly funny picture. People at the Strand laughed continually in spite of themselves and Mr. Langdon was entirely responsible. Wistful, puzzled face of one of motion picture's best actors kept one glued to seat. Harry Langdon worth seeing."

American: "Harry Langdon is appearing at Mark Strand this week in his first five-reeler for Mack Sennett, 'His First Flame.' Mr. Langdon has such round-eyed wondering gaze, which he puts over without batting a single eye-lash, that you're bound to find yourself laughing."

Daily Mirror: "Hilarious fun and Langdon really worth while seeing. That is, if you enjoy honest-to-goodness merriment."

Telegram: "This picture seemed to have sufficient humor content to keep Strand audience in continued howls of glee."

"The Understanding Heart"—Metro-Goldwyn-Mayer, Chicago

Herald: "Great movie. Forest fire so realistic that it burns you. Has been tenderly handled in filming. Magnificent picture, deftly directed, beautifully photographed and sincerely acted by unusually fine cast. You will never again see anything more thrilling on screen than forest fire. Can feel fire in your face. There's more to plot than mere conflagration, however. Great little picture and if you don't like it you'd better take up chess."

American: "Thrilling tale. Intelligent picturization of Kyne's story. Theme highly unusual. Tale has intensity and great thrill, exciting drama, much good humor. Laugh after laugh. Thrills interlaced with sentiment and pathos with humor. Ripsnorting spectacle and sure-fire entertainment."

Tribune: " Film of thrills. Effective fire stuff. Many forest fires have burned their way across myriad silversheets, but there was never one where flames seemed hotter. Decidedly full of action. Fne scenery and splendid photography. Eye-pleasing and entertaining."

"The Love Thrill" Universal, Roxy Theatre, New York City

World: "The handsomest blonde in all Universal City, pink and white Miss Laura La Plante, employed to very good advantage."

Herald-Tribune: "Short and fast moving."

Mirror: Miss La Plante bounds through invigorating performance. One of few screen traipsers able to farce and mean it. "The Love Thrill" lives up to title insofar as principals are concerned."

Times: "Some highly amusing situations that are eminently well directed."

Sunday News: "Laura La Plante's as cute and dimpling as ever."

American: "Millard Webb directed picture and is co-author of story itself. It is as light as champagne and as scintillating. Director has handled 'The Love Thrill' with deftness and adroitness that would do legendary Lubitsch credit."

Evening Post: "Miss La Plante plays with considerable effectiveness. Does charming job as insurance heroine. Picture well done throughout with some deft and humorous titles to carry story and touch it at times with lighter stuff."

Morning Telegraph: "Laura La Plante very fine, indeed. Has that blonde personality causing so many golden hairs to be found on masculine shoulders, legal property of brunettes. 'The Love Thrill' helps make Roxy week's bargain."

Roy Press Printers

It all comes back
to screen quality

The impression your theatre conveys, the reputation it enjoys, the day-to-day patronage it attracts —whatever phase of the business you consider, it all comes back in large measure to the screening quality of the pictures you show.

Specify prints on Eastman film —the medium that first made movies practical, that has been known from the infancy of the industry for its never-failing screen superiority.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Whether you choose

Paramount's 100% Program

or the product of

Other Leading Producers

MORGAN POSTERS

are your best insurance
for a successful season



The Morgan Lithograph Co

CLEVELAND, O.

In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office

LILLIAN GISH *in*

ANNIE LAURIE



Broadway's New Legitimate Theatre Hit at the Embassy Theatre — Twice Daily

AGAIN M-G-M SCORES!

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Vol. XXXV
No. 22

Published Weekly—$2.00 a Year

New York

June 3, 1927
PRICE 20 CENTS

Superiority guarded thirty-eight years

In 1889 Eastman film made movies practicable. And today the famous Kodak Research Laboratories still safeguard the superiority that has always marked Eastman Negative and Positive.

Superiority in film includes higher screen quality. High screen quality insures satisfaction to the public. And constant satisfaction is needed to maintain and increase box-office receipts.

Always specify prints on Eastman Positive, and look for the words "Eastman —Kodak" in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Still

the Greatest Announcement of Product ever made–



.....and here's why–

MORE Pictures
More BIG Pictures

Let's talk FACTS. Your Theatre is open for a Year. A Year consists of 12 months—52 weeks. Elementary, but a good thing to remember when you're buying product. That means you need a lot of pictures. But that's only half the story. You need a lot of BIG Pictures if you're going to show a profit on the YEAR, which is what counts.

Now look over *all* the announcements of product for 1927-28, and ask yourself where this YEAR 'ROUND BIG PRODUCT is coming from.

There's only one answer—from the program that has the greatest QUANTITY of QUALITY. That's PARAMOUNT—and Paramount you know *will deliver*. It's the one line-up that stands up under the closest scrutiny of the hardest boiled exhibitors in this business.

In 1927-28 PARAMOUNT is the WHOLE SHOW!



60 Features ~ 20 Long Run Specials ~ Paramount News ~ Paramount Short Features. . . . .

PARAMOUNT
The Hundred Percenters!

A MESSAGE FROM THE HEART!

Read it! Remember it!

METRO-Goldwyn-Mayer now concludes in California
THE most inspiring gathering of its history.
UNITED we stand, gentlemen,
TO do the Great Things in this business!
OF one mind—
OF one heart—
TO ever and again take the forward strides—
DO the daring things.
WE are the Young Blood
AND we pledge to you
THAT this Young Blood that you have watched
AND admired
WILL step out in the coming 1927-1928 season
TO make the world echo with achievement
WE have the stars! the product! the resources!
BACKED by an unconquerable spirit!
WE'RE for you—you're for us!

Now and Forever!

METRO-GOLDWYN-MAYER

WARNER BROS. PRESENT—

Ri



Hit! Hit! Hi

DELIVERIN
THE BIG ONI
WHEN YOU NEI
THEM MOST!
This Spring!
This Summe

Pick of the hits for '26-'27

26
Warner Winners

- ACROSS THE PACIFIC
- MY OFFICIAL WIFE
- PRIVATE IZZY MURPHY
- MILLIONAIRES
- WHILE LONDON SLEEPS
- THE THIRD DEGREE
- FINGER PRINTS
- WOLF'S CLOTHING
- DON'T TELL THE WIFE
- HILLS OF KENTUCKY
- THE GAY OLD BIRD
- WHAT EVERY GIRL SHOULD KNOW
- WHITE FLANNELS
- MATINEE LADIES
- BITTER APPLES
- THE BRUTE
- TRACKED BY THE POLICE
- THE CLIMBERS
- IRISH HEARTS
- A MILLION BID
- THE BLACK DIAMOND EXPRESS
- SIMPLE SIS
- DEARIE
- WHAT HAPPENED TO FATHER
- THE HEART OF MARYLAND
- THE COLLEGE WIDOW

Check and book the pictures you haven't played

26 WARNER

ght Now!

The 2 greatest pictures

MONTE BLUE

ever made!



WINNERS for 1926 1927

"Built for the Box Office!"



Captain Charles A. Lindbergh, just before his flight to Paris

E. W. Hammons

Presents

"The RACE to PARIS"

A One-Reel

Educational Pictures

Special

The thrilling story of the dramatic, and often tragic, contest for the first non-stop New York-Paris air flight—the brave men who have risked their lives in the attempts—the tragedies that took six of them to their deaths—the successful flight made by America's great hero

CAPTAIN LINDBERGH

No more timely special has ever been offered.

Play it NOW, while the whole world is cheering over Lindbergh's victory.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc., WILL H. HAYS, President

SHORT TALKS

ON

SHORT FEATURES

---One Big Purpose

It is the man with one ambition, one big purpose, who generally accomplishes most. Christopher Columbus discovered America because he concentrated on one purpose. Captain Lindbergh flew to Paris because he put this great task above everything else, even life itself.

Educational Film Exchanges, Inc., was organized to specialize in short features. It has not turned aside from its one big purpose—to make *Educational Pictures* the best short features on the market, backed by service and support that would make them earn the best possible profits for the exhibitor.

That's why *Educational Pictures* are the best. That's why 13,000 theatres have been playing them regularly. And that's why the contracts for our great 1927-1928 group of short features are coming in so fast.



E. W. Hammons

EDUCATIONAL FILM EXCHANGES, INC. *President*

Member, Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

Here's further **Proof**

that the BIG MONEY picture of the day is—

MONTE CRISTO

with

JOHN GILBERT

RENEE ADOREE

and

ESTELLE TAYLOR

Alexander Dumas' Immortal Adventure Romance

EMMETT FLYNN Production

(a Re-issue)

FOX profit picture

The MISSOURI THEATRE

ST. LOUIS, MO.

(Direction of Publix Theatres, Sam Katz, President)

One of the finest theatres in the world has just completed an excellent week's business with "MONTE CRISTO."—*so say they all.*

For further information wire:

SKOURAS BROS., St. Louis, Mo
DAN MICHALOVE, *Gen. Mgr.*—
UNIVERSAL THEATRES CORP
STANLEY CO. of AMERICA, Pa
SYDNEY S. COHEN, New York, N. Y
MIKE COMERFORD, Scranton, Pa

Members of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

"6,000 persons arose and cheered," says the New York Times, when they saw *and heard* Lindbergh's take-off in Fox News Movietone at the Roxy

The N. Y. Times in its main news story of the triumph of Lindbergh says:

"The second evening performance at Roxy's Theatre last night evoked a demonstration during the showing of pictures of Lindbergh. By a recording device, the roar of Lindbergh's plane was heard as pictures of the ship leaving the ground were shown. The film and sound of the motor, together with the cheers of watchers in Roosevelt Field observing the plane ascend made a powerful pull on the imagination of the audience, and more than 6,000 persons arose and cheered, drowning out the noise of the recording machine."

Mordaunt Hall, critic of the N. Y. Times says:

"An impressive feature of the program is the Movietone of the take-off of Captain Lindbergh. The roar of the propellers is heard and when the gallant aviator leaves the earth the cheers of the throng on the field come to the ears of the spectators in the theatre. Yesterday afternoon this short feature not only stirred up enthusiastic applause, but in all sections of the theatre many persons shouted and hurrahed."

The N. Y. Sun says:

"The patrons of Roxy theatre are witnessing this week the first demonstration of the 'movietone,' or sound reproduction machine adopted by the Fox News Service to report timely news. Pictures of Lindbergh's takeoff from Roosevelt Field are being thrown on the theatre screen to the accompaniment of the roar of the motor and the plaudits of the crowd."

The N. Y. Morning Telegraph says:

"The first demonstration of the adaptability of the Movietone, the Fox News Service with sound reproduction, came Friday when the take-off of Lindbergh from Roosevelt Field was thrown on the screen of the Roxy Theatre, accompanied by the roar of the motor and the shouting of the crowds."

FOX NEWS

MIGHTIEST OF ALL

Less than 2 Cents:

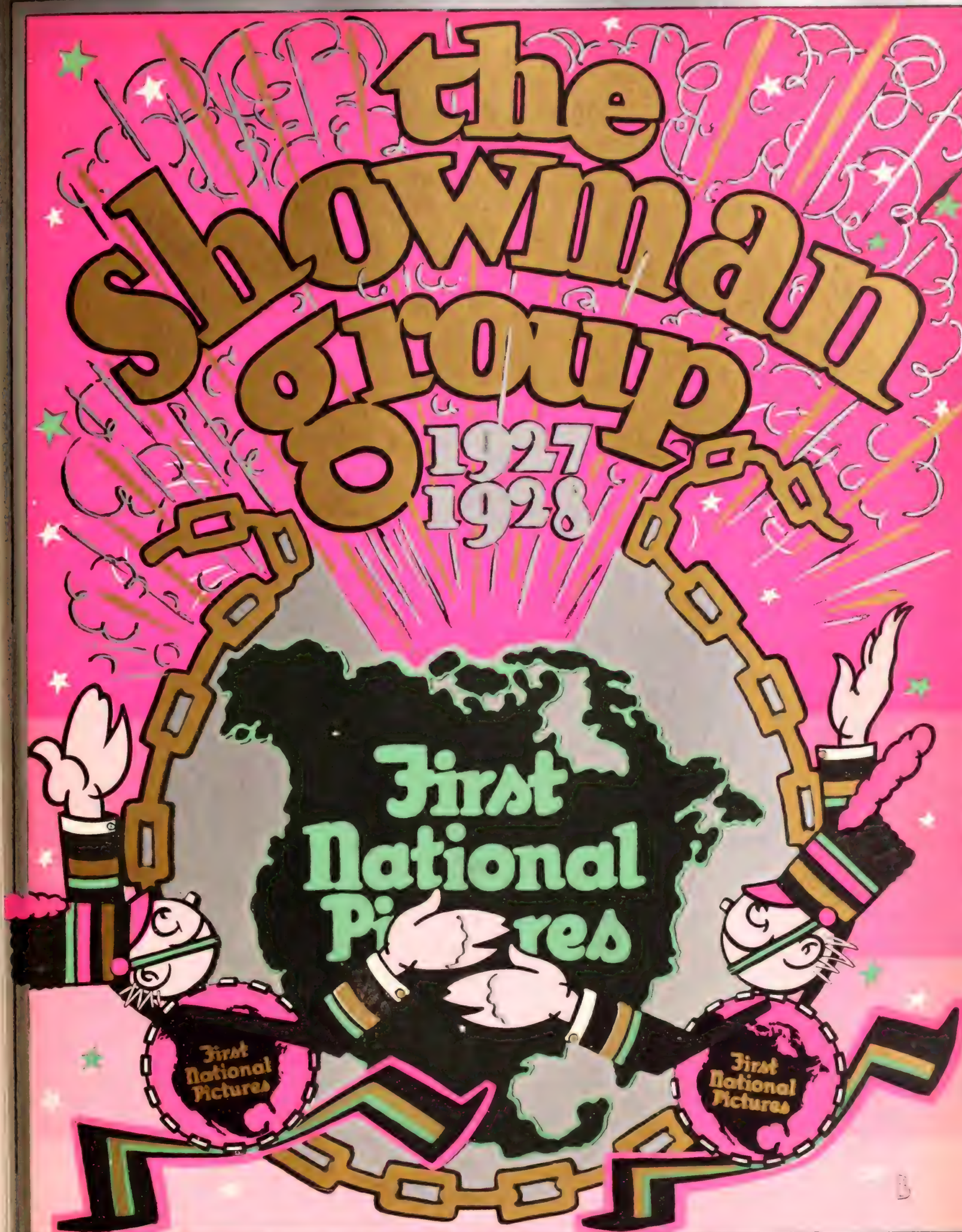
It costs you less than two cents per exhibitor subscriber to reach the theatres of the United States, first runs, second runs --- all of them large and small through Motion Picture News.

And the editorial prestige of years of building the strongest paper in the industry thrown in without cost to you.

Compare this with any other method of advertising---high cost, no prestige behind it, and a tremendous waste basket loss.

Complete coverage through Motion Picture News is the answer.

N. B.—No paper in the field even approaches our foreign circulation.



A STAR IN EVERY PICTURE


NORMA TALMADGE IN
CAMILLE
BIG SPECIAL
A Modern Version
presented by
JOSEPH M SCHENCK
WITH
GILBERT ROLAND
screen story by
FRED de GRESAC
A
FRED NIBLO
production
First National Pictures

John McCormick will present

Colleen Moore



in

"Baby Face"

Baby face - baby eyes - but a doggone dangerous gal -- the kind of part you want her in.

also 2 other big ones

and her greatest special of all time

"Lilac Time"

A George Fitzmaurice Production

"MOST POPULAR STAR IN PICTURES"
Exhibitors Herald

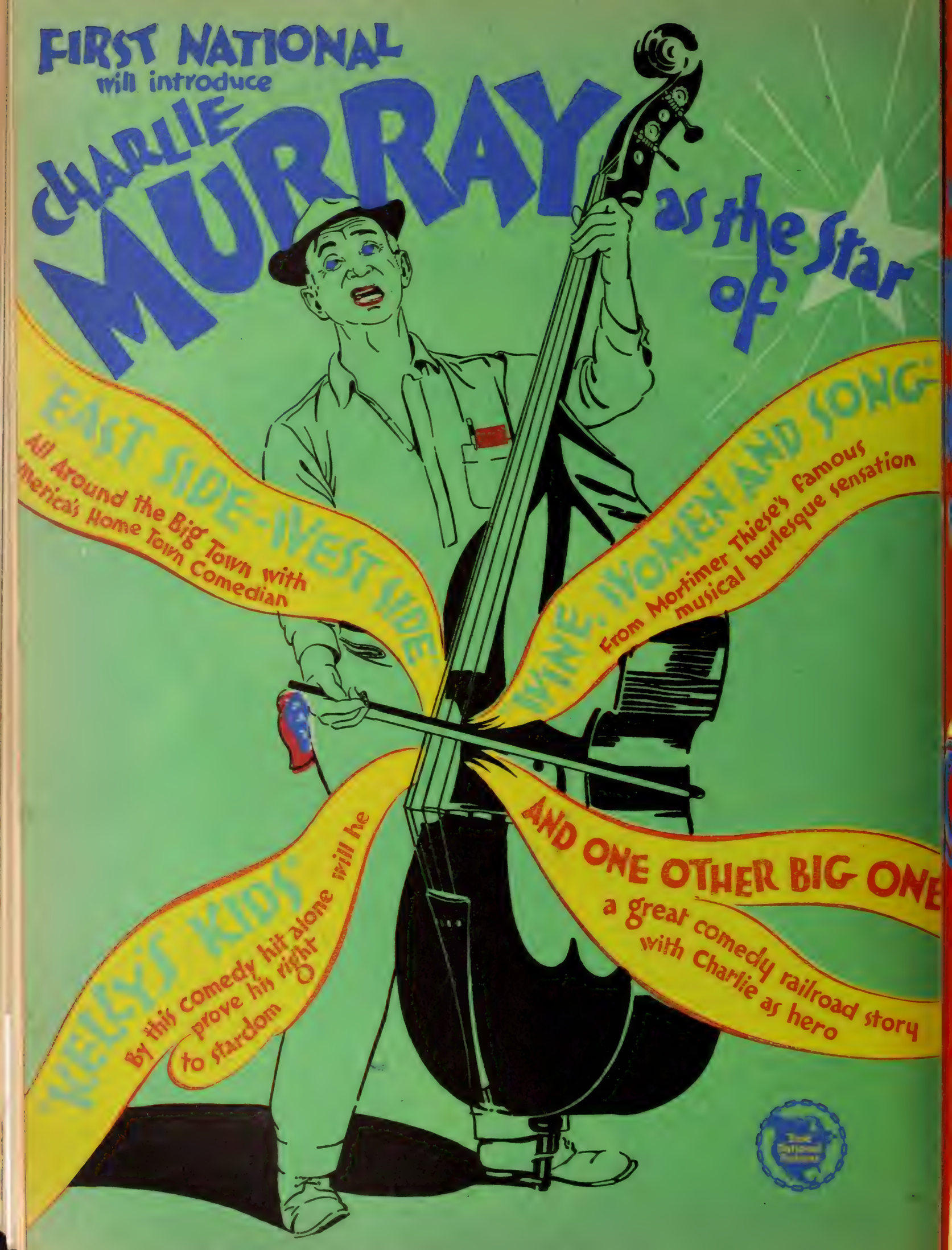



JOSEPH M. SCHENCK
WILL PRESENT
CONSTANCE
TALMADGE
IN
"BREAKFAST AT SUNRISE"
ADAPTED FROM ONE OF THE MOST FAMOUS FARCES THE FRENCH STAGE HAS EVER KNOWN
One of next seasons outstanding
SPECIALS


GIANT EPIC--GEM OF ALL SPECIALS
FROM THE GOLD MEDAL WINNERS
The GOLD MEDAL STAR OF "TOL'ABLE DAVID"
The GOLD MEDAL production manager of ABRAHAM LINCOLN
RICHARD BARTHELMESS
in RUPERT HUGHES GREATEST STORY
The "Patent Leather Kid"
An ALFRED SANTELL production
Directed by · · · ALFRED SANTELL
Screen adaptation by ADELA ROGERS St. JOHNS
Production management · · · · · AL. ROCKETT
also 4 big ones to follow in the stride of "The PATENT LEATHER KID" the first of which will be "The LITTLE SHEP. HERD of KINGDOM COME" by JOHN FOX jr. with a guaranteed reading public of 5000.000
First National Pictures


FIRST NATIONAL
WILL PRESENT
ITS NEWEST STAR
BILLIE
DOVE
THE DREAM GIRL
IN 4 OUTSTANDING
ATTRACTIONS
"THE SILVER BRIDE"
ROMANTIC AS ITS TITLE—
BY CAREY WILSON
"AMERICAN BEAUTY"
A COMEDY DRAMA OF
THE AMERICAN GIRL
BY WALLACE IRWIN
"ONCE THERE WAS
A PRINCESS"
SATURDAY EVENING POST STORY
BY JULIET WILBUR THOMPKINS
"HEART OF A
FOLLIES GIRL"
ADELA ROGERS ST. JOHN'S
COSMOPOLITAN STORY
First National Pictures


3
Specials
from
GEORGE
FITZMAURICE
AMERICA'S GREATEST DIRECTOR
"The ROSE of MONTEREY"
A Romance of Old Spanish California
by Minna L. Smith
"LOUISIANA"
From the Famous Play
by Edward Childs Carpenter
New York's Greatest Current Play
"THE BARKER"
by John Kenyon Nicholson


FIRST NATIONAL
will introduce
CHARLIE MURRAY
as the Star of
EAST SIDE-WEST SIDE
All Around the Big Town with America's Home Town Comedian
WINE, WOMEN AND SONG
From Mortimer Thiese's famous musical burlesque sensation
KELLY'S KIDS
By this comedy hit alone will he prove his right to stardom
AND ONE OTHER BIG ONE
a great comedy railroad story with Charlie as hero

5,000,000 have read

THE PRIVATE LIFE OF HELEN of TROY

by John Erskine

Pre-sold to thousands of your patrons . . . . .
Never has any picture had such a ready-made audience waiting at the box-office.

By the verdict of America's greatest critics, the most sparkling, dazzling and daring comedy of the century.

We promise it will be

BIG

WITH

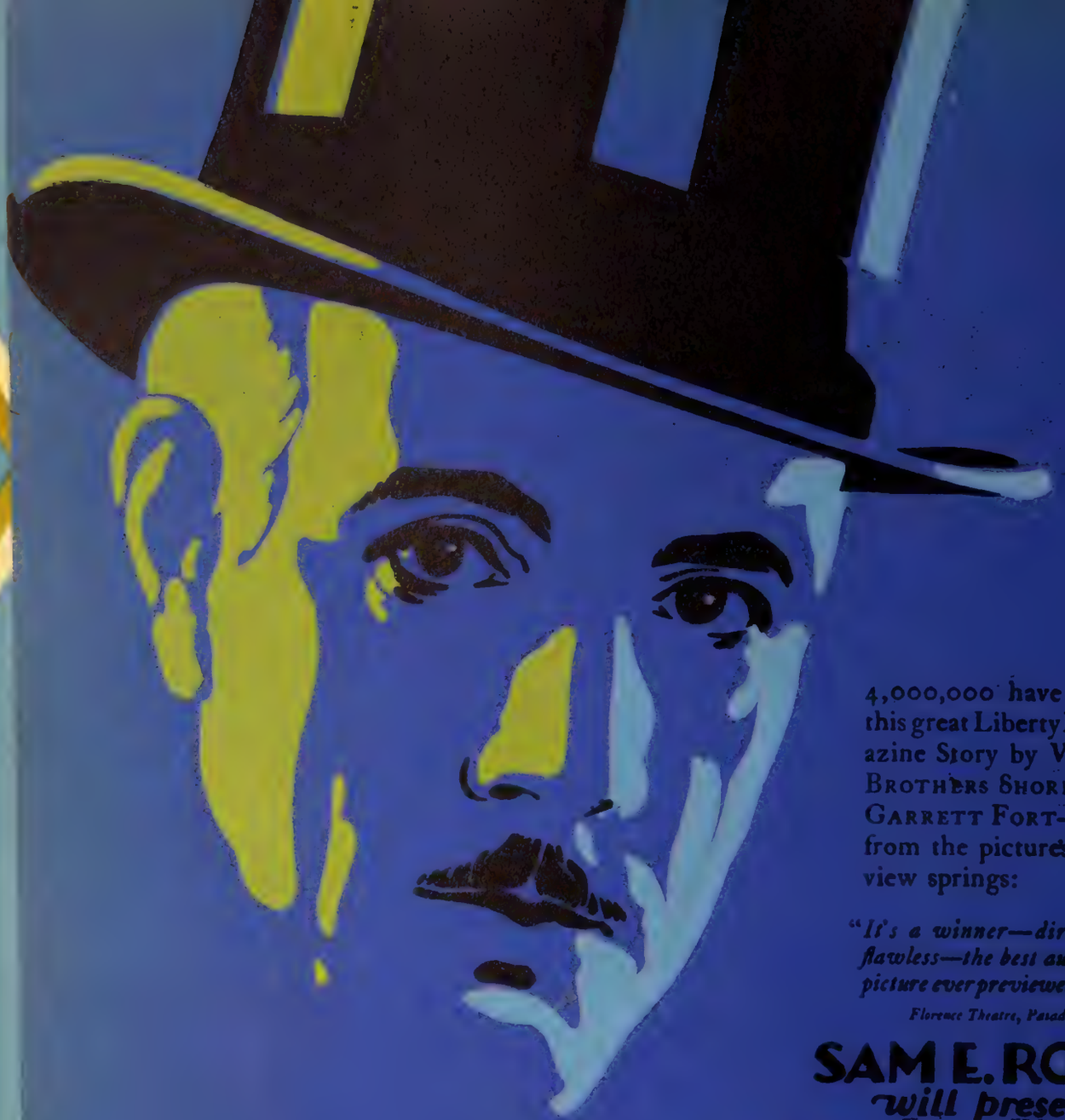
Lewis STONE & Maria CORDA

A FIRST NATIONAL SPECIAL

First National Pictures


MILTON
SILLS
Everybody's Hero in
3 of "SEA HAWK" calibre
"BURNING DAYLIGHT"
JACK LONDON'S GREAT STORY READ
BY OVER 2,000,000 PEOPLE
"JUST A SUCKER"
THE STORY OF A FELLOW WHO
BOUGHT THE BROOKLYN BRIDGE
AND THEN TRADED IT FOR THE MOST
BEAUTIFUL GIRL IN THE WORLD
"MAN POWER"
SILLS SHOWS HIS STRENGTH OF BODY-
STRENGTH OF LOVE - STRENGTH OF DRA-
MATIC ABILITY THAT HAVE MADE HIM
ONE OF THE BIGGEST BETS OF THE DAY
and a
SPECIAL ANNOUNCEMENT
TO BE MADE LATER!


and what a
WHIRLWIND
comedy-cleanup
The
DOUGHNUT
JEFF SMITH presents
WITH
JACK MULHALL an
CHARLIE MURRA
J.C. and Elliot Nugen
play produced on the sta
by Patterson McNut
A RICHARD WALLAC
Production
Production Managem
HENRY M. HOBA



4,000,000 have read this great Liberty Magazine Story by Viola Brothers Shore and Garrett Fort—and from the picture's preview springs:

"It's a winner—direction flawless—the best audience picture ever previewed here."

Florence Theatre, Pasadena, Cal.

SAM E. RORK
will present

THE PRINCE OF HEADWAITERS

with **LEWIS STONE**

and a tremendous cast including

IVAN TASEMAN, ANN RORK, ROBERT AGNEW

JOHN PATRICK and PRISCILLA BONNER

JOHN FRANCIS DILLON Production

ROBERT KANE'S

5 EXPLOITATION NATURALS

all pre-sold to the public

"THE GOLDEN CALF"

Aaron Davis' Liberty Magazine Story backed by a national contest —

2 Sensational Best Sellers - *which must be protected by secrecy at this time- They'll be road show size.*



And

"HAROLD TEEN"

Carl Ed's Famous cartoon strip- running every day in over four hundred papers —

"FRENCH DRESSING"

A glamorous tale of American youth let loose in Paris both featuring America's idol

BEN LYON

First National Pictures


1-2-3
Johnny
I'm
HINES
presented by C.C. BURR
"A PAIR OF SIXES"
and 2

SPECIAL OF ALL
SPECIALS
JOHN McCORMICK
will present
COLLEEN
MOORE
IN
A GEORGE
FITZMAURICE
Production
of the never to be forgotten
play by Jane Cowl and Jane Murfin
such romance - such drama - such
compelling beauty and mastery
- such literary property as this
has never yet graced the
screen -- prepare for Colleen's
greatest
LILAC TIME



The greatest SPECIAL "get" of the season!

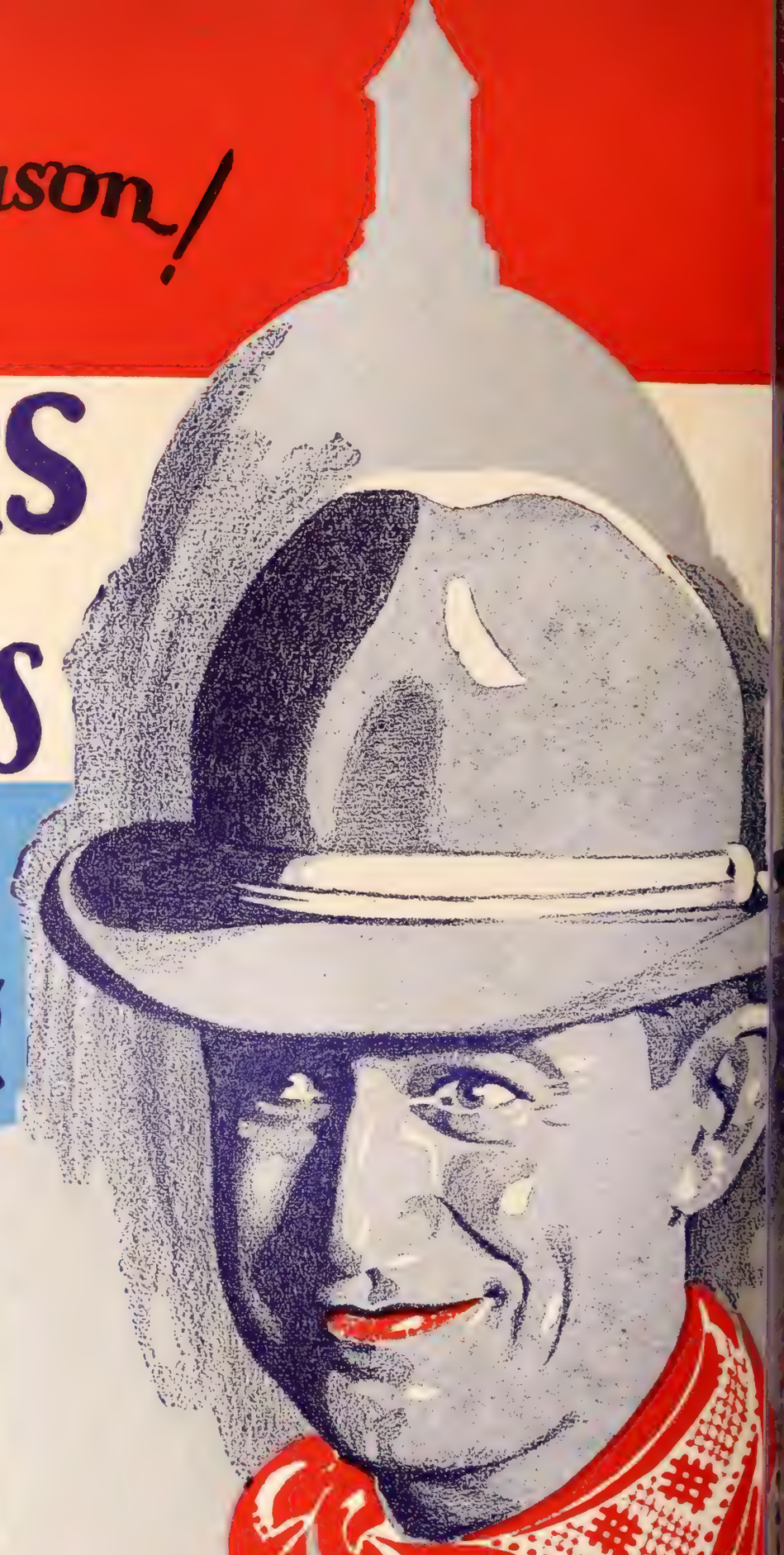
WILL ROGERS goes to CONGRESS

in SAM E. RORK'S presentation of CHARLES H. HOYT'S great American Comedy

The TEXAS STEER"

with one of the greatest casts ever assembled for ANY picture

Titles by Will Rogers



The ALL American Idol -- the most famous man in the world in the story of the Texas cowpuncher who went to Congress -- -- what a scoop -- Will Rogers at the height of his career -- kidding Congress -- playing Washington society -- it's an S.R.O. before you get it!

AND -- don't forget -- he's read by millions and heard by millions everyday -- and there are hundreds of millions who are dying for the chance to see him.

First National Pictures

KEN MAYNARD

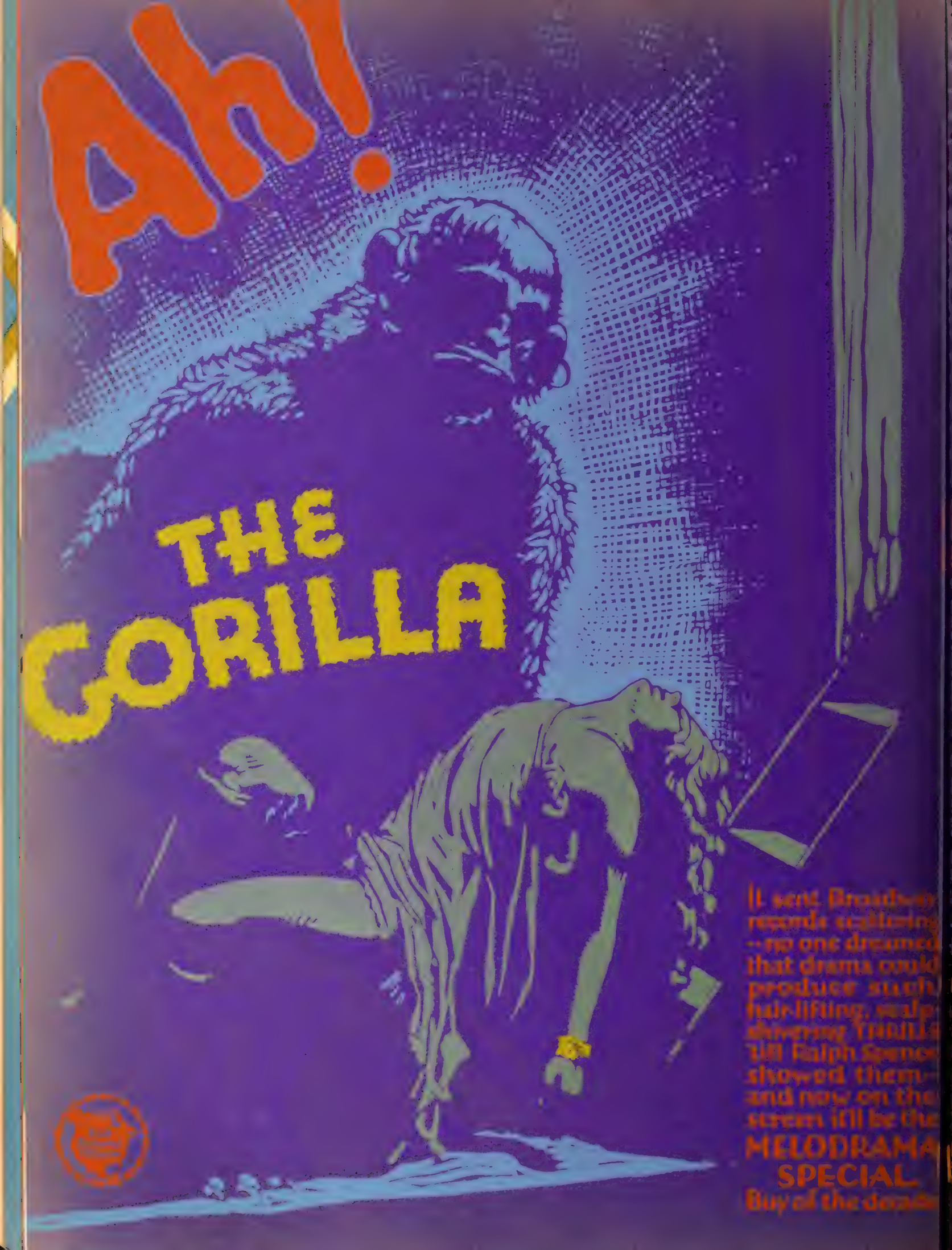


and
TARZAN
his wonder horse

in **6** OUTDOOR WESTERN SPECIALS

the CARAVAN TRAIL
CAPTAIN of the STRONG
the ROYAL AMERICAN
the UPLAND STAGE
the CANYON of ADVENTURE
GUN GOSPEL

Directed by
CHARLES ROGERS
Photographed by
MARION JACKSON
Supervised by
ALBERT ROGELL
Story by
HARRY J. BROWN


Ah!
THE GORILLA
It sent Broadway
records scattering
--no one dreamed
that drama could
produce such
hair-lifting, scalp
shivering thrills
till Ralph Spence
showed them--
and now on the
screen it'll be the
MELODRAMA
SPECIAL
Buy of the dec

58 PICTURES 13 SPECIALS!

You have just read the most amazing production program ever conceived by any motion picture organization . . . production program ever conceived by any motion picture organization . . . in these pages—the History has been written in which this industry will history of a year in which this industry will awaken the World to a new realization of awaken the World to a new realization of its artistic and financial leadership . . . None its artistic and financial leadership . . . None but the unquestioned leaders dare but the unquestioned leaders dare dream of massing such a profusion of dream of massing such a profusion of production assets—personalities—brains production assets—personalities—brains —long-sought literary properties . . . —long-sought literary properties . . . Value-wise Showmen will read— Value-wise Showmen will read— and KNOW . . . They'll sense the and KNOW . . . They'll sense the swing that's bound to come— swing that's bound to come— the big Stampede to line up in the the big Stampede to line up in the FIRST NATIONAL ranks . . . They'll FIRST NATIONAL ranks . . . They'll BAG the Showman Group BAG the Showman Group early—This year, when you early—This year, when you sign with FIRST NATIONAL, sign with FIRST NATIONAL,

The WORLD is YOURS!

A STAR IN EVERY PICTURE

And just wait for --

Max Reinhardts

The Miracle



It will absolutely be the greatest, most lavish, most spectacular and passionately human photo-epic ever made in the history of the world

First National Pictures

THE GREATEST TRIUMPH OF MOTION PICTURE GENIUS

SENSATIONAL LAST-MINUTE BUY!

MEMORANDUM

From Mr: Rowland:
We have just bought
for the Showman Group
HAROLD BELL WRIGHT'S
"The Shepherd of the Hills"
greatest best-seller of America's
best-selling popular author:-More
than 10,000,000 readers! Produced
as an Epic SPECIAL this will be one
of the outstanding features of the

SHOWMAN GROUP

First National Pictures

Keeping Pace with

LINDBERGH!

¶ "Lucky" Lindbergh startled the world with his sensational trans-Atlantic hop from New York to Paris. It was wonderful. Whil America's hero was crossing th ocean

INTERNATIONAL NEWSREEL

¶ was crossing the continent, keeping pace with him, mile to mile, with the thrilling picture of his hop-off from New York

INTERNATIONAL NEWSREEL

¶ showed these epochal pictures in Los Angeles, about the same hour Lindbergh reached Paris-Saturday evening at 7:45!

INTERNATIONAL NEWSREEL

¶ showed them in Chicago Friday evening, the first time in history that pictures made in New York in the morning were shown in Chicago the same day. Showe them on Broadway at the openin of the theatres Friday!

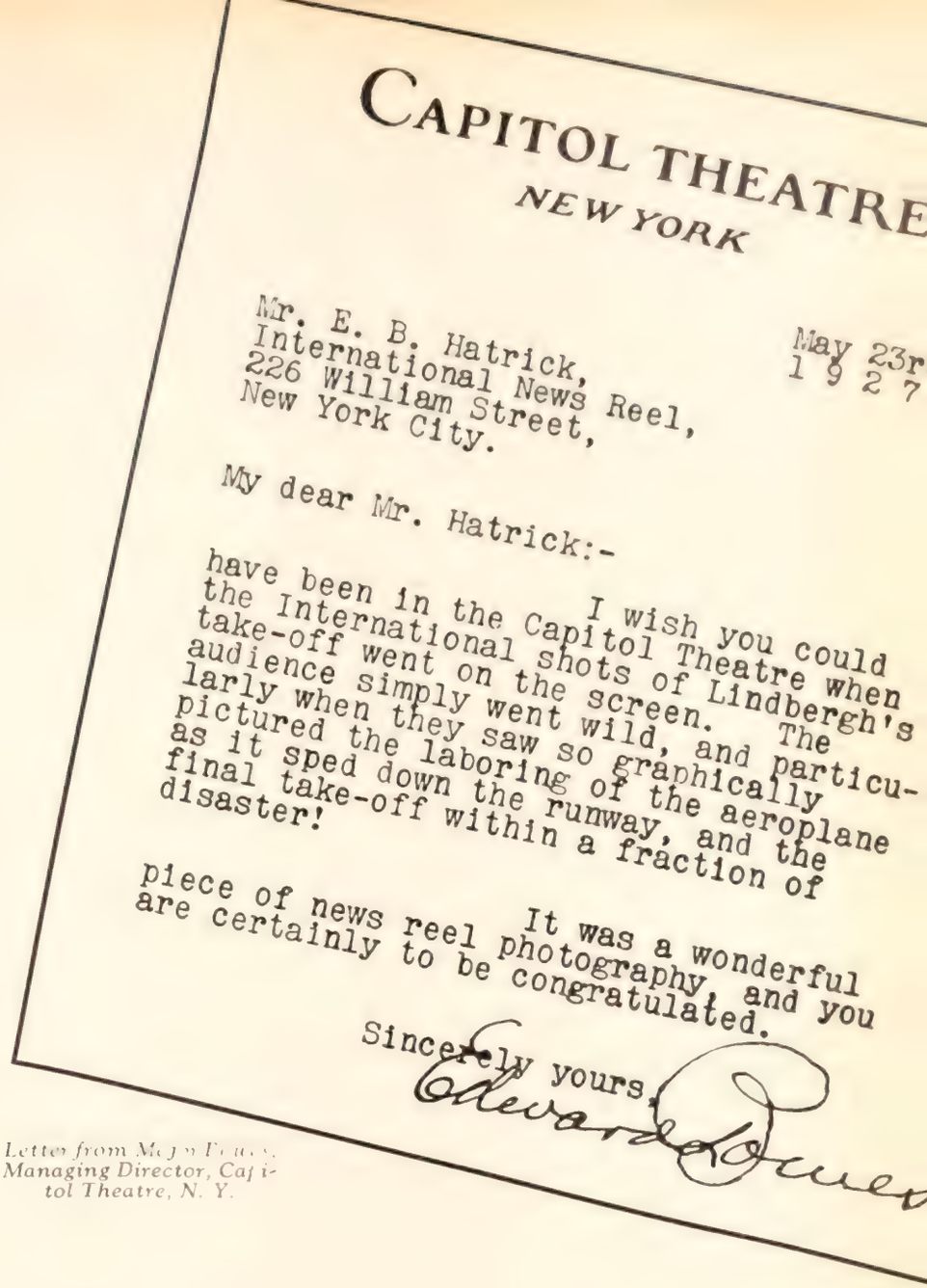
Two Each Week—Released by UNIVERSAL

INTERNATION

As Usual WAS FIRST EVERYWHERE



Sign in front of the Capitol Theatre, Chicago



CAPITOL THEATRE
NEW YORK

Mr. E. B. Hatrick,
International News Reel,
226 William Street,
New York City.

May 23r
1 9 2 7

My dear Mr. Hatrick:-

I wish you could have been in the Capitol Theatre when the International shots of Lindbergh's take-off went on the screen. The audience simply went wild, and particularly when they saw so graphically pictured the laboring of the aeroplane as it sped down the runway, and the final take-off within a fraction of disaster!

It was a wonderful piece of news reel photography, and you are certainly to be congratulated.

Sincerely yours,

Edward Bower

Letter from Major Edward Bowes, Managing Director, Capitol Theatre, N. Y.

READ!

The following absolutely unsolicited telegrams acclaiming International Newsreel's crowning achievement:

"Opened State Theatre, Minneapolis, and Capitol, St. Paul, 12 noon Saturday with this. The speediest service ever given Minneapolis." — *Finkelstein and Ruben.*

"Remarkable beat. Caused profound sensation when we stopped Chicago Theatre show to present it. You have accomplished the seemingly impossible."—*Max Balaban.*

"A clean beat in getting pictures take-off from New York into the Los Angeles theatres by Saturday night!"—*Harold B. Franklin.*

"Pantages first Salt Lake theatre to show these marvelous pictures. No others announced or showing!"—*Grant Pemberton, Pantages Theatre.*

"Biggest scoop of my experience this territory. On our screen one o'clock May 21st."—*A. G. Larson, Seventh St. Theatre, Minneapolis, Minn.*

"In my entire career have never witnessed ovation such as greets these pictures on our screen thirty hours after his departure!"—*Fred S. Meyer, Alhambra Theatre, Milwaukee, Wis.*

"Lindbergh start scooped town. They cheered it. Greatest news scoop yet!"—*Johnny Jones, Majestic Theatre, Columbus, O.*

"Almost unbelievable but true that Lindbergh pictures on our screen 7:42 Saturday evening. Splendid scoop."—*H. B. Wright, Loew's State Theatre, Los Angeles, Cal.*

"Marvelous service. Breaks all records of service on newsreels."—*Dwight Hill, Superba Theatre, San Diego, Cal.*

"Another feature in International's crown of glory. Second only to Lindbergh's achievement."—*Bob Harvey, T. & D. Theatre, Oakland, Cal.*

"We beat competitors to the screen by two full days!"—*E. B. Yost, Santa Ana, Cal.*

AL NEWSREEL

th Pictures of the Year's Greatest Story

¶The De Luxe semi-annual accessory publication is almost ready for the press.

¶Three color illustrations.

¶An article on theatre building by Walter W. Ahlschlager, architect, designer of the Roxy and many other theatres.

¶Profuse illustrations and a complete listing of all accessories necessary to the motion picture theatre.

¶Everything to give it an universal reader interest which will cause it to be on every exhibitor's desk as a reference book.

MOTION PICTURE NEWS THEATRE BUILDING *and* EQUIPMENT BUYERS' GUIDE


JETTA
GOUDAL
in
"FIGHTING
LOVE"
Acclaimed by
the Critics

A SENSATION



AT THE ROXY

New York



JETTA GOUDAL
IN
"Fighting Love"

WITH VICTOR VARCONI AND HENRY B. WALTHALL

ADAPTED BY BEULAH MARIE DIX FROM THE NOVEL "IF THE GODS LAUGH" BY ROSITA FORBES SUPERVISED BY BERTRAM MILLHAUSER

DIRECTED BY NILS OLAF CHRISANDER

PRODUCED BY DE MILLE PICTURES CORPORATION

ANOTHER JETTA GOUDAL TRIUMPH

"Good direction and an excellent cast. Jetta is really lovely. Her portrayal in 'White Gold' hasn't anything on this performance."

Irene Thirer, N. Y. Daily News

"We consider Miss Goudal one of the loveliest ladies on the screen, as well as one of the most talented. Our advice is decidedly do not miss Jetta Goudal in 'Fighting Love'."

Harriet Underhill, Herald-Tribune

"The cast is exceptionally good. Jetta Goudal, looking lovelier than I have ever seen her, gives a sincere portrayal. Miss Goudal acts with charming restraint."

Regina Cannon, N. Y. American

"Its individual performances are expert. This happens to be my first observation of Miss Goudal, and she is good. There seems to be a genuine gift for playing in emotions; she can act."

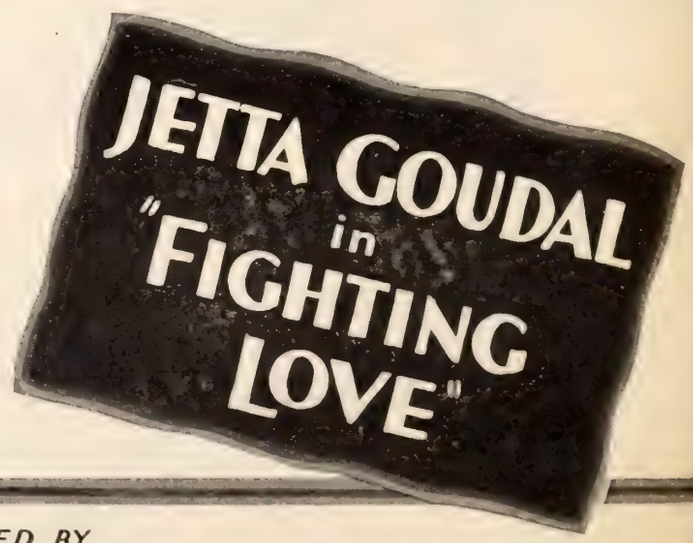
Quinn Martin, N. Y. World

"Excellent screen acting in a photopla that is simply bound to thrill you. Her is burning melodrama, containing all th essentials requisite to an action picture Will hold your interest throughout th footage. It is simpler to register motio than emotion. Miss Goudal does bot in as competent a characterization as sh has thus far contributed."

"Herb" Cruikshank, Morning Telegrap

"A colorful romance, packed with excite ment and thrills, well directed and cap ably acted. We did not wonder that th results satisfied Miss Goudal. Never ha she looked so beautiful nor has she in terpreted a role with such realism an charm."

Betty Colfax, N. Y. Evening Graphi



RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Motion Picture News

Volume XXXV NEW YORK CITY, JUNE 3, 1927 No. 22

What About the Future?

HOLLYWOOD is on its way toward a glorious future. There can, I believe, be no question about that. Somehow, some way, Hollywood will achieve that future. It can hardly be avoided. Perhaps a few men out there see and know that Hollywood is destined to be the world's centre of film production, vast as such a conception is.

But about all you can say of Hollywood at large—very large,—is that it is merrily, and selfishly, and recklessly, on its way.

* * * *

A speaker at the initial meeting of the newly-formed Academy of Motion Picture Arts and Sciences—a large name, to be sure—made a startling statement. He said that practically every notable advance in production technique—ideas, inventions, improvements in general—has come from outside the industry.

Startling enough, it would seem. Yet, apparently, true. One recalls, easily enough, such advances as:

Technicolor, an outgrowth of the Massachusetts Institute of Technology; Vitaphone, from the Bell Telephone and Western Electric Companies, and Phonofilm from Dr. Lee De Forest; incandescent studio lighting, from the General Electric; the Scheufftan system of trick photography, from a former portrait painter; the Akeley Camera, from an explorer.

And not from the studios but from Eastman Kodak's research laboratory came Panchromatic and Panchromatic K film, and "duping" stock; while, it also occurs to us, "Nanook" and "Chang," two of the most distinctive films ever made, came from men not trained in Hollywood.

* * * *

Yet, according to our correspondent, this statement made no appreciable effect upon the Hollywood meeting. More attention was paid to a proposal to send out bulletins answering the many ill advised criticisms against the people of the film colony.

* * * *

Every industry of any importance today has a research laboratory, the function of which is to work ahead of the present and advance and safeguard the industry's future.

I have heard some big business men declare that a competent research laboratory was about the best business insurance that could be had.

And I have always noted that in any industry the concern at the top is one with a research laboratory that has been in competent swing for a period of years. You cannot compete with such a concern with mere millions of capital; you cannot overtake, with money or any other such means, the well-along-the-road position of an enterprise which knows just where it is bound.

* * * *

If any product in the world needs scientific nurturing it is the motion picture.

For one thing, the manufacture of it is most puzzling and costly. Anything that will simplify and economize studio operation is, admittedly, of enormous value.

For another thing the product itself is highly dependent upon technical improvements. The thoughtful man in this business—yes, we have had some—is keenly aware of the fact that just a single but radical scheme of making a picture more pleasing to the public might swerve the whole business into other hands.

Yet—Hollywood has no research laboratory!

* * * *

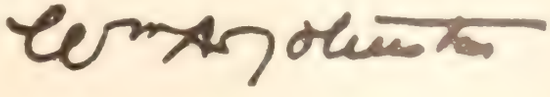
In last week's issue, Alfred Hustwick suggests just such a scheme. He makes the practical suggestion that it be a business enterprise upon the part of each company. Nothing much could be expected from a community of interests in this respect. But he also suggests that the laboratory work could well be conducted with the interested assistance of the colleges and universities.

* * * *

We are spending several hundreds of millions a year, these days, upon the production and distribution of pictures. In other words, we are lavishly spending upon the all-important present.

We look ahead from one season to another, but not further.

It's about time to consider the future—from a strictly business angle.



The Week in Review

Comment on Passing Affairs

AN instance of the high esteem in which the modern photoplay palace, and its sponsors, are held is at hand in the case of the new Saenger Theatre in New Orleans.

This house is, of course, one of the world's great theatres, and a monument to the progress of the Saenger Amusement Co., in which E. V. Richards, Jr., is the guiding spirit. Recently, the Women's Federated Clubs held a competition for the best expression on the theatre and the award went to Mrs. J. S. Cave, of the Orleans Club.

Thus it is when a theatre enterprise really becomes a community leader and an institution of the first rank in its city.

LAST week, in our Short Feature Service Guide, the return of the two-reel drama was predicted by Roxy—to which we added some comment of our own in the same vein. Rather more quickly than expected, the prediction was fulfilled.

We learn that the revival of the two-reel drama in the New York territory is marked by the booking of "The White Mouse," produced several years ago by Selig-Rork, and released by Educational, over the Loew circuit. Other short features in the Selig-Rork group are also being revived.

There can be no question that this is an important sign of the times. Ordinarily, booking stories do not interest us, because bookings of pictures are common to all theatres, and therefore do not have novelty so far as publication is concerned.

But the reappearance of the short-reel drama is decidedly news. We are glad to call special attention to it, because we do feel that it is of decided—and novel—importance.

EDWIN SCHALLERT, of The Los Angeles *Times,* made some very apt remarks the other day in his column, on the subject of humanness in the films. He pointed out that the trend is away from the spectacular, lavish picture, with its big, expensive sets, crowds and mechanism.

It is not Mr. Schallert's idea that the spectacle will disappear, for of course it will not. It will always have its place. But "the story will henceforward be the all-prominent thing," as Mr. Schallert says.

This is somewhat in line with the speech made by King Vidor at the A.M.P.A. meeting in New York the other day. Vidor outlined his new picture, "The Crowd," as being a picturization of the life of an average man and woman. Here, of course, the emphasis is squarely on story value, and the idea is as original as any ever attempted.

GOING back to Mr. Schallert, we print his article in some detail:

"A year or so from now I look to see a preponderance of original stories written for pictures. They are, in fact, being written right today, and they are being done by writers inured to the syntax—as some one has aptly called it—of the screen.

"What pictures have disclosed this trend toward humanness? Well—any number that might be mentioned. The war pictures, first, perhaps, because they successfully dwelt on the more intimate and friendly side of the war. They passed up the battlefields for the daily round of happiness behind the front. The theory existed, though, that they had to be made 'big' by the including of a few elaborate battle scenes. It was the fear that perhaps the picture would not look as if a lot of money had been spent on it—that therefore it might not impress.

"The parts of these pictures that really did impress were, however, the simpler and less spectacular scenes.

"It has been a steady growth since then toward simplicity. Were 'The Big Parade' made today the extra battle scenes would have been eliminated. They were shot at large cost after the original film of 'The Big Parade' was finished in order to give it a greater apparent momentousness.

"It is that way with nearly every new idea that is introduced in the films. It has to be brought on with the blare of trumpets and the rattle of drums. The costume picture a few years ago came in with a similar fanfare. Lavish decorativeness almost killed these films. But the best of them have learned the lesson of simplicity.

"Pictures at present are suffering from a complex of camera angles, but it is not serious. The camera has become momentarily self-conscious to the extent that it must be moved around in a way to attract attention, and to shoot from obviously odd angles at certain scenes.

"The innovations in the use of the camera will find their place along with many other so-called radical departures that are part now of the regular routine of the making of films."

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Plan Sought to Prevent Floods

M. P. T. O. A. Would Prepare Newsreel as Part of Idea to Secure Aid from Congress

AS a result of the tremendous amount of property damage caused by the flood in the Mississippi Valley, support of every theatre in the United States is sought in a recent move by the M. P. T. O. A. to secure from the next session of Congress an appropriation whereby a sound plan may be evolved to prevent another such disaster.

Frank R. Reid, of Aurora, chairman of flood control, in conjunction with Mayor William Hale Thompson, of Chicago; Mayor Arthur J. O'Keefe, of New Orleans, and M. P. T. O. A. representatives will take the initial action at a meeting in Chicago June 2, 3 and 4.

Tentative plans call for the preparation of a special newsreel of the devastated region and its showing in hundreds of theatres as a means for enlisting the aid of congressional representatives. It is thought that a plan made by engineers for Secretary Hoover for flood prevention will be used in connection with the appropriation. Messrs. Woodhull and O'Toole, of the M. P. T. O. A., urge all theatre owners to co-operate with local organizations in support of the move.

The fine response made by theatre owners to President Coolidge's plea in behalf of the American Red Cross continues to evidence itself.

In a letter to R. F. Woodhull, of the M. P. T. O. A., E. W. Van Norman, president of the Wisconsin M. P. T. O., stated that the benefit put over by the theatrical profession of Milwaukee was the biggest thing of its kind ever held in that city, and while the exact amount raised is not yet known it is thought to be near $40,000.

Over $12,000 has been turned in from the downtown theatres of Minneapolis, while in St. Paul, the big F. & R. performance netted about $6,000. Practically all theatres in the Northwest are in some way contributing to the flood fund.

The final benefit planned by the Pantages Theatre of Memphis was held last Sunday, and approximately $500 was donated. Three negro theatres—the Palace, Daisy and one other—handed over $600 for the fund. The Memphis total now exceeds $16,000.

At a twin affair at the Granada and Loew's Warfield Theatres of San Francisco, said to be the biggest thing of its kind ever held there, Messrs. Ackerman, Baron and Work, in co-operation with the Red Cross, raised $16,000 instead of the $12,000 goal that was set by the committee.

Twenty Denver theatres have thus far held benefit performances, and approximately $2,000 has been turned over to the Denver Red Cross. Complete reports from over fifty theatres in Denver territory holding benefits have not been received by the Film Board of Trade. Some houses are still putting them on.

In all about 150 theatres in the St. Louis zone have contributed to the relief fund, and one of the most recent to donate the proceeds of a special performance was Loew's State, where $2,113 was raised. The St. Louis and Grand Opera House further aided the fund by contributing 25 per cent of regular shows held May 20.

In some sections of New England, exhibitors met with opposition as to their methods of raising funds for flood relief. James Jackson, chairman of the New England Red Cross, stated, through Judge Albert Brackett, that past efforts had shown that minute speakers and collections in theatres were not favored. As a result, individual performances will probably be held by many theatre owners in this section. The Palace and Capitol Theatres of Worcester, Mass., turned over to the Red Cross a check for $7,009.03, the largest single contribution to a quota of $36,000. Fay's Theatre in Providence, R. I., raised $5,000 in their benefit performances, and turned all of it over to the Providence Red Cross Chapter.

The flood relief committees in Oklahoma territory are well pleased with the results of their campaign, $6,500 having been turned in thus far. One hundred and seventy-five theatres responded.

Believing that there might be some objection to holding a Sunday show in La Grange, Ga., R. E. Golden, operator of the two Golden theatres in that city abandoned the idea and instead gave to the Red Cross his personal check for $125.

A benefit held at Manager O. C. Lam's Rivoli Theatre, Rome, Ga., netted the flood sufferers $193.

The opening of theatres on Sunday in Albany, N. Y., was the means of raising $7,000 for the Red Cross Chapter of that city. In the same territory, J. L. Foote, of Delanson, and John Mattice, of Middleberg, each gave benefit shows.

Actors and actresses from virtually all legitimate and motion picture theatres of Kansas City gave their services free of charge at a Sunday night show arranged by Manager A. F. Baker, of the Electric Theatre.

Three hundred and fifty Chicago motion picture theatres, practically every house within the limits of the city, are taking part in the drive for funds to aid the flood sufferers. The tie-up was affected by the Exhibitors' Association of Chicago, with the Chicago Daily News Radio stations WMAQ and WQJ and the Red Cross for this purpose, and the Red Cross workers have been soliciting in the various theatres for the past week, the theatres showing on their screens a 500-foot reel depicting scenes taken in the devastated area by the Daily News Screen Service.

Colleen Moore Ceases Production for First Nat'l; John McCormick Resigns

By WILLIAM McCORMACK

West Coast Representative Motion Picture News

HOLLYWOOD, May 25.—John McCormick has resigned as West Coast production manager for First National, effective at once. The Colleen Moore production, which was to start filming immediately after the close of the sales convention, has not been begun.

Richard A. Rowland, First National general manager, and Mr. McCormick refused to make any statements for publication. Future developments, it was said, might heal the breach.

M. C. Levee, studio business executive, leaves June 1 to join United Artists, and Watterson R. Rothacker has been chosen to fill Levee's place. According to the best information obtainable, Mr. Rothacker will be asked to take over John McCormick's duties temporarily.

An opinion voiced today in quarters close to Mr. Rowland was to the effect that McCormick's resignation would not affect Miss Moore's contract to make four more pictures for First National. In checking this with Mr. McCormick, the statement was characterized as unofficial. When questioned regarding forthcoming Moore productions for First National and her contractual relations with the company, Mr. McCormick referred the matter to Miss Moore for answer, but Miss Moore could not be reached for a statement.

Restrictions imposed on the studio by a group of Eastern bankers, who recently became connected with First National, are rumored as having some bearing on the McCormick resignation.

Fox Sues DeForest for $100,000 on Talking Picture Option

IN AN action instituted in the New York Supreme Court for Bronx County, William Fox, president of the Fox Film Corporation, has brought suit against Dr. Lee DeForest to recover $100,000, which Fox alleges to have paid Dr. DeForest during October, 1926.

It is further alleged by the plaintiff that an agreement was entered into with Dr. DeForest whereby, for the sum of $1,000, option was granted Mr. Fox to purchase from him 120,000 shares forming a majority of the voting shares of the capital stock of the DeForest Phonofilms, Inc., at the price of $21 per share. This option was to be exercised on or before October 7, subject to certain terms and agreements, it is stated.

The option is said to have not been exercised on the stipulated date, and that Fox and DeForest entered into a new agreement by which the former was to pay the latter $100,000 to secure a renewal of the option. It is claimed that the suit for recovery of the $100,000 is largely based on alleged misrepresentations regarding the ownership of patent rights.

Dr. DeForest declined to comment on the matter.

Film Boards Meet May 30

Secretaries Convene at French Lick for Policy and Problem Discussions; First Annual Session

SECRETARIES of the Film Boards of Trade throughout the United States and Canada are now en route to French Lick Springs, where, beginning Monday, May 30, the first annual convention of this group will be held. Colonel John A. Cooper, of the Hays allied organization in Canada, and G. O. Burnett, secretary of the Toronto Board, will represent Canada.

Many problems will be discussed at the sessions which will terminate Tuesday evening; zoning in various territories will be brought up, the workings of arbitration, and the entire general business principle of amicable relations between exhibitors and exchanges will be gone over and improved upon wherever possible in order to bring about better understanding.

Charles C. Pettijohn, general counsel of the Film Boards; Gabriel L. Hess, general attorney for the Hays organization; Louis Phillips, secretary of the New York Board, and Hickman Price, in charge of conservation work and the reduction of fire hazards in exchanges throughout the United States will leave from New York in a day or so for the meeting.

The secretaries and the Film Boards each will represent at the meetings include:

Jane M. Holloran, Albany; E. L. Cole, Atlanta; Martha W. Ferris, Boston; Emma Abplanalp, Buffalo; Harry Meyer, Butte; Audry Littell, Charlotte; J. D. Abramson, Chicago; E. McNamee, Cincinnati; Mrs. G. D. Moffett, Cleveland; Don C. Douglas, Dallas; Duke W. Dunbar, Denver; Miss M. Benjamin, Des Moines; David Palfreyman, Detroit; Miss M. McCullough, Indianapolis; Miss A. L. Menagh, Kansas City; A. P. Michael Narlian, Los Angeles; Ben Koenig, Milwaukee; Mrs. Alma Walton, Memphis; G. B. Wiggins, Minneapolis; Kathryn Sullivan, New Haven; Mrs. J. B. Heine, New Orleans; Louis Phillips, New York City; Charles R. Zears, Oklahoma City; Clare Foley, Omaha; J. H. Greenberg, Philadelphia; Olive J. Harden, Pittsburgh; E. K. Oppenheimer, Portland; Miss L. B. Schofield, St. Louis; D. T. Lane, Salt Lake City; Milton A. Nathan, San Francisco; Mrs. R. B. Lynch, Seattle; James B. Fitzgerald, Washington; Mary Mason, Montreal; G. O. Burnett, Toronto; F. Donnenworth, Vancouver; Miss P. Frederick, Calgary; Mrs. T. R. Ginsberg, Winnipeg, and Mrs. Florence Marr, St. John.

On Friday of next week, Tom Taggart, developer of French Lick Springs, will tender a dinner to the secretaries.

Kennedy Offers Outlet for Creative Energy

JOSEPH P. KENNEDY, president of F. B. O., has instructed his scenario department to open its doors to the new and live ideas and original stories that college students can supply for motion picture production. Saying that "young, fresh, vigorous ideas combined with academic college training will give the industry the impetus it needs at its very foundation—originally in story construction," Mr. Kennedy has invited the students of Photoplay Composition in the Extension School of Columbia University to be their guests at a preview showing of "Splitting the Breeze," a Tom Tyler film. As a result of the showing the F. B. O. scenario department has received many manuscripts for the star. The stories are now being read and an announcement will be made shortly concerning the purchase of one or more of them.

New House for Bluefield, W. Va., to Cost $250,000

A new theatre building to have a seating capacity of about 1,150 persons, measuring 94 by 124 feet, will be built at Bluefield, W. Va., by the Commerce Building Company. The cost will be about $250,000.

Russian Film Official Due Here to Buy Supplies

The American-Russian Chamber of Commerce, in this city, has been informed by Charles H. Smith, representative of the Chamber in Moscow, that M. E. Gordon, an important official of the Russian film industry, will arrive in this country within a few days. Mr. Gordon is coming to America to study the Moving Picture Industry, and make arrangements to purchase large quantities of films, projecting machines, kodaks, printing machines, and other necessary equipment for this industry. In addition to the above, Mr. Gordon will purchase the requisite machinery for one or two plants which are now under construction.

Anyone wishing to get into communication with Mr. Gordon should address the secretary of the Chamber, at 145 West 57th Street, New York City.

Bennett Brandon Now With Lafayette, Buffalo

Bennett Brandon, well known in the theatrical and film business, has recently been appointed assistant manager of the Lafayette Square Theatre, Buffalo, N. Y. Mr. Brandon has been associated with theatres for nine years and prior to his present appointment was with Pathe as Special Home Office Representative for three and one-half years. The Lafayette Square is operated by the Monument Theatre Corporation of Buffalo, M. Slotkin general manager.

Changes in Seattle's Censor Board Suggested

The Seattle City Council Public Safety Committee last week fostered a change in the censor board, recommending nine members in place of the former board of seven, and suggesting a change of name to the Board of Theatre Supervisors. By the new plan it is expected to be able to have one theatre manager and one representative of the film industry (exchange manager preferably) as members of the new board.

Electrical Research to Distribute Vitaphone

ANNOUNCEMENT is made by the Western Electric Company that its subsidiary, Electrical Research Products, Inc., has taken over from the Vitaphone Corporation the handling of the sale and commercial relations of the equipment used in theatres for the reproduction of the Vitaphone. It will continue to operate from the Vitaphone Company's former headquarters in the Fisk Building, 57th Street and Broadway, New York.

In the past the trade name Vitaphone has been used to apply both to the production and to the equipment installed in theatres. Under the arrangements recently entered into with Warner Bros. the name Vitaphone will hereafter apply to theatrical productions, while the electrical equipment by which the reproduction is made possible will be known as the Western Electric Sound Projector System.

The SHOWMAN

June, 1927

Features

Pictorial Review of Theatres.

Radio and Showmanship

Art in the Modern Theatre

Stage Lighting —Past and Present

Review of New Equipment

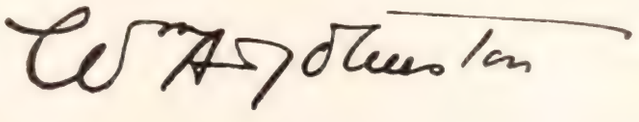
THE enhanced purchasing power of the dollar, the result of a gradual decline of prices during the past five years, is nowhere more spectacularly shown than in the matter of motion picture entertainments. Improvements in production have been accompanied by vastly improved methods of presentation.

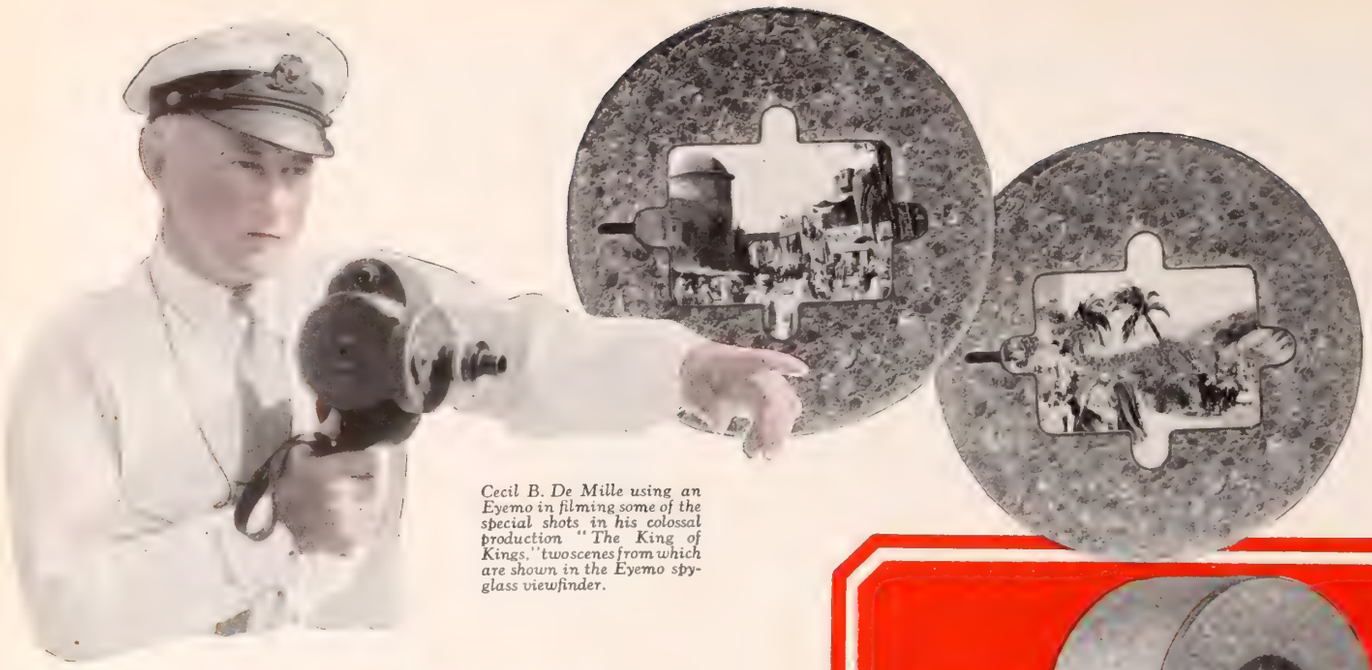
Under the urge of a changing condition, showmanship has responded to the challenge brought about by the more descriminating picturegoer, taught in the market place to expect more for his dollar.

Here and there have been flair-ups in which added attractions were given an inflated value by theatre men, with the result that in some instances the extras,—whose worth in many cases was measured more in terms of "talking points" for advertisements than in real entertainment quality—were stressed above the attraction to which they were added. But the tail could not wag the dog, and some bitter experiences succeeded in bringing the more alert back to first principles.

The same natural result is following in the wake of the program of added bulk, the outcome of misconceived notions of "good business" in the face of general business conditions and increased competition. The policy of more for the money, mere bulk that is, will never please the amusement seeker.

Competitive methods aimed to attract patronage in the face of increasingly elaborate programs at rival theatres dictate a course based upon a more sound showmanship policy. The complete entertainment, reflecting the individuality of the showman intelligently informed as to what his public desires, and served up under conditions which enhance the enjoyment of theatregoing—service—are tools with which successful theatre men are working, and continued prosperity is convincing proof of their efficacy.





Cecil B. De Mille using an Eyemo in filming some of the special shots in his colossal production "The King of Kings," two scenes from which are shown in the Eyemo spy-glass viewfinder.

The HITS

are made with

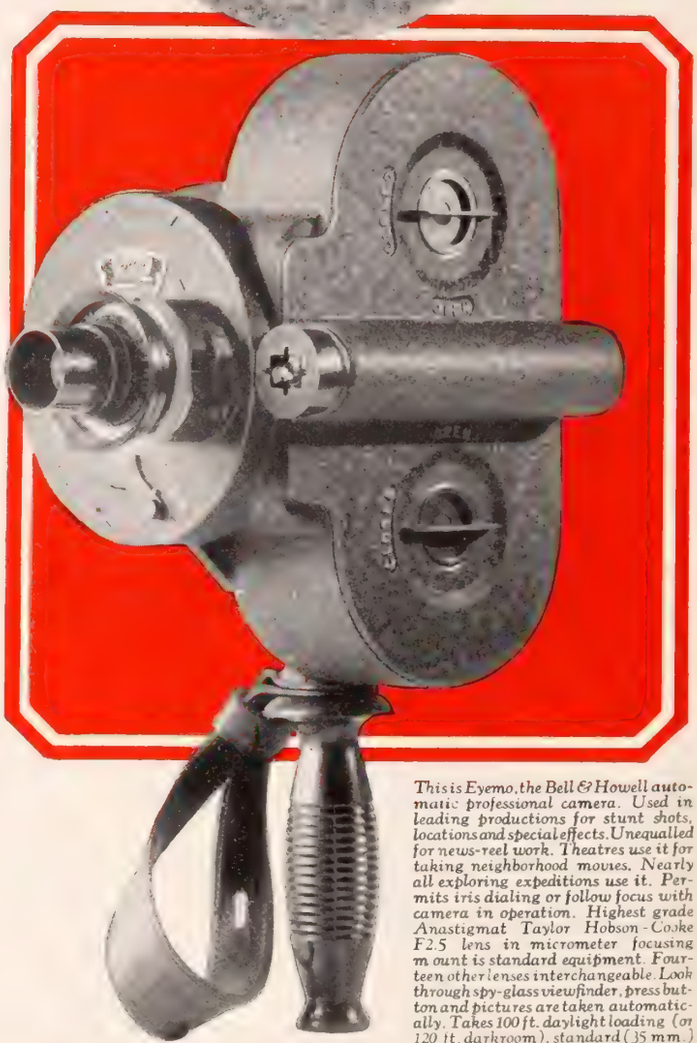
BELL & HOWELL CAMERAS

OF all the requisites of professional picture making, PRECISION is the greatest. No chance can be taken in choosing the camera to record the story, cast and locations which represent outlays of *hundreds of thousands of dollars.*

BELL & HOWELL Cameras are *precision instruments.* Their reliability has been proved in over twenty years of picture making by leading producers all over the world.

Famous Players-Lasky, Paramount, Metro-Goldwyn-Mayer, Associated First National, De Mille, Universal, Vitaphone, Warner Brothers, Fox, Kinograms, International and many other leaders rely on Bell & Howell Cameras to impress the *fullest photographic meaning* of their trade names upon the theatre-going public.

Complete information on the Bell & Howell Cameras shown here will be mailed upon request.



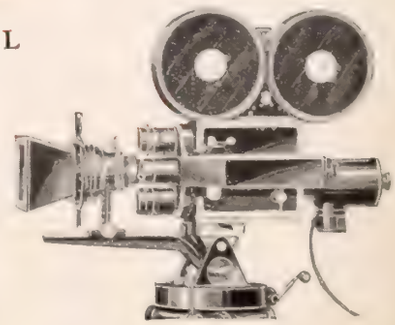
This is Eyemo, the Bell & Howell automatic professional camera. Used in leading productions for stunt shots, locations and special effects. Unequalled for news-reel work. Theatres use it for taking neighborhood movies. Nearly all exploring expeditions use it. Permits iris dialing or follow focus with camera in operation. Highest grade Anastigmat Taylor Hobson-Cooke F2.5 lens in micrometer focusing mount is standard equipment. Fourteen other lenses interchangeable. Look through spy-glass viewfinder, press button and pictures are taken automatically. Takes 100 ft. daylight loading (or 120 ft. darkroom), standard (35 mm.) film. Price $264. Write for circular.

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MAKES MOVIES AS THE EYE SEES
Eyemo
REGISTERED

Standard
AUTOMATIC

The BELL & HOWELL
PIONEER
Professional Standard

Nearly all productions shown at best theatres are made with this camera. For 20 years it has faithfully recorded the thousands of stories staged before it. All detail parts interchangeable—for example: Normal and Ultra Speed mechanisms. The Cinemotor that eliminates cranking and paints artistry into the production. The camera that never becomes obsolete, no matter how old. Particulars on request.



BELL & HOWELL CO.

1827 Larchmont Avenue, Chicago, Illinois

New York, Hollywood, London [B & H Co., Ltd.]

ESTABLISHED 1907



The exterior is executed in pulsichrome terra cotta and textured buff brick with highly polychromed metallic domes

OMAHA'S ATMOSPHERIC THEATRE---THE RIVIERA

John Eberson Designer of De Luxe House in Italian Renaissance Style

MOST recent and perhaps most elaborate of the atmospheric theatres designed by John Eberson is now the leading theatrical attraction in Omaha, Neb., where the Riviera, operated by the A. H. Blank enterprises, associated with Publix Theatres, had its formal opening late in March.

The Riviera has a seating capacity of 3,000 and was built at a cost announced as $2,500,000. The erection of a theatre of such thoroughly modern design and elaborate equipment places Omaha among the American cities in which the finest examples of theatre architecture may be found.

The exterior of the Riviera, executed in pulsichrome terra cotta and textured buff brick in multi shades with highly polychromed metallic domes, presents an interpretation of the romantic Italian period of art and architecture. It is a symposium of the walls of the palaces of Venice, Florence, Milan and Rome. There are bits of detail in the polychrome treatment of brick, the medieval touch of antique Spanish lanterns, embrasure and niches, projecting balconies, pediments surmounted with gargoyles and vine-encircled pillars, the whole being capped with Moorish towers.

The interior of the theatre is even more colorful and attractive. The main lobby, almost a block long, is broken up with intimate nooks and corners, and has the effect of the loggia entrance to the patio of an Italian palace.

The atmospheric effects of the Riviera, where the carnival spirit rules, pervades the interior lobbies, lounges and auditorium of this magnificent playhouse. The loggia is enclosed with trellised walls, capped with warm-hued tile and relieved with grotesque carvings on weathered oak beams.

The auditorium creates the effect of an open air garden, in conformance with the basic idea of the atmospheric theatre. The blue of the skies, studded with constellations of stars, elaborated in its effects by the drifting clouds, obtained by means of projector devices, is the first feature to strike the eye.

The dissymmetry of the sidewall treatment offers an interesting study in balance. The right-hand side features an Italian garden scene, with a Venetian fountain in garden walls, surmounted by glowing urns silhouetted against the moon-lit sky. The triumphal arch is used for the stage treatment. The left wall shows an interesting group of classic statuary and illuminated niches. The illusion created is as nearly perfect as has ever been achieved in theatre design, a secret lighting effect serving an important part in this feature.



Right hand side of auditorium, shown above. The Riviera auditorium presents an Italian garden scene, with sky effect heightened by lighting and cloud effects.



Left, another view of the auditorium of the Riviera, showing left wall treatment, featuring classic statuary and illuminated niches.

Outer lobby of the Riviera, a semi-rural Italian Court with sky blue cove lighted ceiling, polychromed balcony, and interesting combination faience and ceramic tile floor.



Below—the Lower. Showing vista of the hold-out rails and spillway corridor in Italian cloister style with richly textured walls, antiqued lighting fixtures, several drinking fountains, all up under an atmospheric ceiling

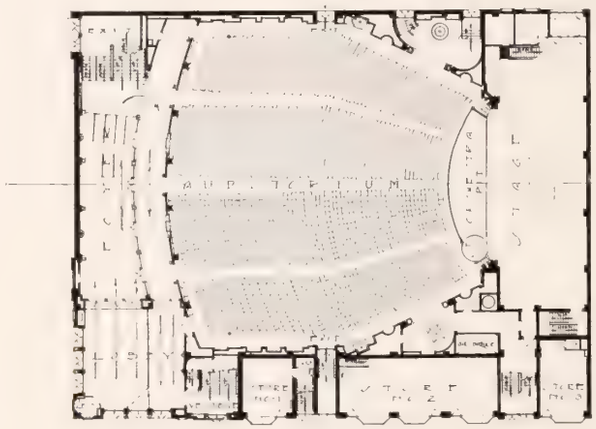




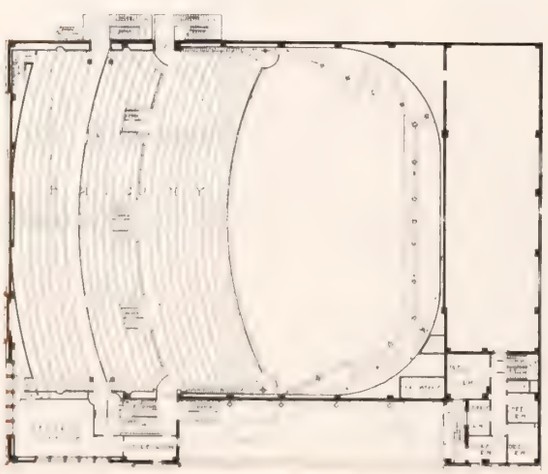
Above—men's smoking room. A cloister room with tile wainscot and floor, interestingly illuminated and of inviting proportions

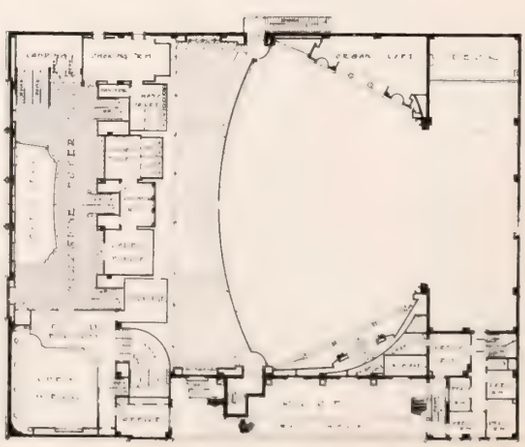


A luxurious lounge done in the Italian style—the Ladies' Parlor of the Riviera theatre, equipped with genuine Italian furniture and bric-a-brac.



Floor plans of the Omaha Riviera, Right—the main floor. Below—the balcony plan, and lower right, the mezzanine floor plan.





DE LUXE THEATRES FOR DOWNTOWN AND NEIGHBORHOOD

THREE theatres of unusual recently opened, designed by the firm of C. W. & Geo. L. Rapp, Architects, were designed to meet unusual conditions and are here illustrated as part of a study of the modern tendency toward the planning and designing of theatres where large crowds are handled. The architects find that theatres built in the downtown district vary in policy to theatres built in the outlaying districts or residential sections. The theatres in the downtown district are such as appeal to the transient type of patron as compared with the outlying or residential theatres which may claim to be a neighborhood theatre. The outlying theatres become more or less a neighborhood center where people can meet their friends during the week, and becomes more or less a place of gathering in a friendly spirit.

The Palace theatre, Chicago, and the Rialto theatre in Joliet, Ill., are very successful in this particular point of view.



Above — the auditorium of the Palace Theatre, Chicago, operated by the Orpheum Circuit, and with a seating capacity of 2,800. The style of the Palace throughout is French Renaissance.



The foyer and entrance corridor, west side of the main lobby, Palace Theatre. Marble and bronze work are in keeping of elegance and strength, while the ceiling detail and furnishings add to the interest of the scene.



COURTLY SPLENDOR MARKS JOLIET THEATRE

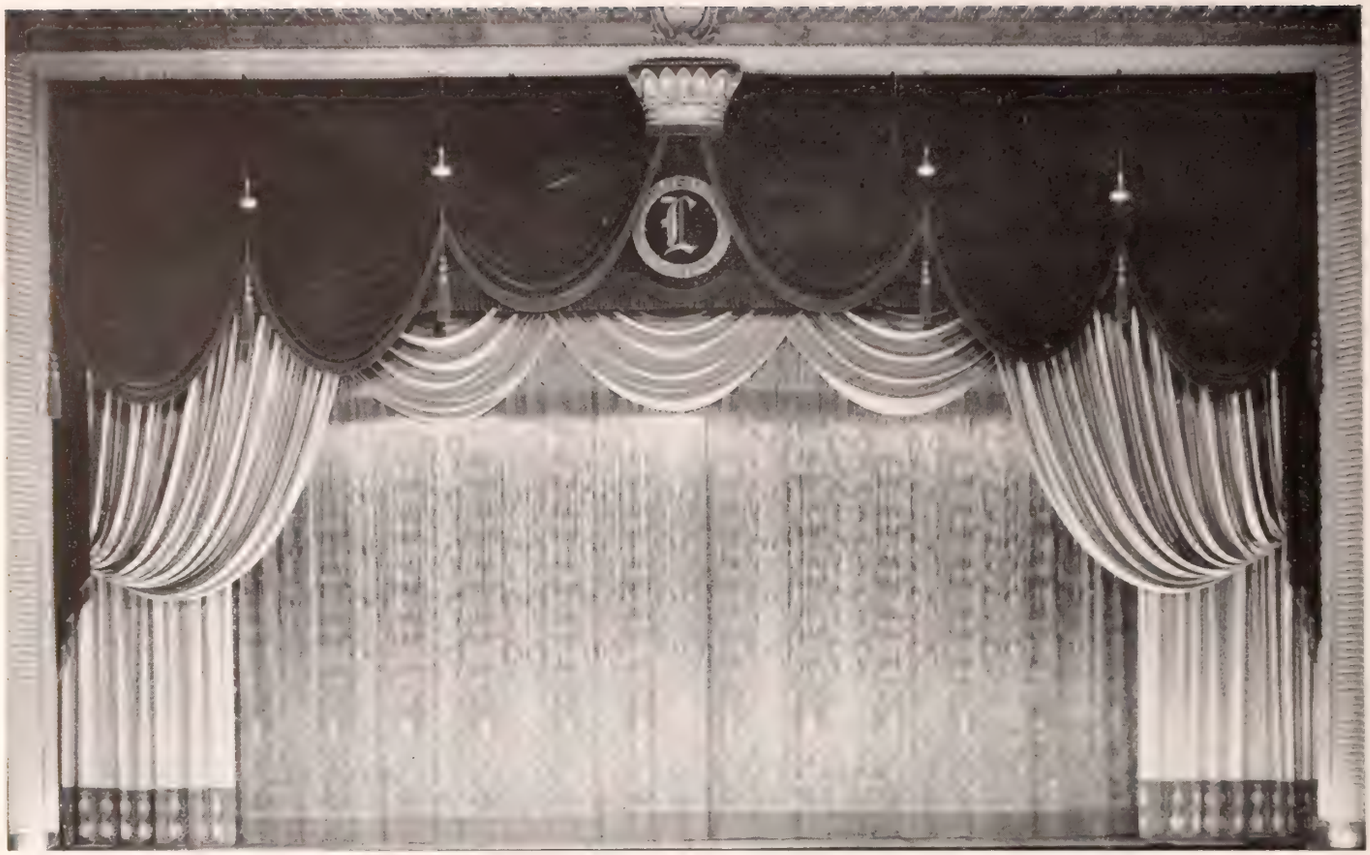
A magnificent motion picture theatre in Joliet, Ill., is one of the newest accomplishments of C. W. & Geo. L. Rapp, architects. Above is shown a view of the inner lobby, spacious and luxuriously furnished in accordance with the new development, trising with the de luxe picture playhouse, that the patron who is awaiting the opportunity to see the performance must be made comfortable and his interest engaged by beautiful architecture, decoration and furnishings.

The auditorium of the Rialto is shown on the right. The decorative treatment is majestic, and yet the inviting air of comfort and intimacy is preserved.



Exterior of the Rialto Theatre Building in Joliet. The house is located in an active and business building. The Rialto has a seating capacity of 3,000, and is operated by the Great State Theatres Co.





It would be difficult to find a better example of attractiveness and utility combined in a false proscenium treatment than the photo above, of the stage of the Lafayette Theatre, Buffalo, shows. The stilted type of painted canvas grand drapery and valance are replaced by textile drapes. Designed by the Novelty Scenic Studios, New York City.

STAGE DRAPERIES ON HARVARD SQUARE

Below is shown a drawing of the auditorium of the University Theatre, first playhouse to be erected at Harvard Square, Boston. The University is in the Italian Renaissance style, reproducing in many details the Davangetti Palace in Florence. The house seats 1,915, and has a single balcony of the cantilever type. Travertine is used for the walls.





Entrance Lobby of the Florida Theatre, Jacksonville

NEW FLORIDA THEATRE IN SPANISH STYLE DESIGNED BY R. E. HALL

House Seating 1215 Operated by Publix Theatres

ONE of the finest theatres and office buildings in Florida has been completed in Jacksonville for the Publix Theatres Corporation from plans by R. E. Hall & Company, Architects.

The building is located at the corner of Forsyth and Newman Streets on a plot 115 feet by 158 feet, the theatre proper measuring 90 feet by 158 feet, and office building 25 feet deep by full length of property on Forsyth Street.

The theatre has a seating capacity of 1,215 seats on Orchestra Floor and 996 on balcony, making a total of 2211 seats.

The office building is seven stories in height with stores, theatre entrance and exits on first floor, and offices on upper floors.

The façade is of light buff brick with polychrome terra cotta trimmings, copper cornice and tile roof.

The theatre entrance lobby has Spanish Tile wainscot, with terrazzo floor and steps and faïence tile inserts. The ticket booth and display frames are of hammered wrought iron, with glazed panels of antique glass set in leaded bars.

Steps from lobby lead up to Promenade, which has been designed as a Spanish Patio with arched openings in Mezzanine Lounge overlooking Promenade.

At each side of Promenade, wide stairs lead to Mezzanine Lounge and lower Cross Over aisle of Balcony, and continue up to Passage and upper part of Balcony. Off the Mezzanine Lounge are located the Ushers' and Check Rooms and the Men's and Women's Rooms with toilets.

The walls of Auditorium are finished in rough textured plaster with richly panelled ceiling and arched sounding board and ornamented exit openings.

Organs are located in spaces each side of Proscenium opening, and perforated grilles in panels of sounding board allow for sound entering Auditorium.

A Roof Garden covers entire area over Auditorium, with dance floor in center and raised dining platforms on three sides with space for musicians at one end. Ample space is provided for kitchen and serving pantries, and toilets for roof garden.

All lighting fixtures are in keeping with the Spanish style of Architecture, the main Auditorium having four chandeliers of hammered wrought iron, and colored glass set in lead.

Cove lighting is provided in the arch of Sounding Board and in the architrave of Proscenium Arch. Concealed lighting is also provided in the ornamental recesses under balcony and drapery hoods on the side walls.

The theatre is ventilated and air cooled by a special refrigerating system, with condensing water apparatus



Colorful decorations, draperies and carpets harmonize with the architectural features of the new Florida theatre. Above is shown a view of the mezzanine lounge, which overlooks the Promenade and is reached by broad stairways at each side of the main floor lounge.

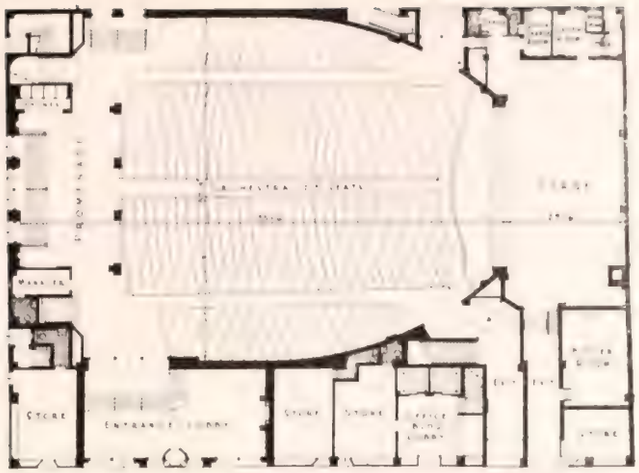


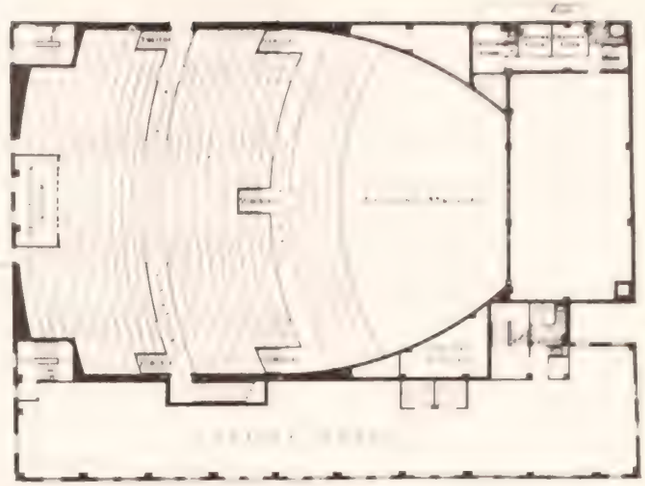
and cooling tower, and the stage equipment of the most modern type, both as to stage rigging and electrical switchboard.

The interior decorations are striking and colorful and the draperies, carpets and furnishings have been selected to harmonize in every detail with the Architectural features.

Throughout its design, the Florida is a theatre structure combining the utmost in modern conveniences, utility and harmonious proportions. The use of space to the practical purposes of a picture theatre make it a striking example of efficiency in design.

Left—a view of the proscenium wall and mezzanine of the Florida. The auditorium walls are finished in rough textured plaster with richly panelled ceiling. The organ grilles, at each side of the proscenium opening, are in panels of sounding board.



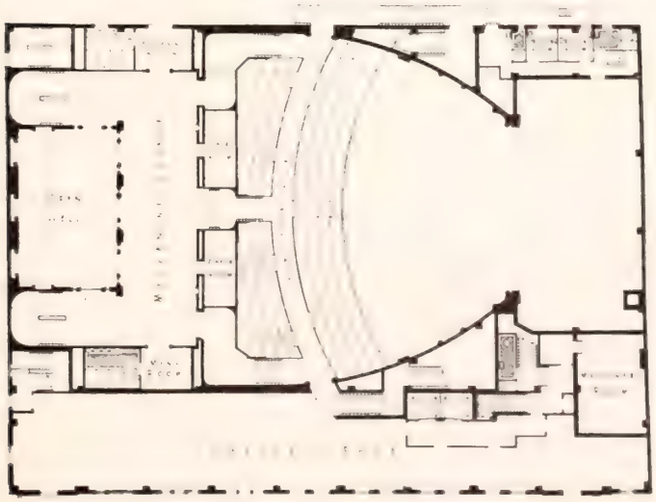


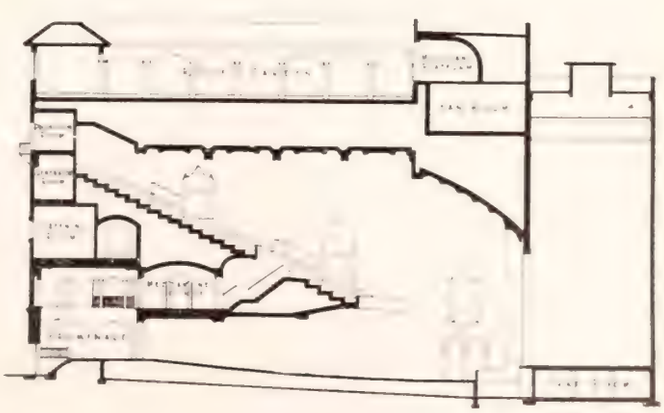
Above — floor plans of the orchestra of the Florida theatre, with the balcony arrangement shown in the upper right



Main foyer, as viewed from the entrance of the theatre. The photograph at the left indicates the decorative treatment in ornamentation and decoration

Below—the floor plan of the mezzanine, showing lower lounge space. Lower right—a longitudinal section of the Florida.



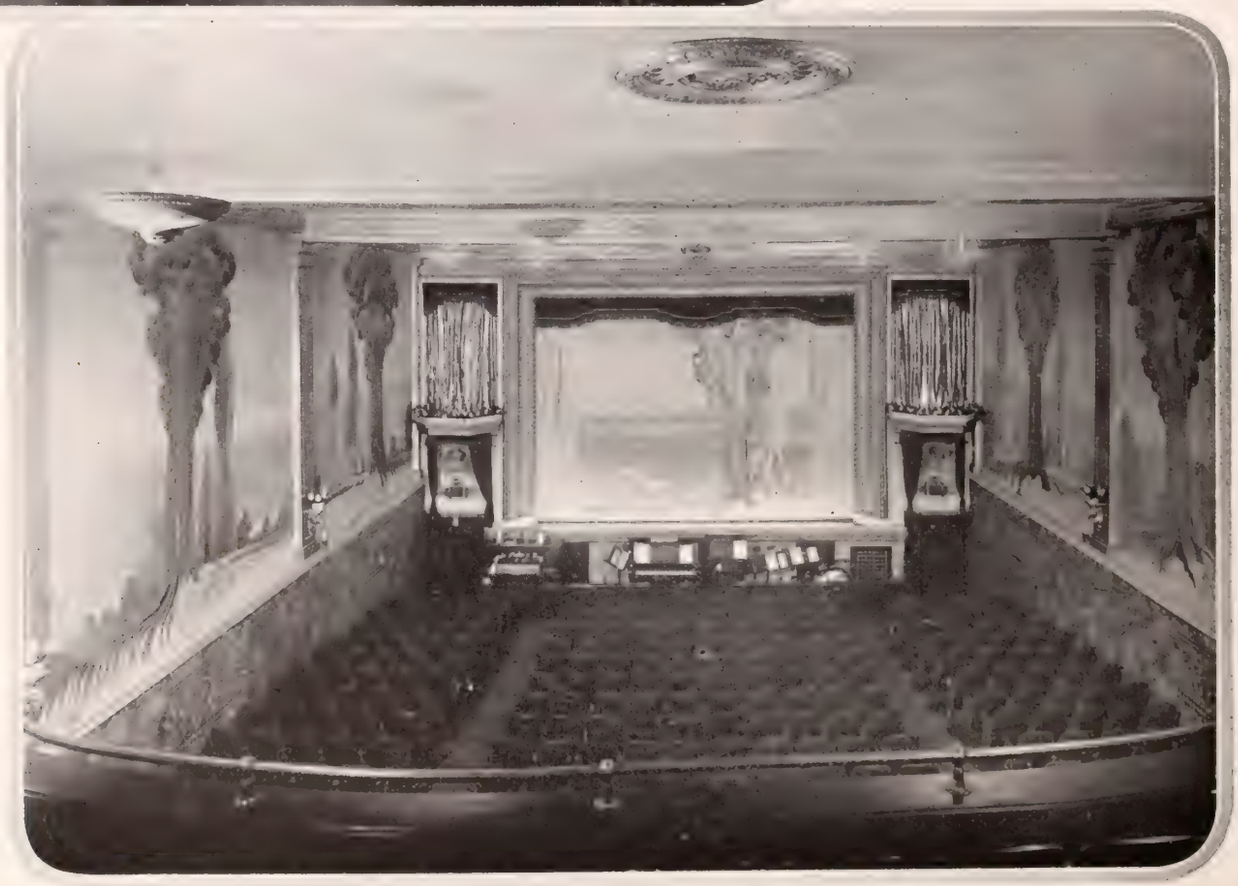




CAMERA ANGLES OF TWO NEW PICTURE HOUSES

Attractive surroundings are not a feature of the large picture theatres of today alone—the modern small theatre as well is being built with a view to beauty and comfortable surroundings for the patrons of the screen. On this page are shown two interior views of the Temple Theatre, Sault Ste. Marie, Mich. It was built by Charles DePaul, of the Soo Amusement Co., of that city. DePaul also operates the Strand Theatre in Sault Ste. Marie.

At the left is a view of the auditorium lobby, carrying out the features of coziness and dignity incorporated in the design of the Temple, a theatre seating 625. Below is a view of the auditorium taken from the balcony. The treatment is plain, and the bright and lively note demanded in the theatre has been accomplished by colorful treatment of the wall panels. A cloud effect machine gives added appeal to the tree and panorama effects of the panels.



The latest addition to the chain of motion picture houses under the control of the West Coast Theatres, Inc., took its place when the New California in San Diego, Cal., opened its doors to the public last April. Approximately three-quarters of a million dollars represents the cost of the new theatre, and the structure has taken nearly a year in its erection. The house has a seating capacity of 2,200, making it the largest theatre in San Diego. There is one balcony, but no boxes. A double stairway, with mirrored landing and with intricately wrought iron railings, leads from the foyer to the



Wall treatment of the right-hand proscenium is shown in the photograph at the right, soft brown and gold are the colors used in the decorative scheme. Below is a portion of the mezzanine foyer, richly carpeted and furnished, and with a colorful ceiling treatment.



THE VENETIAN THEATRE IN MILWAUKEE

Recent Addition to Universal Chain is Atmospheric Type

MILWAUKEE'S northwest side boasts one of the most modern and most beautiful motion picture theatres in the city, the new Universal Venetian, at 27th and Center Streets.

The theatre is the latest addition to the Universal chain in that city (the Milwaukee Theatre Circuit), which now controls eleven houses there.

The Venetian theatre, which was built at a cost of more than $500,000, is Milwaukee's first atmospheric theatre. It is in pure Italian Renaissance style. The interior decorations portray the beauty and glamour of a summer night in Venice. The soft blue of a Venetian sky at dusk is represented on the arched ceiling, while a cloud machine, one of the few in the northwest, creates soft, languorous clouds lazily sweeping overhead. Stars twinkle out from behind the clouds in an enchanting way. Shrubs and trees surmount the arched aisles on either side, through which one can see gondolas against a Venetian background.

The walls are hung with heavy wine colored and blue drapes, adding an atmosphere of courtly splendor. The walls themselves are paneled, etched in gold.

The auditorium is lighted by huge flood lamps concealed in coves to give indirect reflection and to create a true twilight effect.

In the basement are two large, luxuriously furnished lounge rooms designed for the utmost comfort of the patrons.



Foyer of the Venetian, stairways at either side give access to balcony

The exterior of the building is finished in buff terra cotta. Along the upper cornice is a series of shields done in blue and red, as are also the spiral pillars along the side. A large canopy is suspended over the sidewalk, over which is an electric sign which can be seen for blocks. The entire front of the building is brilliantly illuminated with flood lights. The exterior dimensions of the building are 95 by 120 feet. The structure contains four stores in addition to the theatre.

The stage, fully equipped to handle elaborate vaudeville acts and road shows, is 18 feet deep, with proscenium opening 24 by 42 feet. Complete counter weight rigging system has been installed for the handling of machinery on the stage.

The seating arrangement is unusually well worked out. The incline is very gradual, yet clear vision is obtained from every seat in the house. The balcony is wide and spacious. The Venetian is one of the few theatres in the city where patrons actually prefer to sit in the balcony. The theatre has a capacity of 1,430.

A large ventilating system has been installed, which has a capacity to wash, temper, and retemper 33,000 cubic feet of air per minute.

The Venetian is managed by Stanley Gross, who brings to the theatre a wealth of theatrical experience gained over a long period of time, during which he has risen from the lowest ranks to the management and direction of this new theatre. He was for several years manager of the Downer theatre before coming to the Venetian.

Interior view of the newest Universal theatre in Milwaukee, showing atmospheric design of the auditorium.



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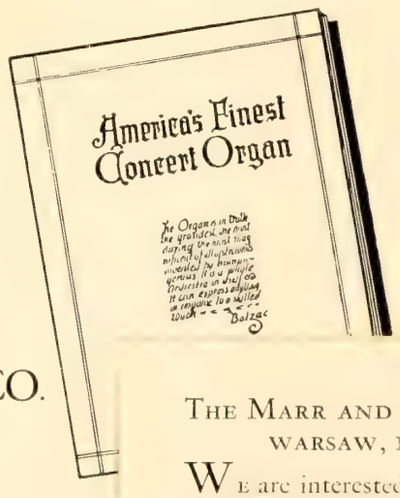
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Radio and Showmanship

The Correspondence We Have Received Furnishes an Unerring Criterion of What the Public Really Enjoys, Says Roxy

ROXY is one of the most vivid personalities on the air. He and his "gang" are known from coast to coast, and proof of their popularity is evidenced not only by the boxes of "fan mail" in the store room, but by the hundreds of letters which are received by Roxy after his weekly appearances "on the air." These letters come from all parts of the country and express the sentiments of the great mass of humanity who spend their evenings "listening in." They come from all walks of life, the business man, the school girl, invalids, baseball heroes, lawyers, who take this opportunity to express, in their own way, their likes and dislikes.

Has this intimate glance into the hearts of the people aided Roxy in his career? Does he act upon their suggestions? Has it affected his viewpoint as a showman? Has this contact with human psychology taught him anything?

Says Roxy:

"I am firmly convinced after five years of work with radio that its great function is to create good will. What the direct benefit derived from it is, no one can say, but radio properly applied and transmitted with a sincerity of purpose cannot help but create good will. No man or woman can have contact with a great listening audience without being benefited by it both spiritually and practically; and if a sincere effort without any thought of commercialism is the basis of radio work, the benefits to be derived are unequalled in any form of contact with the public.

"The correspondence that we have received has been a great source of help in determining the nature of the programs and are an unerring criterion of what the public really enjoys.

"On the whole, it is a subject that one could speak about at great length and yet there is a vagueness about it that is very difficult to define.

"I consider radio one of the most important factors in the work at this theatre; and just as a huge concern spends millions of dollars a year for advertising to create good will, so do we with our programs—only that good will which we feel we have created, and we are convinced that every effort that we have made has been repaid."

In illustration of the benefits of good will and guidance for the showman through this radio contact, upon which Roxy places great value, a few excerpts may be quoted from a random selection of some letters in the files of fan mail at the Roxy Theatre.

The enthusiasm on the part of those outside New York to see the new theatre is one of the most striking impressions resulting from a glance through some of these letters.

"I haven't seen your new theatre yet, but, I certainly shall see it upon my next trip to New York," is the declaration with which a man living in Pennsylvania concludes his letter of thanks for an especially enjoyable radio program. "My sister and I have been invited to spend the week-end in New York and the biggest thing we want to do is to visit your theatre," writes a young girl from her home in Pittsburgh.

A resident of a Northern New Jersey town in the course of a note telling his appreciation of the radio entertainment from the Roxy says that as his wife is an invalid they are not able to get around very much, "but we have hopes in the near future to get over to New York to spend at least a night so that we may see your wonderful theatre and see and hear the Gang that we love so well" he adds.

Here's a letter from a Washington woman saying "our morning papers are telling us you will have a theatre here soon—GOOD," and there's one that says "we are more than pleased that your new Roxy Theatre is such a success," and so on through letter upon letter, all bearing the most tangible evidence of good will.

The radio fans express their likes and dislikes with equal candor. Some of the programs broadcast bring in floods of letters of applause, tempered here and there with a suggestion for improvement. Thus a woman, "an old musician born in a musical family," makes the suggestion to "tone down the orchestra (which is fine) in the accompaniments for the singers," whom she applauds for their art and talent.

The sins of omission as well as those of commission, as conceived by the public, are also checked up in this intimate contact afforded by radio. "I was so disappointed last Monday evening," writes a Brooklyn resident, "when you had your travelogue on your program and traveled all around Switzerland but not in it. When you arrived in Czecho-Slovakia I bet a dime with my husband that you

(Continued on page 2207)

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Congress.
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CHARLOTTE, N. C.
Carolina.
CHATTANOOGA, TENN.
Tivoli.
CHICAGO, ILL.
Avalon; Capitol*; Cohan's Grand*; Paradise*.*
CINCINNATI, OHIO
Fountain
CLEVELAND, OHIO
Loew's West Side; Stillman.
COLUMBUS, OHIO
Eastern; Clinton; James.
DALLAS, TEXAS
Palace.
HOUSTON, TEXAS
Texan; Iris.
INDIANAPOLIS
Lyric.
JACKSONVILLE, FLA.
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JERSEY CITY, N. J.
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MIAMI, FLORIDA
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The ... Street Theatre in New York erected about the middle of the eighteenth ... lamps and candles used for ... courtesy Ward Leonard Electric Co.

Stage Lighting—Past and Present

By A. L. Powell

Manager, Engineering Department Edison Lamp Works of G. E. Co.

FROM time immemorial men have been accustomed to meet for amusement, edification and companionship, and today we have for these purposes the theatre, the lecture hall, and the club or lodge room.

Long before the Christian era the Greeks used the natural formation of the hillside as a means of obtaining the necessary elevation of seats and sang or spoke their choruses in the circular space at the foot of a group of hills. The sacrificial table was usually placed at the center of this ring and, unquestionably urged by the desire to command greater attention, the leader of the chorus sprang on the table; this was no doubt the birth of the elevated stage.

The Romans were somewhat more skilled in architecture than the Greeks, and by the proper use of the arch they were enabled to erect their theatre and its banks of seats on level ground. With them the stage became larger. The dug a deep slot in the earth and dropped the curtain down in this. In fact, in the ruins of the great theatre at Pompeii this still exists in fairly good condition. Behind the stage they provided dressing rooms for the actors and, by placing seats on the level ground for distinguished persons and officials, originated the orchestra seating arrangement.

Their dramas and spectacles, we are told on good authority, "began early in the morning—in fact, so early that some of the spectators came during the night before the performance." With our present-day complexities of business life, most meetings and performances occur after dark, and generally indoors. Proper lighting has become a very important factor, not only from the standpoint of necessity, but in these days as a very effective means of decoration and of creating a suitable atmosphere. In ancient days little scenery was used, the architectural features of the building serving as a setting for the action.

The Roman theatre apparently existed until about the fifth century, but from then until the twelfth century we find little trace in history of any sort of theatrical performances. At that time there was awakened a desire to educate the mass of the people in the rudiments of Christianity, and the Miracle play was one of the means employed. A crude stage was erected near the church, or in the public squares, and the audience sat about this in the open air. Most of the action consisted of a series of tableaux. Sometimes the stage was mounted on wheels and moved from town to town, carrying the story into the more isolated parts of the country. Still the daylight was necessary for presentation, and it was not until about three hundred years later that we find mention of the use of burning pine knots in wrought iron baskets for very inefficiently illuminating the stage and tthe area around it.

By Shakespeare's time we find the drama indeed at a high standard, and it is doubtful if, from the standpoint of literary material, this period will ever again be equalled. His plays, however, were often presented on very crude platforms erected in the courtyard of a castle or inn with merely a lettered sign indicating the place of the action, no attempt as yet being made for a scenic setting.

At that period also, however, the enclosed theatre came into service, and we learn of performances being given in the evening. Lanterns, candles and torches furnished illumination, smoking, flickering, and indeed weak.

From then on, we find more thought being given to the arrangement and type of lighting. In 1628 Joseph Furtenbach in Germany described the arrangement of oil lamps or candles where our present footlights are located, and also a row at each side of the stage behind the wings where our strip lights are placed. The great English actor, David Garrick, apparently gave more attention to lighting the scene and did the best he could with the old illuminants available. He used a huge cluster of candles above the stage, and concealed candles for foot and strip lights.

In America the first theatre was built at Williamsburg, Virginia, in 1752 by the English actor, William Hallan. A brick theatre was built in Annapolis about the same time. Hallan opened the first theatre in New York in 1753 in Nassau Street. By 1775 Charleston and Boston had their own theatres, and before the end of the century there were others in Albany, Baltimore and Richmond. These were all lighted by candles.

One often wonders how plays were given by the lighting from flickering candles which had to be snuffed fre-

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—Another National Victory for Lower Prices and Better Equipment Service!

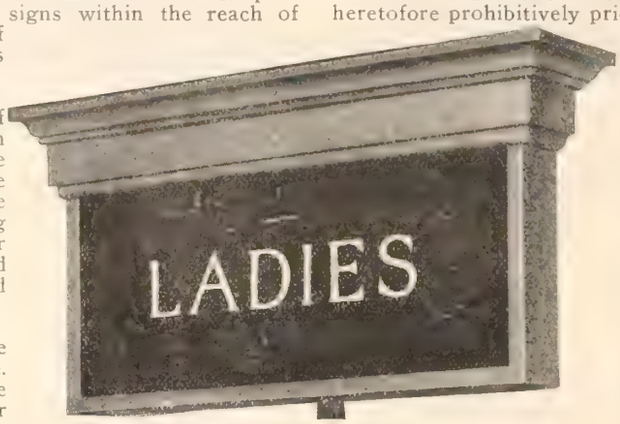
Here is another outstanding example of bigger value in better merchandise, made possible through National Service. A marked reduction in consumer cost which puts beautiful theatre directional signs within the reach of every exhibitor, regardless of the size of his theatre or its location.

It is just another instance of economy effected through volume distribution—a tribute to the support and patronage of exhibitors throughout the country who are co-operating with us in carrying out our program of better service and lower prices wherever and whenever possible.

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quently. It must have been strange at a tense moment in the action to see a boy walk across the front of the stage and take care of each wick. It must be remembered that the candle as we think of it was quite different from that of a century ago. Now the wicks of candles have incorporated in them one thread which is stretched tighter than the other threads of the wick. This has the property of causing the wick to curl over while burning and automatically "snuff" itself. This expedient had not occurred to the minds of our ancestors, and if the wick was not cut off every little whole, horrible smoke would arise and the light would go out. With all these handicaps one cannot help but marvel at the masterpieces which were produced at this period. Certainly the charm of the drama was a strong one to have survived and grown to the extent the play occupies in our daily life.

From now on, the history of theatres and stage lighting is directly tied up with the history of the development of illuminants. The oil lamp with the glass chimney superseded the candle and made much higher intensities of illumination possible, but even then, regardless of the number of lamps used, it must have been difficult to have recognized the players, and the scenery and properties must have been in almost total darkness in comparison with out present-day standards.

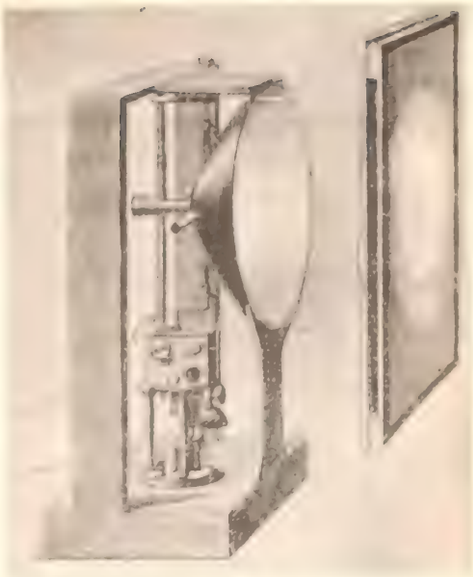
From the stage lighting standpoint, these illuminants also had the great objection that it was practically impossible to have any variation in intensity of light or color. Some crude attempts were made to imitate night-fall by the mechanical placing of screens in front of the lamps.

In 1781 illuminating gas was introduced in England, and in 1803 the experiment was made of adapting it to the stage of the Lyceum Theatre in London. Apparently the Chestnut Street Opera House in Philadelphia was the first in America to see this new means of lighting. It must be remembered that there were no regular gas plants in service at the time, and the theatre manager who wished to use it had to arrange to manufacture it himself. So, in spite of its advantages in the way of higher intensity of illumination, it did not come into general use until about 1850.

In contrast to electricity, gas is certainly unsuited to the theatre, yet in those days it was a remarkable step forward and one must marvel at the ingenuity used in the installation of control systems for gas lighting. With electricity a simple wire resistance inserted in the circuit, and a handle which easily glides over a series of contacts, are all that are necessary for getting any variation one desires in the illumination. With gas, huge control tables, regulators, water joints and mains of piping were necessary. The fact that some of the mains were more than 12 inches in diameter indicates the magnitude of this sort of work. At first, groups of gas lights were controlled locally by men stationed near them just as is the practice now where dimmers are located on portable spotlights. Then the piping was so arranged that all lights could be controlled from one point, as is the case with the present-day electric switchboard.

The danger from fire with all of these illuminants is self-evident, and there are numerous cases on record of serious accidents in crowded auditoriums. It was necessary to light the gas by a flaming torch on the end of a long cane and poke this in and about the inflammable scenery. Often a dancer with filmy costume came too near the footlights and lost her life.

Lighting equipment took up almost as much room as the scenery itself. Rubber tubing ran back and forth across the stage in every direction and, needless to say, the theatre was made exceptionally hot from the products of combustion.



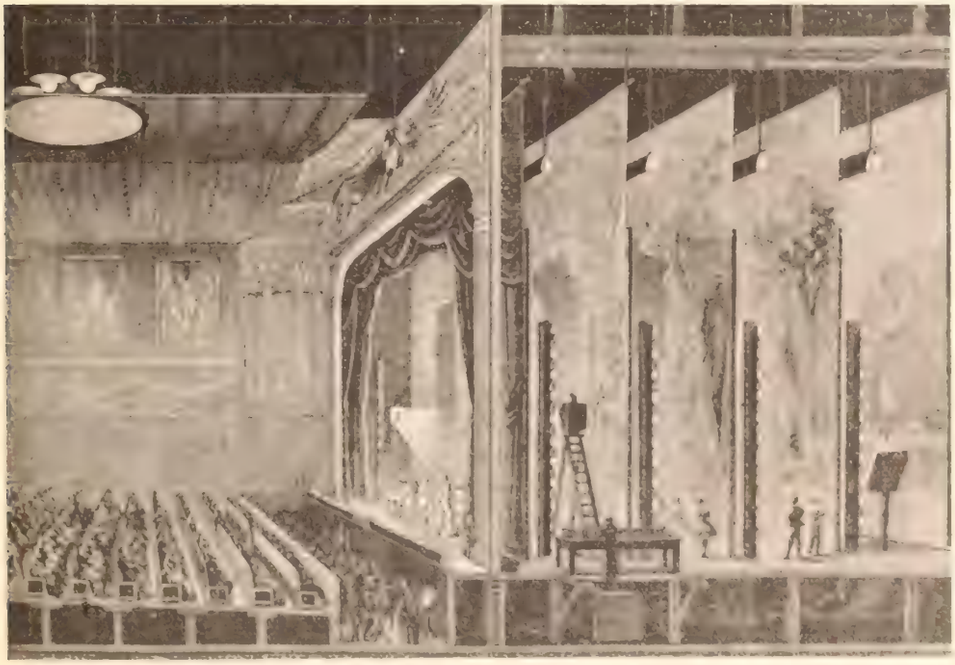
"Prophet" at the Paris Opera in 1846, and probably the first use of electric light on the

About 1860 a device came into use which has from then on been intimately associated with the stage. This is the lime light. If a piece of lime is heated to a high temperature by a burning mixture of hydrogen and oxygen gases, it gives a brilliant and concentrated light which, placed behind a lens, gives a spot of illumination uniform and brilliant. This spot can be moved about to follow the action of the play, and is also very useful in creating effects such as sunlight, and so on.

The electric arc was somewhat similar to the lime light in its characteristic and, as we all know, was the first form of electric lighting. The Paris Opera was the first to use electric lighting. In 1846 the rising sun was imitated by the light from an arc placed at the focus of a parabolic reflector, and the beam projected through a silk screen in Meyerbeer's opera, "The Prophet."

At this point in development, the so-called stage effects came into being. Previously if one desired to imitate a rising moon, it had to be by means of a lantern carried at the end of a stick, and later by a gas flame back of a transparent yellow disc. This, by an ingenious system of pulleys, dragged its gas tube behind it as it ascended the scenic heavens, and, accompanied by the creaking of pulleys, wobbled its way upward. In the Paris production of Rossini's opera, "Moses," the rainbow was reproduced by passing the light from an electric arc through a lens system and prism. Lightning was produced by flashing of the carbons, and a spotlight used on Moses in his white robe, producing a very striking effect. Even such a detail as a luminous fountain was produced.

The earliest arc lamps had to be adjusted by hand, and the lamps could be used only where a man could be sta-



This sketch of a theatre —footlights, border lights, strip, and flood or bunch lights are all in evidence

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tioned. With the introduction of the more or less automatic arc lamps, they came into use for illumination of the whole stage, although this practice was by no means universal.

Needless to say that when the incandescent lamp became available, its advantages for stage lighting were at once recognized; and it may be said that as soon as it became practical, it came into universal use. Its introduction in about 1880 was simultaneous with the beginning of the modern theatre, with the movement known as the "stage reform," which originated in Austria. This had as its primary object the encouraging of the best and truest imitation of nature in the presentation of the opera and the drama.

The introduction of the incandescent lamp marked the birth of a new art of stage lighting due to the ease of control, the ability to get much more light from a given space, the remarkable safety, and adaptability to color modification. Our modern stage productions would indeed be impossible if we had to depend on the candles, oil lamps, and gas burners of other days.

The various periods of the day, flashing lightning, moving crowds, fire, sandstorms, rain, snow, fog, running water, and dashing waves are among the hundreds of effects now successfully accomplished with the aid of electric lighting.

With suitable means of controlling and modifying our lighting, and the simplicity of operation, interest has been reawakened in a phase of stage direction that has been recognized as important for a long, long while, but difficult of attainment.

Light is probably the most valuable single medium available to the stage director for creating the desired psychological effect, and holding the attention of his audience. Color and direction effects are the very best means of securing artistic results. We think we are often very original along such lines, and yet Valerius Maximus, writing in 78 B. C., describes yellow, red, and blue awnings stretched over large theatres, fluttering in the breeze, dyeing the actors with the colors of transmitted light and producing a beatifully effective picture.

Each year we see more and more attention paid to lighting, and some of our most successful productions have gone back to the simplicity of staging of the sixteenth and seventeenth centuries and are depending on the manipulation of intensity and color to create the setting.

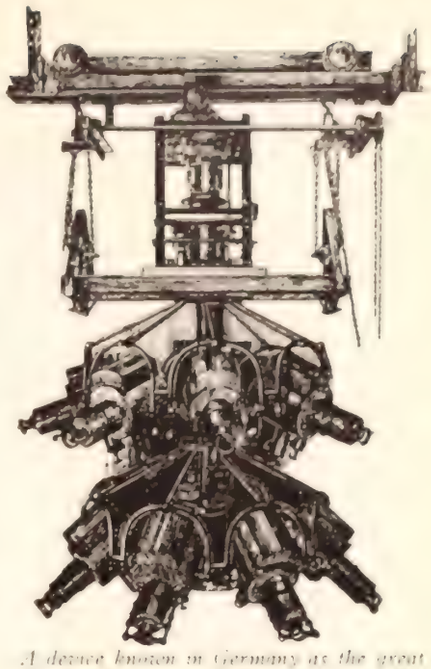
The opera in Paris was the first to make an extensive installation of incandescent lights, which was completed in 1881. They used the footlight, border and strip lights quite similar to many of those in use today. The resistances for their control were mounted below the stage floor. The lever arms for dimming could be adjusted independently, or locked together and operated from a hand wheel at the end of the table. A year later at the International Electro Technical Exposition in Munich, a special theatre was erected to demonstrate the possibilities of electric stage lighting. A cluster of arc lamps was located over a skylight at the center of the auditorium—a system not very different from those which find favor today.

The color produced by the foot and border lights was changed by having a cylindrical revolving screen, one section of which was open, two other sections being blue and red respectively. A cord was connected to turn all the screens the same moment. The strip lights were changed in color by having a screen which raised and lowered in front of them.

The Savoy Theatre in London installed electric lighting in 1882, and the first New York theatre to install incandescent lighting was the Peoples Theatre on the Bowery in 1885.

In studying the history of theatre lighting, and knowing the devices which are used today for various purposes, one realizes full well the truth of the old expression, "there is nothing new under the sun." It is remarkable how many of the features found in some of the earliest installations have survived to the present day, or have died and then been revived.

The location of lamps for general illumination, footlights, border lights, and strip lights is but little changed, and even the general design of these is quite the same. Slight improvements have been made to take advantage of the more efficient types of lamps and to secure a higher utilization of light. The modern interlocking type of dimmer is a development of that just described in connection with the first installation at the Paris Opera, with, of course, many refinements in construction. The old location of the switchboard below the stage is still retained at our Metropolitan Opera House. It has many advantages in that the operator can watch the entire scene from the same relative position as the audience.



A device known in Germany as the great cloud apparatus. Produces remarkable effects but is extremely complicated in design and is not applicable to American stage construction.

The old scheme used in Munich of having movable color filters dropped out of use for many years, and separate circuits of colored lamps were employed. It has recently been revived in Germany.

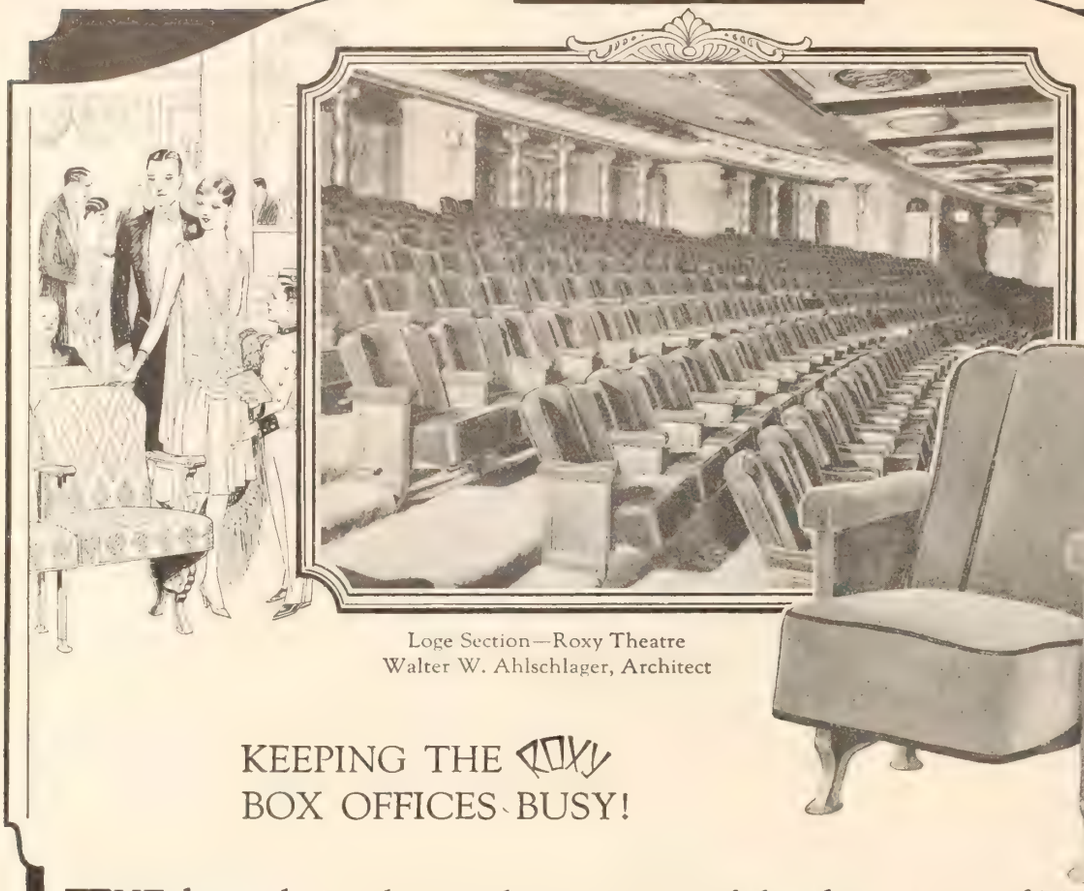
The writer has just returned from a stay of over a year in Europe, and took advantage of the opportunity to study quite carefully stage lighting practice. Having followed this line of work for a number of years, he believes he is in a position to speak with reasonable authority on the matter. We have heard the hue and cry for a number of years that Europe was far ahead of America in stage lighting—that the designers of American equipment were not on the job and keeping up to date. After making a considerable number of observations, the writer does not hesitate to express the opinion that he believes we lead the world in stage lighting.

Apparatus for stage service must, first of all, be practical, convenient, and easy to manipulate. The Germans, who have done the most extensive work in Europe on this subject, have developed a large number of types of appliances which, from theory and on paper, look to be very wonderful. They are ingenious beyond

(Continued on page 2202)



View of the stage of the La Scala Theatre Milan looking toward the proscenium. Elaborate German apparatus requiring much space and not giving any better effects than ... Complicated arrangements. In Europe, stages are relatively larger ... can be occupied ... equipment.



Loge Section—Roxy Theatre
Walter W. Ahlschlager, Architect

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This de luxe chair, with its extra thick spring back and triple thick spring seat, offers a luxurious, relaxing comfort never before attained in any theatre seat. Roxy, himself, has said that this loge design is the "most comfortable and finest theatre chair ever built."

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Los Angeles, California 801 East 7th St.
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Frank Cambria discusses
Theatre Design and Decoration
in an interview by Thomas C. Kennedy

"SHOULD a theatre be dressed up as a home or should a theatre be a theatre, in its design and decoration as well as the presentations offered there for the entertainment of the public?"

Frank Cambria, art Director and General Manager of Publix Stage Productions, thus with a question that answers itself summed up his brief outline to the writer of the guiding principle of design and decoration as it is employed in the modern picture theatre.

The fact that the success of artistic decoration in the theatre is measured by its ability to stimulate a pleasurable emotion upon the majority of the people explains the prevalence of the colorful treatments used in the de luxe picture houses. Architects and decorators have sought their inspiration and styles in the productions of the Orient, the Mediterranean countries, the Louis XIV period, in which the Renaissance reached its highest degree of splendor in France.

Their productions are more pure in style than some critics of the cinema theatres would imply in their comment, and yet when one compares the theatres of to-day with the fire traps and uninteresting theatres of only a few years ago, is it not so that a decided and most thorough improvement has been made not only in construction and beauty but in the physical comforts of the patrons? Greater care for the safety of the people, infinite care for the health and comfort by installing marvelous systems of air purification and



Frank Cambria, Art Director and General Manager of Publix Stage Productions

ventilation are among the improvements.

It is quite true that the subtle qualities of appeal arising from restrained treatment of the more classical forms are lacking. Their absence from the scheme, however, is mainly due to the style of treatment adopted, and not always because artistic standards are neglected.

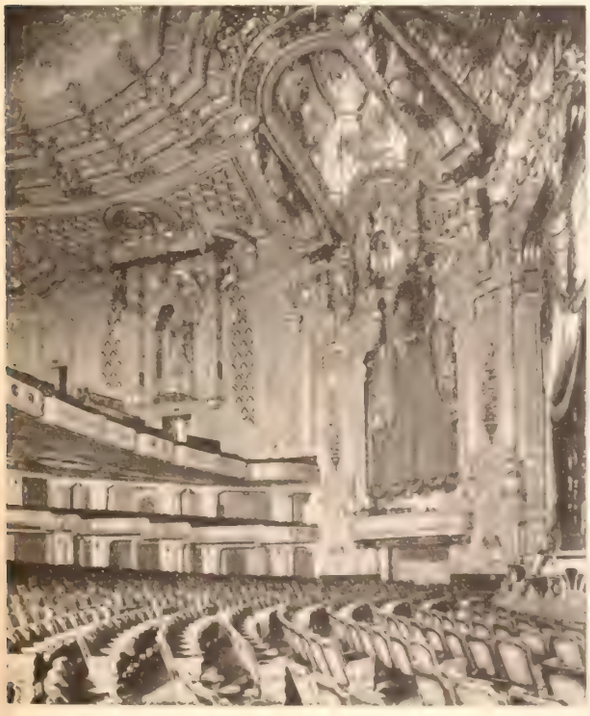
To quote Cambria on this point: "merely because they are in a florid style is not sufficient reason for condemnation. Unless they are correct representations of that style, who can say that it is wrong to assume the point of view that the theatre must present an ensemble effect of brightness and gaiety? Moreover, we may ask 'what is art, and which is the correct style?'"

The palatial theatre is a comparatively new development. If it is true, as the historians tell us, that we must interpret the future in the light of the past, eventually there will be a trend toward more simple and restrained decoration in the theatre. The history of design seems to show that changes have been due to reaction from flamboyant to a more severe treatment in character and detail.

Cambria believes that this will take place in the theatre, and that the theatres of twenty years hence will feature a different form of treatment than is in demand today. One might prophesy an era of simplicity and majesty.

Designing treatments that will appeal to the mass of the picturegoers presents primarily a problem in crowd psychology. On top of this phase of "showmanship" which the art director must consult, are the elements of utility.

These include the necessity of having a theatre of large capacity—capable of accommodating a sufficiently large number to pay the enormous overhead on an elaborate program as well as a huge property investment. The large theatre is in itself an attraction, Mr. Cambria says, for the majority of the people like to follow the crowd, as it were. But the large



The interior is in stone color, with inlays of gold and colors representing enamels. On the left the auditorium, and on the right a portion of the main floor foyer. Decorative scheme was planned by Frank Cambria, C. W. and Geo. L. Rapp, artichtects





Reproducing one of the famous halls of the Alhambra—above, one of the sumptuous lounging rooms of the Chicago theatre.



A portion of the auditorium of the Paramount theatre, New York, taken from the balcony, showing side wall treatment.



The Elizabethan Room of the Paramount theatre follows in minute detail of its decoration and furnishings an interesting phase of the Jacobean style.

structure is not without its problems in decoration, since designers have yet to find the way to entirely overcome the impression of space with treatments seeking intimacy—an effect necessary to the successful setting for a theatrical performance. Then there is the matter of safety for patrons—including adequate provision for free and rapid egress from the theatre in the event of fire. Structural features allowing for the most efficient system of heating and ventilation, are another, and in addition there is the requirement of an air of comfort and livability for the entertainment of people seeking amusement and a change from the prose of their daily routine and environment.

Take these factors into account and then consider one of the Publix theatres—the Paramount in New York, designed by C. W. & George L. Rapp, architects, for example—and judge then the merit of the design. A study of the theatre reveals to the observer a thoroughly sound principle of design, marked by a fundamental plan of strength and power, spaciousness and elegance.

The patron entering the lobby of that house receives a first impression of brightness and colorful appeal. The visit thus begins with a thrill, the power, dignity and elegance of the scene constituting a show in itself.

The mood is established and the patron begins to be interested from the instant he steps into the lobby. It is a blaze of black and gold marble, heightened in its effects by crimson hangings and crystal chandeliers. The elaborate effects of the Louis XIV period are represented, and in a grand hall that is 150 feet long and 50 feet high.

The patron's interest is maintained as he continues on up the grand stairway to the mezzanine, the walls of which are decorated with paintings covering a wide range of subjects and many of them the works of artists of renown. Located on the mezzanine and commanding a view of the inner and outer lobbies, is one of the most successful interest points of the Paramount. This is the music room, richly furnished with objects that have attracted the wide-eyed wonder and admiration of the thousands who visit the theatre each week. The furniture includes a console with painted panels, containing an elaborate clock and candelabra set in onyx, gilt and multi-color enamels. There is a fountain done in white marble with a statute of Peter Pan, a round Louis XV table in gilt and set with portrait miniatures. There are color, richness and an air of luxury not to be found in any similar public place in New York. That there is a demand for such a place of recreation there can be no doubt. Nor is there any question that these are the things which command a great popular appreciation. The crowds to which the Paramount plays weekly are evidence enough of that.

The artistic quality shows itself in the execution of many details planned in accordance with this formula, based on the principle that architecture and decoration

must be made to conform to popular taste in order that the picture theatre may succeed as a business enterprise.

"Every effort is being made to observe the principles of what is correct artistically," Cambria said, "in the design of our theatres, and I think the honest and competent critics will frankly admit that the effort is evident in the finished works.

"In addition to appealing to the popular taste, there is, from the business standpoint, another phase of the showmanship angle to be observed. Details are needed to add definite points of impression. These become 'talking points' or reminders which serve to make conversation in which visitors describe the theatre to others, and thus carry forward the mouth-to-mouth publicity. The front of the entresole in the Paramount, done in crystal and illuminated from behind, is a feature in which this result was sought.

"Effects, impressions are the qualities we must strive to achieve. And always we must remember the type of people upon whom the effect is to be made. You must please your public or your efforts will be in vain. The public is fickle and exacting in their demands, particularly with regard to entertainment programs and amusement places. You can serve up a program containing $15 worth of amusement for an admission price of fifty cents for years, but the instant somebody else comes along with something they like better they will drop you like a plummet, and down you go—good art, good intentions, good everything, to the contrary notwithstanding.

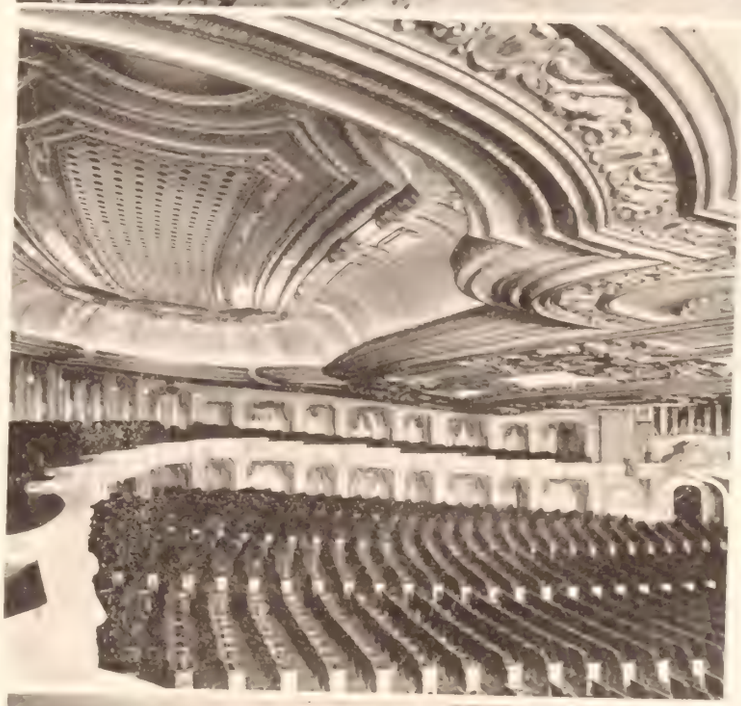
"The first impression the theatre should create is one of brightness, gaiety. People coming to a theatre are seeking amusement and they are in the frame of mind to be pleased by effects that make an immediate impression of attractiveness. Objects which quickly engage the attention are therefore needed in the decorative scheme—spaciousness, elegance and the vivid coloring of a fairyland are the elements of the ensemble.

"In consequence of the more general appreciation for colors and styles of a florid nature, treatments marked by their features of display are the choice for the large theatre, catering to a large number of people and therefore representing the majority opinion of what is attractive. The first effect is the result of color; and if this is not right, direct in its appeal, no amount of furnishing and decorative detail can overcome the lack of response on the part of the patrons brought into the theatre.

"The large lobby is an essential, for the accommodation of hold-out crowds. A theatre front must not be crowded, for that would mean the loss of much patronage, because people intending to enter become discouraged from doing so if it appears that they will be forced to wait outside. When the patron enters a lobby comfortable in its atmosphere and decorated in a manner to interest him, en-



The Presidential Room, one of the public rooms of the [illegible] Chicago, shown in plans above.



A view of the [illegible] Chicago theatre, showing detail of the balcony soffit [illegible] study in curves and [illegible]



The Colonial Room, Paramount theatre, with walls covered with [illegible] paper, in which the Hudson River, West Point and Niagara Falls are represented in the design.



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Does your dimmer equipment give you the smooth-accurate dependable control of light demanded for the successful presentation of a performance?

To you, as to the railroad man, light control is of utmost importance. No other single factor in theater operation so affects your audience as lighting well or poorly controlled.

Ward Leonard Vitrohm Dimmers are backed by more than a quarter century's experience. Ward Leonard engineers are ready at all times to give you their full co-operation in working toward the solution of your light control problems. We are freely at your service.

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forced waiting for seats in the auditorium does not become a hardship.

"Public rooms, spacious and luxuriously equipped are an important feature. The decorative schemes of these rooms are based on styles of the display type. In the Paramount, for example, there are a number of these rooms which have won the greatest praise of theatre patrons. The Elizabethan Room, paneled and richly furnished and with red brocade prominent in the decoration, has display, but it is in correct style and treatment nevertheless. The same may be said of the Jade Room, in which Chinese art is represented with black furniture, gold and black satin upholstery and hangings.

"The auditorium is also in the vivid style, but a treatment harmonious with the selected scheme has been followed. The lighting is in the warm colors, indirect illumination being used all about the arches, the organ grilles and the main ceiling. Crystal and bronze fixtures are used. The organ chambers on each side of the proscenium arch have screens of crystal on which a tree design is worked out in colored jewels, which may be illuminated. All this because there is richness of effect and mass appeal achieved through such treatment."

Cambria is an accomplished hand with color. We have heard a theatre man, for years intimately associated with the leading stage producers in this country, pronounce him a "wizard with color—perhaps the leading colorist in the American theatre today." His stage presentations are examples of the remarkable effects which he is able to obtain with color combinations, both light and mass.

His lighting is unique and personal, much similar to the style of an artist working with pigment. This lighting puts into practice the elements of good art by painting with illumination instead of paints and brushes. It also involves the science of color as it affects another colored surface. For example, a red medium will turn a green surface into a colorless mass of brownish-black. So this art or science involves a method which brings out the color of one mass without changing the color values of an adjoining mass.

Mr. Cambria began his career as an architect, later turned to scenic art, later still to portrait painting, and after that, again, to the theatre. He is a recognized leader in the science of charting what the motion picture patrons want in a theatre and an entertainment.

His artistic training affords a background which gives him a superior equipment for his work. In 1900 he was apprenticed to Ernest Gros, a celebrated art director of his day and the man engaged by Belasco, Charles Frohman and the Klaw & Erlanger interests for some of their most ambitious productions. In this association Cambria worked on such productions as "Ben Hur," "Darling of the Gods," "The Heart of Maryland," "Madame Butterfly," "Stars and Stripes Forever" and many other notable stage presentations. He played roles in productions by Jessie Bonstelle's stock company in New York, and Rochester, primarily to study stage craft from a new angle.



Then he returned to art, achieving success as a portrait painter and mural designer. As a student at the National Academy of Design he was awarded the Suydam Medal for Sculpture nd other prizes. Cambria became interested in the picture theatre in its very infancy. Various efforts in this field culminated with his association with the Balaban & Katz interests in Chicago, where he developed a production department with scenic painters, designers, costumers, ballet masters and electricians fitted into a compact and resourceful organization for the production of stage presentations. He also planned the decorative schemes for the Balaban & Katz Tivoli, Chicago, Uptown, Oriental and the Michigan in Detroit.

Since entering the picture field he has made an intensive study of popular tastes and reactions to theatre decorations and presentations. Discuss with him but a short time this question of what the public likes and you become aware of the fact that here is an artist with a solid understanding of "showmanship" as we know that term. His grasp of the subject is marked by an authority and understanding that show the development of principles from an exhaustive study involving analysis and synthesis. He knows theatre art from the practical side and is interested in its advancement through the practical—which after all is the only way of putting the cart where it belongs; behind the horse. For a popular art cannot advance beyond the capacity for appreciation of it on the part of the public for which it is designed and which makes it possible.



The music room of the [illegible] theatre, [illegible], shown on the left, is one of [illegible] lounges of this playhouse, famous for its artistic treatment.

[illegible] — main stairway [illegible] landing of the Tivoli theatre. The decorative schemes of the Uptown and Tivoli theatres were planned by Frank Cambria, C. W. and Geo. L. Rapp, architects.



"Music has charms....."

THE public demands good music in the theatre. How to provide the kind of music people want at a reasonable cost is a real problem for scores of theatre owners.

That problem has been solved through one of the foremost achievements in the field of theatrical music —the development of the Page Organ Player.

Not only does the Page Organ Company build the widely known Page Unit Pipe Organs, but also a special Unit Pipe Organ combined with a Page Organ Player. Many of the latter have been in constant use in theatres for several years. This complete unit is shipped ready to install in your theatre at surprisingly low cost.

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A remarkable feature of the Page Organ Player is that it creates superb pipe organ music with full orchestral effects from ordinary 88-note piano rolls, that can be purchased anywhere. Thus you can have all the recent compositions, either popular or classic. And because the Page is a two-roll player, the music can be changed instantly to fit the picture, making it more realistic.

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The Solo Device is a Page patented feature. By it the operator can select the solo or obligato from any roll—giving wonderful effects—simply by pressing a button.

All the effects of a two-manual orchestral unit pipe organ played by hand are secured with the Page Organ Player. Every detail of construction—pipes, chests, traps, percussions, etc.—reveals the finest materials and workmanship. All contacts are electric.

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The Revival As a Box Office Attraction for Summer

Return Engagements of Old Favorites Were Popular Last Season

RENEWING interest in old successes well remembered by the bulk of the picturegoers, proved one of the most popular ideas employed last season by exhibitors so situated that a definite summer policy is the necessary thing. The "revival weeks," "Revival Festivals," etc., in many instances were highly successful as a selling idea, used as a policy to cover considerable periods of time and also as a special stunt to introduce the beginning of the summer theatrical season and therefore a new policy.

A large number of theatre men who experimented with the revival policy last season have been queried, with the result that most of them declare they will use the idea again this year, provided nothing occurs in the meantime to make another course advisable.

Many of the exhibitors report that the revival offers a selling point which they have been able to use to great advantage in stirring a new interest in picturegoing at a time when the general public begins to look away from the theatre to the beaches, outdoor trips, motoring, and other forms of relaxation to occupy their evenings and holidays.

Exploited as Novelty

The revival has something of novelty about it that can be worked up into effective advertising campaigns, and where successful in accomplishing this result, the outcome is usually a renewed interest in the picture theatre.

These campaigns take many forms, "request weeks" being one of the most popular. In this campaign well known screen successes are listed as suggestions and the public is circularized, by means of newspaper ads, hand-bills distributed at the theatre or direct mail material for the selection of the pictures they would like to see again during the revival season.

In employing this method, of course, the exhibitor should first make up a list of pictures he thinks suitable and then check it with the exchanges to make sure that only those which are available are included in the array of "suggestions."

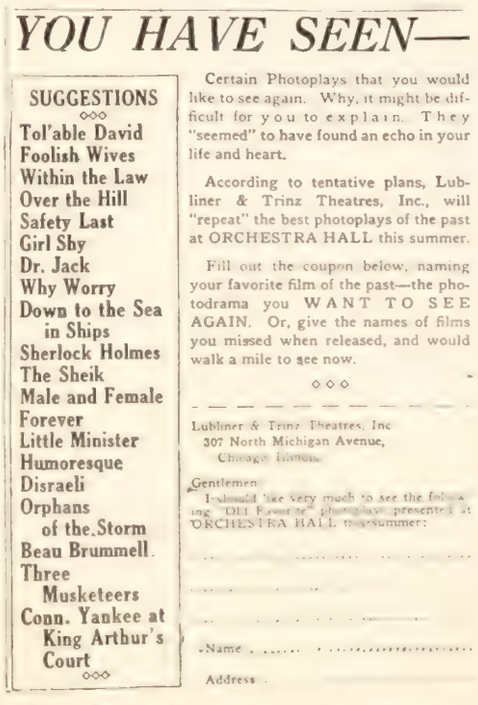
Several theatre men have profited with an added phase in connection with request programs. One method was to print voting slips, containing the titles of several well known screen works. Six of these had been selected for showing during a "See Them Again Week," and the management offered prizes of a pass to each person who named the productions booked. As the pictures booked were those which had scored as the outstanding six attractions—the record holders—of the theatre, it required some intimate knowledge of the theatre and its history as well as a good memory for the patron to earn a pass. Nevertheless, this stunt proved highly effective in several towns, the public responding in great style.

The revival, as a set policy for the summer weeks, was resorted to at several large theatres last season. Notable among these were the Stillman in Cleveland.

Aided by W. Ward Marsh, the photoplay editor of the Plain Dealer, who commands a large following among the picturegoers of that city and therefore exercises great influence, the revival has developed into a formidable box office attraction at the Cleveland theatres.

Movement Popular in Cleveland

At one time last season there were three houses presenting revival bills. These were the Stillman, the Circle and the Palace. Both the Stillman and Circle showed return engagements as set policies for the summer, and they did so well with the policy that the Palace took advantage of the situation with a week of revivals. Thus in the revival movement, started by Mr. Marsh and under his leadership sustained through intelligent publicity renewing interest in the leading popular and artistic successes of the past few seasons, Cleveland picturegoers found a new interest in the cinema and new pleasures in a greater appreciation for the artistic accomplishments of scenarists, directors and screen players.



Another large theatre which "repeated" the best photoplays of the past as summer attractions was Orchestra Hall in Chicago, operated during the summer by Lubliner & Trinz under a revival policy.

The Orchestra Hall presentations were cleverly advertised well in advance of the season, and the response to picture titles which immediately come to the mind of the confirmed picturegoer as representative of the best in screen entertainment proved the value of introducing the "choose your own" element into these revivals.

The L & T Illustrated News, was at that time at the height of its power as the house organ of the company. Louis Kramer, who edited the paper, gave liberal space to the revivals inaugurated at Orchestra Hall.

These advertisements listed a large number of the screen successes of the past, and urged patrons of the photoplay to signify the pictures they would like to see repeated. There was a coupon providing space for nominations and the name and address of the patron submitting selections.

The Tower theatre in St. Paul, one of the F & R houses, started its official summer season last year with a Review Week, during which the program featured a new attraction each day. The pictures shown included attractions which had been offered during the fall and winter season.

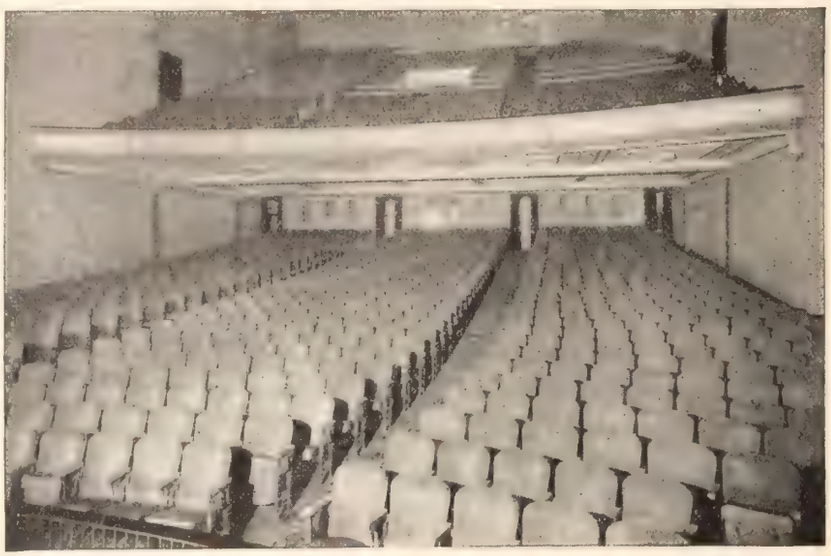
Stars of the Season

Other houses which presented revivals last summer, for periods of a week or more, were the Adams, Detroit; Loew's, Newark, N. J.; Loew's Dayton, Dayton, O.; The Victoria, Rochester; Warner's State, Pittsburgh; the Majestic, Hartford, Conn.

Probably the outstanding star of last summer's revivals was Lon Chaney. This popular player was represented by a great number of starring and co-starring vehicles, dating back to "The Trap," which Universal brought out as a re-issue equipped with a new line of exploitation material. Among others in which his name was played up prominently by exhibitors featuring revivals were such pictures as "The Miracle Man," "The Blackbird," "The Unholy Three," and "He Who Gets Slapped." Harold Lloyd with "Safety Last," "Girl Shy" and "Dr. Jack" was also prominent, as was Mary Pickford in "Rosita," and "Dorothy Vernon of Haddon Hall." "Three Musketeers," "Robin Hood" and "Thief of Bagdad," repeated at many theatres over

(Continued on page 2168)

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Forum, *Los Angeles, Cal.*
Mason Opera House
Los Angeles, Cal.
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Los Angeles, Cal.
Metropolitan, *Los Angeles, Cal.*
Modesto, *Modesto, Cal.*
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Dome, *Ocean Park, Cal.*
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Pasadena, Cal.
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Plaza, *San Francisco, Cal.*
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Sunset, *San Francisco, Cal.*
State, *Oakland, Cal.*
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Monterey, *Monterey, Cal.*
Majestic, *Reno, Nevada*
Egyptian, *Ogden, Utah*
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Salt Lake, *Salt Lake City, Utah*
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Liberty, *Spokane, Wash.*
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A New Central Control System for Multi-Unit Projector Booths

Detroit Projectionist Evolves New Method of Organization and Operation

THE projection rooms of large theatres today are presenting a problem which, sooner or later, will require some serious thought if difficulties are to be avoided in the matter of efficient handling of the various pieces of projection equipment, as now installed.

It is not uncommon, in the big houses, for as many as eight separate projectors to be placed in the main projection room, and the proper handling of these equipment together with the auxiliary apparatus required for their operation calls for considerable thought and close application on the part of the projectionists.

Aside from the physical operation of the various projectors during the course of the show, there are innumerable other duties, such as the preparation of the film, which consume time and, what is probably more precious, divert the attention of the projectionist from the all-important presentation of the program.

It is now common practice, of course, in the large theatres, to have two men on duty at all times for the simple reason that it is physically impossible for one man to efficiently attend to all the duties as now form a part of this work. Should things keep on in this way, it is not at all impossible that three or even four projectionists will be required to handle the equipment.

The presence of more than one man on any job, no matter what this job be, immediately opens up the question of responsibility, because of the human element involved. In theatre projection rooms, it is common to dispose of this problem by making one of the men senior projectionist and upon him devolves the responsibility for the mechanical end of the program as it relates to the projection room.

Where a number of men are required to supply the necessary shifts for continuous operation, a Chief of Projection is properly chosen and the responsibility is then transferred to him with the senior projectionist of the shift on duty immediately accountable.

The Weak Point in Shift System

The weak point in this entire scheme lies in the fact that, with the shift system as now constituted, it is impossible to make one man justly responsible for the successful operation of the program.

The mere matter of arbitrarily placing responsibility on a certain man's shoulders does not necessarily mean that he will follow up this trust and take every precaution against error or failure. This, in spite of the fact that he may be thoroughly conscientious and willing in every respect.

It should be obvious that the man who is actually engaged in the presentation of the performance is the logical person on whom such responsibility should be placed, as any other method calls for holding one person accountable for another person's actions.

While it is likely that no serious difficulties are encountered with the system as at present constituted, still, it is not at all improbable that the future may bring about such changes in theatre practice as will make this system untenable.

With two or more men in the projection room all engaged in similar duties, thus presenting a good chance for overlapping and duplication of duties, it is difficult to place responsibility upon any one of them and there results a splendid chance for argument should anything go wrong.

Recognizing the weakness of such a system, Houston S. Morton, who is employed in a Detroit theatre, after considerable work has evolved a system which, even though it may not be directly applicable in its present form, certainly contains the nucleus around which a most flexible operating method in the projection room can be constructed.

Centralized System Endorsed

This idea, when presented to such men as Edward Werner, head of the Musical Division of the Michigan Theatre, Detroit, Thomas Moule, Supervisor of the Kunsky Corporation, affiliated with Publix, and various Union officials, was enthusiastically received and promised practical cooperation with the view toward placing it in theatres for the purpose of giving it a practical test.

Briefly, the system calls for the centralization of all controls on all pieces of projection equipment at one point in the projection room, at which point a projectionist is stationed for the purpose of exercising entire control over all equipment.

This centralization is obtained by grouping all switches, meters, indicators, resistance controls, and signal systems on a single panel board, the controls for the various projectors then being sectionalized to avoid confusion.

More specifically, the idea, as explained by Morton and illustrated by drawings, calls for a row of nine double-pole, double-throw switches across the top of the main panel board. These switches are for the purpose of instantly changing from the regular source of electric current to an emergency source in case of the failure of the first.

Below this, the board is divided into nine stations, two deep by three across. In the upper left hand and upper right sections are placed the voltmeters, ammeters, and resistance controls for the effect projectors, stereopticons and spotlamps. That is to say, the effect projector and one spotlamp would be in one section and the stereopticon and one spotlamp in the other.

In the top center section of the board are placed a clock, synchronized with the rest of the house clocks, and a schedule board timing the program.

In each of the three lower sections are placed the meters, control resistances, indicators, and switches for each of the three motion picture projectors, together with whatever signal devices may be required.

Method of Operation

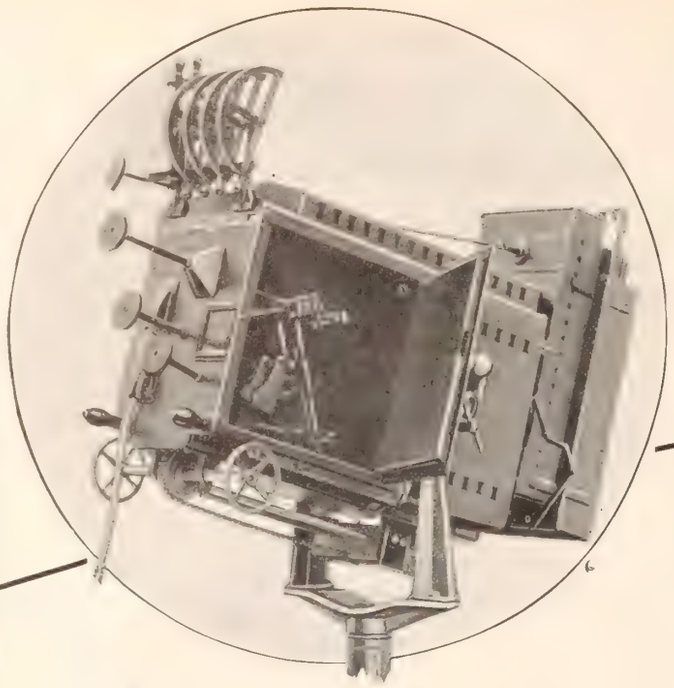
The proposed method of operation is as follows: One projectionist on each shift is selected to be stationed at the control board before which he will be seated, so as to view the screen through a suitable porthole. A control for every projection device in the projection room is within easy reach.

The man selected makes a careful study of the particular program in advance of its presentation and his duty is to do nothing but direct the performance as far as concerns the projection end of it.

The second man does nothing but attend to the projection equipment and sees to it that the carbons are properly trimmed, films are inspected and rewound, magazines properly loaded, etc. He has nothing to do with the actual direction of the show, since his work is merely that of an attendant during the course of the show.

In this manner, one man, and only one, is responsible for the operation of the equipment from a mechanical standpoint and another man is entirely responsible for the performance as presented to the patrons. Each man is accountable for his own particular work; and there can be no passing of the buck, since the two jobs do not in any way overlap each other.

This operation may be continued for a week or for a day, whichever may seem most desirable, whereupon the men on duty can alternate in their respective jobs, so as to give each one a chance to direct the show. Thus each man will be required to thoroughly understand the schedule, since each in turn will have exclusive control over its destiny, and the blame for any carelessness or mishap can be immediately placed on the party who was the cause of it.



PERFECTLY BALANCED —*Always!*

That means perfect control of the light beam

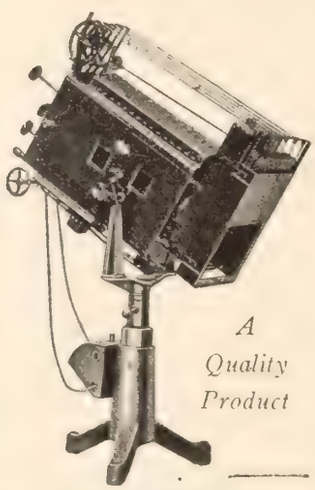
In these days of elaborate presentations the projectionist must work in split-seconds if one act is to follow smoothly upon another.

To facilitate this, the BRENKERT C-14 Spot-Flood Lamp is perfectly counter-balanced and *remains so always.* This feature, which is of outstanding importance, is accomplished through the action of a compact counter-balancing mechanism placed conveniently out of the way beneath the lamphouse.

This device is entirely automatic in nature and its positive action permits the projectionist to leave the lamphouse unclamped, free to be moved in any direction at an instant's notice and with a minimum of effort.

To appreciate fully the many refinements and all-around superiority of this lamp you need only to see it in action. Let us arrange a demonstration for you. Just write to

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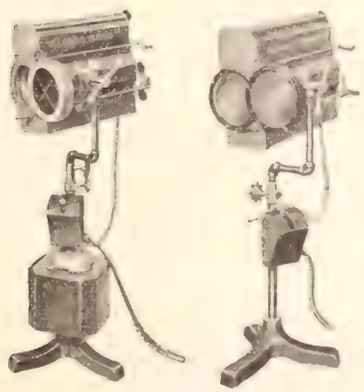
CONSIDERING the number of film fires which continue to occur in motion picture theatres, any device which tends to eliminate the causes for such fires will be particularly welcome to exhibitors.

The most promising apparatus for the prevention of fires that has yet come to our attention is the Sentry Safety Control, which has just been placed on the market by the Sentry Safety Control Corporation of Philadelphia. This apparatus has been passed by the National Board of Fire Underwriters, and has been approved by the insurance companies.

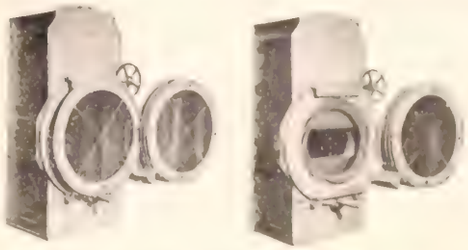
The Sentry Safety Control is easily attached to all makes of standard projectors. Further, the device in no way hinders the operation of the projector. It consists of a series of electrical controls, which function in unison whenever there is trouble with the film, by causing a special douser to cut off the light beam directly in front of the arc.

Instances of trouble which will cause the Sentry Safety Control to function are as follows: perforations mutilated to a degree that the film will not go through the projector properly; breakage of film; loss of lower loop; trouble with the take-up; or in general, any cause which tends to prevent the proper passage of the film through the projector. Also, in case a belt should break or slip off its pulley, the special Sentry douser immediately falls in front of the light beam.

This douser drops faster than the ordinary projector douser does, giving assurance that the time elapsing between the time the film stops running through the projector and the time the light beam is cut off, is not sufficient to ignite the film at the aperture.



70-ampere arc spotlight for use in projection rooms, recently placed on the market by Kliegl Brothers Universal Stage Lighting Company, Inc. Figure on the left shown the light with resistance mounted on stand.



Detailed view of the Kliegl spotlight, showing [illegible]

New Spotlight is Controlled from Rear of Hood

A NEW spotlight for use in projection rooms has recently been placed upon the market by Kliegl Bros. of New York. This spot embodied improvements and new features, being so constructed that color frames, iris shutter, curtain shutter and arc are all controlled from the rear of the hood.

This spotlight has a positive control of color frames through a series of small levers which permit the color of the light beam to be changed instantly without reaching to the front end of the lamp or sliding frames in and out of place.

The mechanism for throwing the desired color frame in or out of position in front of the lens, consists of a number of levers extending from the front to the rear of the spotlight, each lever operating a separate color screen and marked to correspond to the screen it controls. The levers are series of concentric tubes, telescopic fashion, around a center bar, providing simple and compact arrangement that occupies little space.

Means are also provided for rear control of the iris shutter and curtain shutter (which are made part of the spotlight), as well as the usual controls for the arc. The hood is mounted on an improved stand, with a heavy base, and is balanced and flexible so as to allow ease in "following."

Roth Emergency Power Unit for Projection Rooms

AS many states are now requiring emergency lighting equipment to be installed in mottion picture theatres, the Roth emergency lighting system, manufactured by Roth Brothers and Company, of Chicago, Ill., which is proving successful in theatre installations, will be of interest to exhibitors.

This system provides emergency power under practically any set of conditions and has three different sources of supply, which combination affords an interlocking type of protection that makes this system dependable.

The Roth system operates emergency lights and may also be employed to operating the projectors. Further, a portion of the general lighting may be thrown on to this system.

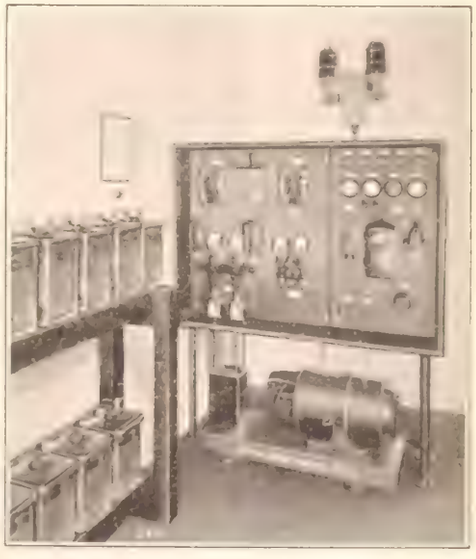
The three individual sources of power for supplying this emergency lighting are derived through the following methods: One source is the regular power supply, either from central station lines or from the private generator plant. The second source is the heavy duty storage batteries, which form a part of the Roth emergency system, while the third source is obtained from the Roth generator set itself. This combination, it is claimed, practically eliminates any danger of a theatre becoming dark.

Resonator Increase Volume of Orchestra Music

AN equipment that is gaining recognition for its worth when installed in motion picture theatres is the Gallagher Resonant base, or Resonator, as it is commonly known.

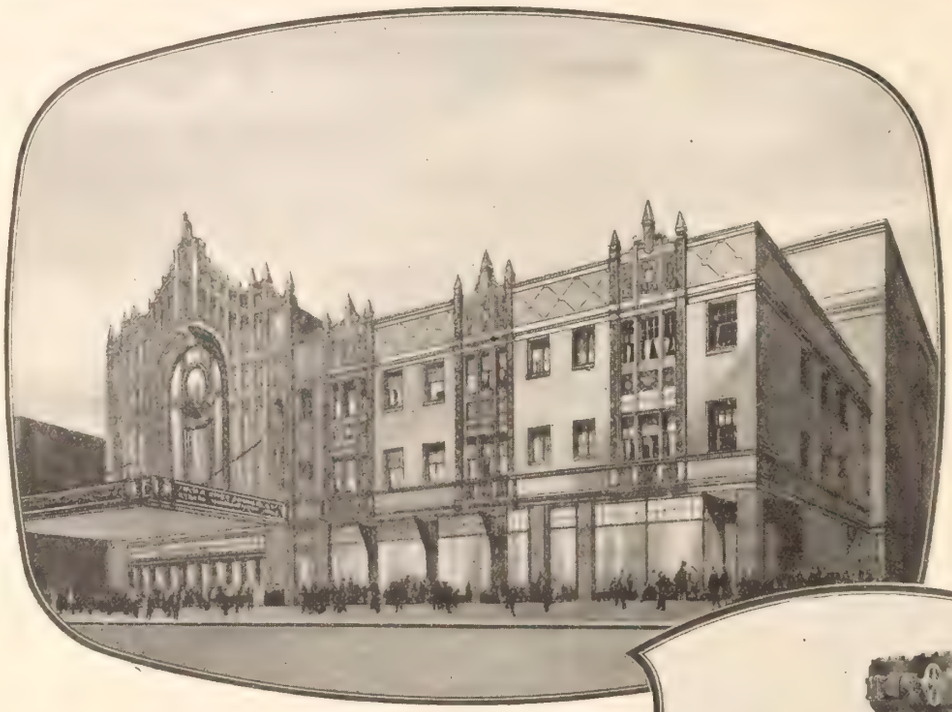
This is a sound amplifying instrument, 2½ feet wide by 3 feet 8 inches long. It is built like a violin or violincello. The top is made of a specially prepared spruce pine, with a hole in it covered by a grating which permits vibrant tones to be emitted. These sections are placed in the orchestra pit floor, one and sometimes more under each instrument. The top of these sections forms the finished floor of the orchestra pit.

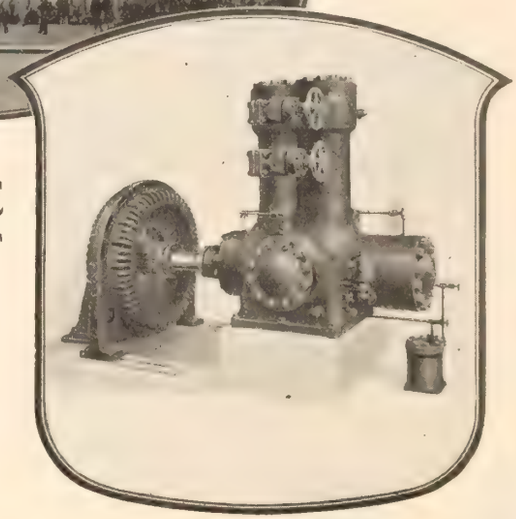
When the orchestra is playing, the sounds produced by the string instruments, wood-winds, and the brasses, are transmitted to these resonators through the sounding board top, or floor.



The Roth [illegible] showing control panel, motor generator and heavy duty batteries.

YORK
Air Cooling & Purifying Systems *for* Theatres





The KOMENSKY THEATRE one of CHICAGO'S NEWEST

will be equipped with a York air cooling system. Old man "summer slump" needn't apply.

Hot weather is just around the corner, and you know what will happen to those houses that are not prepared for it—they can throw away their S. R. O. signs, for they won't need 'em.

Investigate the York system now—being curious won't cost you anything—besides, we would like to tell you about the long list of York theatre cooling installations now under way. There are some mighty fine houses on the list.

YORK Carbon Dioxide Unit, direct connected to synchronous motor. Requires limited space and is readily accessible

YORK Manufacturing Company
York, Penna.

Radio and Showmanship

(Continued from page 2177)

would bring out Switzerland, perhaps with a Yodel, and I lost. How did you come to pass it?"

The public know what they like, and the man who knows what they know they like is the showman. When the entertainment suits the taste of the entertainment seeker, that's fine, and he will request more, but if on the other hand it fails to suit, there is nothing to do about it but revise the entertainment, casting it into the popular mold, or quit being a showman.

"I am a middle-aged, radio-interested, Wagner-type-of-music-loathing, unemotional, ex-Army officer and I am telling you right here and now that your concert yesterday afternoon was the most beautiful thing I have heard over the radio (or anywhere else, for that matter.)" Thus runs a letter to Roxy, and thus is illustrated the fact that your entertainment seeker has the courage of his convictions. He knows what he likes, and that's what he wants.

These are but a few typical expressions of the radio fans, a mere drop in the bucket of advice, suggestions, applause and criticism which give us a better understanding of what Roxy means when he says "No man or woman can have contact with a great listening audience without being benefited by it both spiritually and practically."

No Change of Policy During 14 Years

Fourteen years without change of policy and still one of the most successful theatres in Massachusetts is the record of the Rialto Theatre in Worcester, of which James Greeko is owner and manager. Not only is he one of the most successful owner-managers but he is likewise one of the most popular.

The policy which has built success for the Rialto is a daily change of features, a comedy, serial and a twice-weekly change of International Newsreel. To this may be added a three-piece orchestra, of which Mrs. Harry Felton is director.

The Rialto is a community type theatre seating 1,200, with three shows daily except Saturday, when continuous performance is given. Mr. Greeko established this policy when he built his first theatre, a small pioneer type house, followed by a second and larger theatre and now occupying a modern structure built some two years ago. The theatres have been in the same neighborhood. Many of the customers have attended regularly, year after year, with a second generation now attending—for fourteen years in the motion picture exhibitorship stamps one a pioneer.

While Mr. Greeko is now actively engaged in various other enterprises, his motion picture business was the commencement of his success. He is widely known as a real estate operator but confines his theatre activities to the one theatre.

Prologue Passes from Special Showing

The prologue, which previously flourished as a traditional adjunct to the special "road show" presentations of pictures at Broadway theatres, has practically vanished. Yet it was little more than a year ago that the unorthodox step of dispensing with the prologue was taken by Major Edward Bowes and his assistants, David Mendoza and Dr. William Axt, in the arrangements of musical settings and presentations.

This was in connection with the musical setting for "The Big Parade," the first special presentation to break away from the tradition that important screen productions should be introduced by a stage prologue.

It is Major Bowes' belief that pictures are complete artistic achievements in themselves and that music is the logical medium of interpreting the mood and character of the story. Accordingly, the entire artistic and dramatic emphasis for the presentation of "The Big Parade" was placed on the music score.

What is it worth to you?

To know that the stage requirements of your theatre will be thoroughly understood—that the same genius which has created practically all the outstanding developments in stage equipment and rigging during the last quarter of a century is applied to the problem of originating equipment for your individual stage.

And to know also that all equipment installed is guaranteed and will maintain its initial efficiency throughout the period of its use.

The value of such service cannot be measured or compared. Yet, it costs nothing. For in Peter Clark, Inc., installations you pay only for the equipment itself and the cost of installing it.

Peter Clark, Inc.

534 W. 30th St. New York City

Peter Clark, Inc., stage rigging and equipment, organ console and orchestra lifts are installed in practically every leading theatre in the country.



11 "BEAU GESTE" ROAD SHOWS USE THE LIBERTY SYNCROVERTOR

THERE is a striking significance in the fact that the projection equipment of all 11 road shows of "Beau Geste" as promoted by Paramount-Famous Players are augmented by individual installations of the Liberty Syncrovertor.



Under every legitimate test in the conversion of A. C. to D. C. the Liberty Syncrovertor has proved itself more efficient and economical than motor generator service. With the Syncrovertor, the actual rectification is done at the commutator—NOT within the motor. The transformer of the Syncrovertor is the machine's own emergency unit.

The Liberty Syncrovertor is made in four types, complete with ballasts, controls, meters, etc. Write for specifications and prices.

Liberty Electric Corporation
Stamford, Conn.

SYNCROVERTOR

A Better Method of Rectification

Revivals As Summer Box Office Attractions

(*Continued from page* 2191)

the country, placed Douglas Fairbanks up with the leading stars of the return engagements of the summer season.

Owing to the popular demand for the successes of the past, the distributing companies very likely will prepare lists of available re-issues providing a wide range of material for the exhibitors making use of the revival performances this season.

Sources from which suggestions for the request and revival weeks may be had are many. The exhibitor's own efforts at preparing a list of the "best 20" or "best 10" of the past two or three years should be an excellent guide, for the selections made will be based upon his own experience with the pictures, and thus will represent the popular choice of his particular patronage. The Motion Picture News Booking Guide, which gives the date of release in addition to titles, producer, star, etc., should prove helpful in refreshing the memory of those who set out to make up "best" lists.

For the general run of theatres the revival is, of course, an expedient. As such it has advantages, in the novelty aspect which can be worked up around it by means of judicious advertising and stunts. Since the system of releasing during the summer the "weak sisters" produced the previous season at the studios has been thrown into the discard, and the release schedules for July and August are now as well balanced as those of any other month of the year, there is every inducement for those theatres which can do so to continue along with "business as usual" policies.

However, where circumstances which the showman cannot control—such as over-powering competition from counter attractions, heat which cannot be effectively combated because of the lack of an elaborate cooling system, and a general lowering of interest in his theatre on the part of a public so constituted and situated that out-of-order amusements take complete command of their enthusiasm—the revival week holds possibilities which can be turned to advantage.

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Anything required, from a color cap to a dimmer bank.

FOOTLIGHTS	SCENIC EFFECTS	CONNECTORS
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Write for descriptive literature

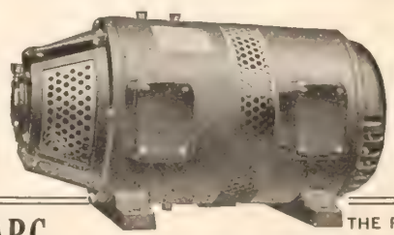
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1925 1926 1927

ARCTIC NU-AIR VENTILATING COOLING SYSTEMS

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ARCTIC NU-AIR SYSTEM

By Breaking Box Office Records Shatters Its Own Sales Records

2000

So far this year more Arctic Nu-Air Systems have been installed in the theatres of America than any other system.

Sales for the first four months are 78% ahead of the same period last year. Every month shows a big gain—April is 88% ahead of March.

In 1926 four times as many Arctic Nu-Airs were installed as in the previous year. At the close of 1927 there will likely be over 3,000 Systems in use.

1500

This overwhelming preference is simply the result of past performance records—records of box-office gains. Arctic Nu-Air Completely Controlled Ventilation has won this enviable position of leadership by proving itself to be the most efficient and economical means of summer-cooling and winter-air-conditioning.

In the light of such evidence can you afford to further postpone the ARCTIC NU-AIRIZING of your theatre? Summer is right around the corner—every hot day burns holes in your bankroll.

1000

Immediate shipment can be guaranteed NOW—but if you want all the profits of a good summer business act at once. Have an Arctic Nu-Air engineer call with complete data and the details of Arctic Nu-Air's low cost and year-to-pay terms.

Send the coupon. Better yet—wire!

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Branch and Sales Offices in Principal Cities

AS REFRESHING AS A SEA BREEZE

We have the honor of being the best ventilated theatre here.
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That it is the most economical and most efficient cooling system I have ever seen in my twenty years of showmanship, is the very least I can say about Arctic Nu-Air.
Frederick Amusement Company,
East Pittsburgh, Pennsylvania.

My patrons admit they really are attending my shows this summer to cool off, and the machine will pay for itself in increased patronage during the hot summer months.
Rialto Theatre,
Paterson, N. J.

I hope to see the day, when every North Carolina Theatre will be Arctic Nu-Airized, because I know it will mean more prosperous times for every owner.
Chas. W. Picquet, Pres.,
Motion Picture Theatre Owners of North Carolina.

Since installing the machine, my business has steadily improved, and I have no doubt as to the merits of the ARCTIC NU-AIR.
[illegible] Theatre Company,
Potlach, Idaho.

We want to say that your system has paid for itself in the four months that it has been installed, with increased business.
South Troost Theatre,
Kansas City, Missouri.

THIS COUPON BRINGS YOUR "AIR MAIL"

Arctic Nu-Air Corp., Minneapolis
Send complete information—without obligation.

Address

Theatre

City

State

My Name

M-N-I

New Theatre Building Projects

ALABAMA

Birmingham—Owner, Brown, Parkss and Associates. Contractor, Birmingham Realty Co. Architect, Charles H. McCauley, Birmingham. Type—Brick with ornamental front. Under construction. To be completed July 1, 1927.

CALIFORNIA

Los Angeles—Owner, Gumbiner Theatrical Enterprises. Contractor, R. E. Campbell, Los Angeles. Architect, S. Charles Lee. Cost, $500,000. Seating capacity, 900. Type—Brick and terra cotta. Location, 8th and Broadway.

Norwalk—Owner, Principal Theatre Corp. No construction plans, except announcement of seating capacity, 600.

Oakland—Owner, University of California. (College Theatre.) No details except theatre will be known as "Little."

San Francisco—Owner, MacDonald, Kahn Co. Painting contract awarded to American Painting & Decorating Co. Cost, $200,000. Type—One story and basement. Location, San Bruno Avenue and Burrows Street. To be leased to Ackerman and Harris Theatres.

San Francisco—Owner, Fox Film Corp. Architect, T. W. Lamb, New York City. Cost, $1,600,000. Location, Hayes Market, Larkin and Post Streets. Plans completed. Bids taken.

San Jacinto—Owner, O. S. Hoffman and L. A. Reynolds. Contractor, Chas. D. Robinson and E. D. Robinson. Architect, local. Type—Brick and steel, two stories. Cost $45,000. Under construction.

San Jose—Owner, Victor Bonson. Architect, Binder & Curtis, 35 W. San Carlos, San Jose. Construction company, Z. O. Fields, 167 S. 14th Street, San Jose. Type—Reinforced concrete. Cost $75,000.

Santa Clara—Owner, Victor A. Scheller. Plans being prepared by A. A. Mussdorfer, San Francisco.

Ventura—American Amusement Co., owners. Name, Poinsettia Theare. Cost $250,000. Seating capacity, 1,500. Work started.

Ventura—Owner, Mission Theatre Company. Name, Mission Theatre. Cost $50,000. Seating capacity, 700. Location, Figueroa and Main Streets. Excavation completed.

Visalia—Owner, Golden Gate Theatre Co. Location, W. Main and Encina Street. Work started.

CONNECTICUT

New Haven—Owners, Max M. Levine and H. Pite. Seating capacity, 1,000. Type—Two stores, four offices in building. Location, Lombard and Ferry Streets.

New Britain—Owner, Colonial Theatres, Inc. Contractors, Chas. Smith & Sons, Derby. Cost $300,000. Type—Includes stores and business offices. To be completed in six months. Excavation completed. Location, lower Main Street.

COLORADO

Canon City—Owner, I. Koscove. Seating capacity, 1,000. Work started. Location, Main between 10th and 11th Streets.

FLORIDA

Gainesville—Owner, Publix Theatres, New York City. Type—Includes six stores.

West Palm Beach—Owner, Ferdinand Kayuer, Sr., Palm Beach and New York. Architect, Roy A. Benjamin, Jacksonville. Nome, Arcade. Location, First Street. Contract awarded to Arnold Construction Co. Work begun, to be completed in Fall. Seating capacity, 900.

GEORGIA

La Fayette—Contract awarded to C. P. Pickard. Cost $50,000. Type—Two-story building, concrete floors, metal ceiling, steam-heated. To be completed by August 1.

ILLINOIS

Cicero—Owners, Gregory & Bernasek. Name, Palace. Cost almost $1,000,000. Location, 25th Street near 53d Avenue.

Hillsboro—Owner, H. S. Butler. Cost $25,000. Type—One story, 40 x 100, red brick, hollow tile, concrete and steel. Location, West Wood and Hamilton Streets. Work started.

Springfield—Contractors, Kaiser-Ducette Co., Joliet. Name, Orpheum. Location, 5th and Jefferson Streets.

POSITIVE
COOLING & VENTILATION
EVERY DAY IN THE YEAR

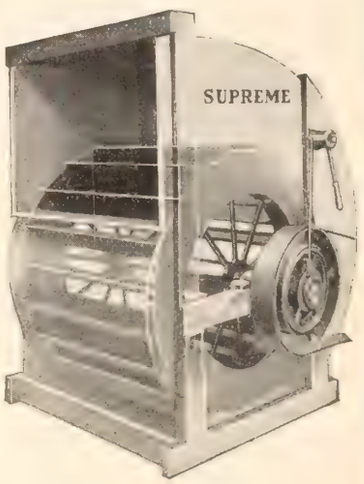
If you want a Blower that will operate efficiently under all conditions—one that will keep your theatre positively cool and comfortable in hot weather and can be slowed down to provide a moderate breeze, just enough for ventilation, in cool weather, you will find what you are looking for in the

SupremeBlower

Extra Large Size

Greater Air Volume — **Higher Outlet Velocity**
Vibrationless 10-Spoke Spider, All-Steel Wheel
Scientifically Cupped Blades — **Noiseless Operation**
Horton Variable Speed Control — **Adjustable Diffuser**

The Supreme is built oversize, big enough to do its work properly. Its large size means greater air volume and higher outlet velocity—the two essentials for successful cooling. You can slow down the Supreme in cool weather, but you cannot increase the capacity of a small blower in hot weather. Get the facts on the Supreme. Send in the coupon:

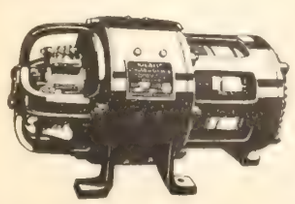


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Kindly send us Catalog M and information on Supreme Blower. Also details of your term-payment plan. This request does not obligate us in any way.

Name.....
Theatre.....
City.....
State..... Seating Capacity.....

Supreme Blower with Composite Housing.....$165
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ARE THE RIVAL OF THE HIGH INTENSITY ARC LAMP BUT THE COST IS ONLY ¼ TO BUY AND OPERATE!

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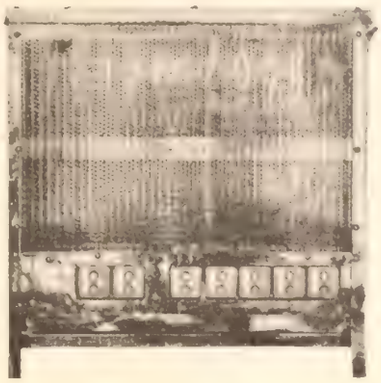
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—New York City
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—New York City
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—New York City
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ANOTHER ADVANCE IN QUALITY!

ANOTHER VALLEN MASTERPIECE

"Tailor-made" to your particular stage

Again Vallen comes to the front—substantiating Leadership so justly won in the manufacture and advancement of NOISELESS, Remote Control Curtain Equipment—by the design and perfection of the Vallen **All-Steel** NOISELESS Curtain Track.

The mechanical simplicity, yet rigid, durable, fire-proof construction, embodies all the features which have been overlooked in other attempts to produce a steel curtain track. Included are the Telescoping Feature at center lap; Combination Sliding Track Hangers, (making it possible to either swing track from grids or anchor against ceiling); the Vallen Cushion Roller or Carrier with its five-inch adjusting feature for trimming curtain, and the fact, if you please, that there are *no roller bearings.*

Vallen **All-Steel** Track is completely described in our "Quiet Book." The cost of **All-Steel** over Wood Track is trivial considering that it embodies the many features enumerated. The difference in price is saved on the installation cost which is reduced to an inconsiderable amount.

Demand All-Steel Track, bearing the name "VALLEN"—the insurance of equipment properly designed; the guarantee of performance at the psychological moment; perpetual wear and earning power.

You should be able to start, stop or reverse ANY curtain by the mere pressing of ONE button. VALLEN DOES IT.

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VALLEN
REMOTE ELECTRIC CURTAIN CONTROL
EQUIPMENT

The Development of Stage and Theatre Lighting

(*Continued from page* 2183)

imagination, *but clumsy* in design. Most of the German spotlights are equipped with a three-legged stand, which is very heavy and requires at least two men to carry, at the same time occupying much floor space and offering an excellent opportunity to stumble over the projecting legs.

The Germans have a most ingenious and cleverly constructed cloud machine, which is so heavy that it requires practically a crane to move about. With it they can and do obtain some very realistic effects, but to get these effects they are forced to subdue all the other lighting to a point where the stage becomes quite dark. They use this apparatus a great deal, and much of the time the intensity, in the writer's mind, is far too low for the most effective stage picture. In practice, they are inclined to be too theoretical.

The writer believes that it must constantly be kept in mind that the stage is at best an artificial thing, and the attempt should not be made to imitate nature too closely. Where colors appear in nature, they should be heightened when reproduced on the stage.

As another illustration of this point, mention might be made of the production of the opera "Nerone" at LaScala Opera House in Milan. Here they have one of the most elaborate and complete installations of German equipment that there is. It is very well installed, and represents a considerable investment. The first act of "Nerone" takes place at night and, in the attempt to reproduce nature, a very low intensity of blue light is used on the cycloramic background. The cloud machine is very prominent, and the cloud effects produced are excellent, varying in direction, intensity, etc., but for at least one half hour of action the intensity at the front part of the stage is so low that the audience cannot see a single character except in a shadowy silhouette. True, at night one would not see people clearly, but when viewing a scene on the stage, one is in a different mental state and should see things which actually would not be seen out of doors. The writer believes the mental reaction in such a picture is much better if a low intensity of greenish-blue light simulating moonlight is allowed to fall on the scene.

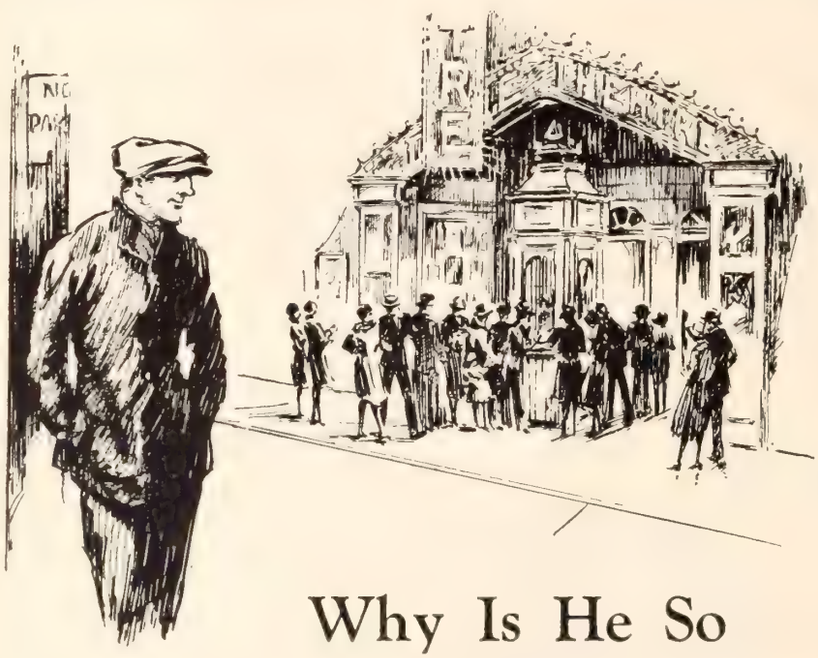
German Spot Lights

The Germans, in designing lens and mirror systems, strive for extreme control of the light and produce very sharp "cut-offs" with their spot lamps. As a result, an actor must be very careful of just where he stands in the scene, otherwise a part of his body is in complete darkness. At one opera the writer witnessed a prima donna sing an entire aria in a decapitated state. A spot lamp was so directed as to strike where she was supposed to stand, but she chanced to lean forward a bit and her body from the neck down was quite well illuminated, but her head was outside of the light beam.

Too theoretical a treatment of stage lighting is obviously not desirable. A knowledge of what the equipment will do and how to use it is far to be preferred to the best made apparatus improperly used. All things considered, the writer noted the best lighting effects at the Opera in Vienna, where they have only very old-style equipment, but know how to use it and give careful consideration to its operation.

In America at the Metropolitan Opera the same condition exists and, in spite of what has been said in the press to the contrary, their lighting is on the average far, far ahead of anything on the other side of the water. Other American producers, such as Belasco first and foremost, use lighting in a most intelligent manner.

For a great deal of the historical data presented above, credit should be given to a very interesting publication issued by the Ward Leonard Electric Company, entitled "Theatre Lighting—Past and Pres-



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THIS man is a professional burglar. He is standing across the street from your Moving Picture Theatre. His expert estimate of your cash receipts makes him happy. He knows that tomorrow night he will be spending the money you are taking in today.

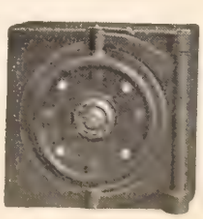
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Please send me your booklet telling how York Burglary Chests will protect our cash receipts.

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More Profits

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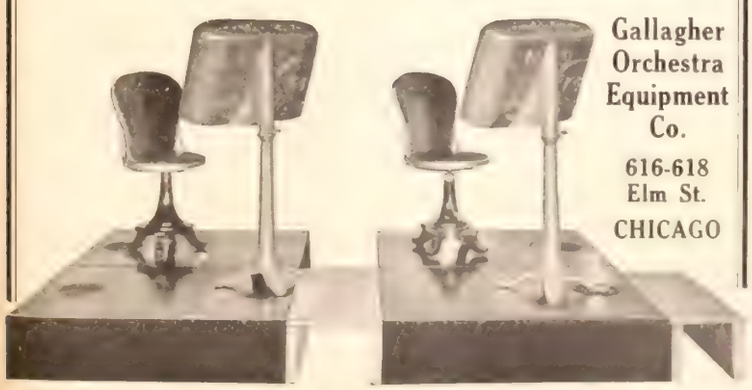
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If you want to increase the audience appreciation of your music you can build its volume by Gallagher Orchestra Base Resonators. Wonderful results have been obtained and the shrewdest showman in the business convinced.

You are in the business to make money of course—let us show you what other theatres have done with Gallagher's.

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WHEN you are planning the organ chamber for that new theatre, investigate this method of organ protection as well as the organ itself and include EVENHEETERS in your specifications.

Again when you are planning your equipment don't forget this protective device for the organ. Stipulate EVENHEETERS in those plans too, to be doubly sure they are purchased.

EVENHEETERS have been specified in the plans of most every large theatre. Architects realize their value. They realize that this protective measure will save maintenance costs in the future.

Protect your client against loss of organ use and save him from costly delays due to breakdowns caused by temperature changes and dampness by specifying EVENHEETERS in your plans. They are a wonderful investment in organ welfare.



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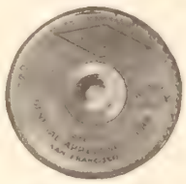
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You can be SURE that Typhoons will do it for you because they are doing just that in more than 2,000 other theatres.

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Write for copy of our SPRING CATALOGUE NO. 7 with illustrations in colors of Artificial Flowers, Plants, Vines, Trees, etc., mailed FREE ON APPLICATION.

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The Novelty Scenic Studios are serving some of the finest motion picture theatres in the East.

In our new commodious building we have the resources and facilities for producing stage settings, draperies and scenery of unusual character and distinction.

And our staff of experts, guided by men long in the business, and acquainted with the exact needs of modern motion picture theatres, are fully qualified to handle the most intricate job.

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The Major F 2 R-100 Footlight. Lights entire stage floor set is only 3" above floor.

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All the advances in the efficient lighting of the modern theatre has been Major during the last ten years.



The Major B-200 Borderlight—the highest developed overhead stage lighting unit of its type.

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FLOODLIGHTS *and* COVELIGHTS *Also!*



TEAR-PROOF
SILVERSHEET
"It Just CAN'T Be Torn"

The Tear-Proof Silversheet is the only screen made which offers these four recognized points of superiority all combined in one screen, and selling at a price no higher than that of ordinary screens:

1. CANVAS BASE

The Tear-Proof Silversheet is built on a non-tearable, abuse-resisting, puncture-proof canvas base. This fabric is so tough it resists the damage that would ruin a screen built on a lighter base.

2. SPECIFICATION SURFACE

The Tear-Proof Silversheet is the only screen made with a specification-built surface on a canvas base. This is the same Knobel-built pebble surface that has brought Silversheet world-wide fame for its projection qualities.

3. GENUINE REDWOOD FRAME

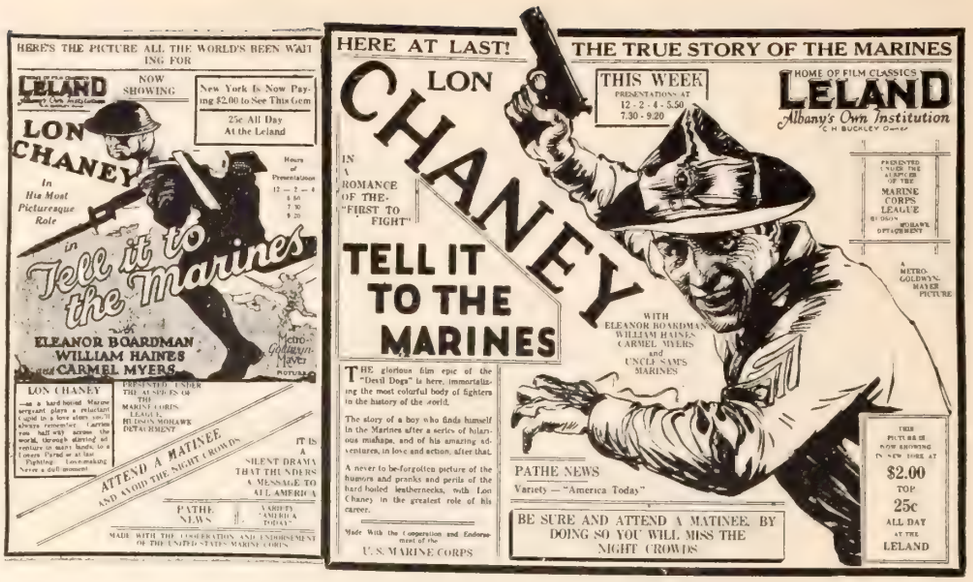
The genuine Redwood Silversheet tension frame is fitted with our well known steel jacket tension device, which always keeps the screen taut and gives the frame unlimited life.

4. SATISFACTION GUARANTEED

We back each Tear-Proof Silversheet with a money-back, absolute guarantee of satisfaction in every respect. Why experiment when you KNOW you can't go wrong on a positively guaranteed Silversheet?

AMERICAN SILVERSHEET CO.
Saint Louis
Write direct or to the nearest "National" Branch for details and prices.





Two of the ads in the smashing newspaper campaign used at the Leland theatre, Albany, for "Tell It to the Marines"

The News Angle as Leading Feature of Newspaper Display Ads

THAT a motion picture theatre's advertisements are fundamentally news items, carrying information of specific interest to the theatregoers and, therefore, to be treated from much the same standpoint that a newspaper handles its feature news stories, is the working principle which Alex Sayles, manager of the Leland Theatre, Albany, employs in mapping out his display announcements.

Sayles attracted considerable attention recently as the result of his newspaper campaign receiving editorial commendation from an Albany newspaper. The campaign cited as having special merit was for "Tell It to the Marines."

With regard to this campaign Sayles said: "If I have what I think is a big picture I believe in telling the public in a big way and through the newspapers. I do not believe in circus play in exploiting a picture, preferring to make the appeal in a more legitimate form of advertising, the newspapers and magazines being, of course, the effective mediums of this class.

"Leading up to the 'Tell It to the Marines' picture I ran several small teasers, driving home the fact that the picture was still running in New York at a high price of admission. Then on Sunday, the day before opening, I used a big smash, a display six columns wide and eleven inches deep, in which the news line 'Here at Last! The True Story of the Marines,' was used as a heading and which featured the name of the star in letters dominating the type of the display.

"This was followed, on Monday, with a smaller ad, carrying a different illustration—both the opening and the follow up ads were built around stock cuts selected from the press book—but still the layout gave prominence to the angle that New York was paying $2 top to see the picture.

"The result of this campaign was a good opening, and after the opening the rest was easy, the co-operation of former Marines helping a lot.

"In giving my views on this subject I am not talking from the standpoint of experience as an advertising man, but from the viewpoint of an old newspaperman.

"My attitude with regard to theatre displays is that I want people to know what I have at the theatre, with the added virtue, of course, of getting into the copy and the layout that something that will carry to the readers the 'come and see me' suggestion."

Stars' names and titles are always the highlights of the ads which Sayles prepares for his exploitation through the newspapers.

"In making up the layout I bring out as prominently as possible the name of the star and the title of the picture," he says. "I make them as flashy as possible, consistent with clarity, for a flash which attracts attention is one thing and a dazzling effect which leaves the reader with no clear-cut impression is another. But when a reader opens the paper I want him to be attracted by the headlines

"The opening is the objective of our advertising campaigns. For, if we get a good opener and the picture is worthy, we do not have to worry about the remainder of the week. If the picture is not up to the mark as a week stand attraction, of course business tapers off toward the end of the week."

COSTUMES FOR HIRE
PRESENTATIONS
EXPLOITATION
PRODUCTIONS
BROOKS
1437 Broadway
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SOL FABRICS
BRIGHT AS THE SUN
WEARS FOR YEARS

Designed and Created by Lee Lash Studios, Mount Vernon, N. Y., using "Sol" Fabrics.

It Is the Performance That Counts

FROM the public's standpoint, theatres are designed to be pleasure houses. But unless the management selects materials with one eye on maintenance expense, profits may disappear in replacements.

Where Hexter decorative fabrics are used, replacement costs are negligible. Our famous imported "Sol" Fabric is especially popular for theatre use. The lustrous texture; the 40 guaranteed fast colors—brilliant and glowing, or soft pastel tints; the high standard of quality; and the modest cost—these give it a strong appeal for this arduous service.

We also have other fabrics to meet every decorative requirement of the motion picture theatre, for foyer, auditorium, proscenium, drops, loges, lounges, promenades and upholstery—Hexter Mohairs, Fast Color Silk Taffetas, Glazed Chintzes, French Marquisettes, and fast color Velvets.

Let us send you samples and color chart. Orders can be filled promptly from stock always best complete

S. M. HEXTER & CO.
SOLE OWNERS
Cleveland, Ohio

New York Office: 381 Fourth Avenue
Chicago Office: 189 West Madison Street



Has the Endorsement of the entire Theatre World

With hundreds of successful installations all over the country and with the majority of theatre managers, owners and architects proclaiming the wonderful service given, there should be no doubt about the choice of the theatre lighting control for *your* new house.

MAJOR FA SYSTEM
TRADE MARK

Here is a flexible, practical, safe, preselective system that combines the successful features of many years of engineered switchboard. It is both an all-master preset and double throw control.

Either
Cutler-Hammer
or
Ward Leonard
Dimmers Furnished

Send for new FA—Major Book and full details.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

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Chicago, Ill.
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Portland, Ore.
Seattle, Wash.
San Francisco, Calif.



Edison Lamp Works Engineers plan the lighting for many of the finest theatres in the country.

How much has lighting progress benefited You?

LIGHTING has gained a new significance. Its usefulness goes far beyond its original purposes,—so far beyond that many claim its chief purpose is to beautify and attract. It is a business asset whose value depends entirely on how correctly and scientifically it is used.

The kind of lighting that will attract patrons into your theatre—and bring them back again—is probably quite different from the lighting you have today.

Why not have an expert examine your lighting and make recommendations for improving it.

The services of our lighting engineers are yours for the asking. They are experts with wide experience. Their advice and recommendations are in no small way responsible for the success of many of the finest theatres in the country. Just write to the Edison Lamp Works of General Electric Company, Harrison, New Jersey.

EDISON MAZDA LAMPS

GENERAL ELECTRIC

Pathe-P.D.C. Hold Conventions

Separate Sessions Held Simultaneously, with Joint Meet on Tuesday; Conclaves in Chicago and Los Angeles

PATHE P.D.C. held the first of three joint sales conventions in the Grand Ballroom of the Hotel Pennsylvania, New York City, on Tuesday afternoon, May 24. This marked the climax of the individual conventions held simultaneously by the two companies which were opened on Monday, May 23, at the Pennsylvania, and continued in session for three days. The second of the joint sessions held in Chicago started May 27 with three days to run and the third is scheduled for Los Angeles starting June second and concluding June fourth.

The first joint session, in New York, was presided over by John C. Flinn, vice-president of P. D. C. The sales forces of the combined companies were addressed by J. J. Murdock, president of the affiliated companies, who sounded the keynote of the policies of the organization, Paul Fuller, president of Pathe, Elmer Pearson, vice-president and general manager, Phil Reisman, general sales manager, Harry Scott, general sales manager of short subjects, E. A. Eschmann, Pathe Feature sales manager, Ray Hall, editor of Pathe News, and others.

In his address Mr. Pearson declared "We are now in an ideal position, a position I have hoped for. No organization is as complete as this organization, with its affiliations." Mr. Reisman declared that a 100 per cent club will be established for the salesmen and that future branch and district managers will come from the club.

The individual Pathe sessions were started on Monday morning with Harry Scott presiding. Mr. Pearson, J. E. Storey, assistant general manager in charge of short subjects, S. Barret McCormick, editor of Pathe Review, Ray Hall, editor of Pathe News, W. A. V. Mack, Harry Lewis, art manager, Jack Level, editor of the Pathe Sun, and other executives of the Pathe organization addressed the salesmen during the Monday sessions. On Monday both Pathe and P. D. C. conventions attended a performance of Cecil B. De Mille's "King of Kings," at the Gaiety Theatre, New York.

Tuesday's morning sessions were devoted to sales talks by Harry Scott and John Humm, treasurer of Pathe. The afternoon meetings were given up to the combined convention and, on Tuesday evening, all those attending the convention were present at a banquet during which addresses were delivered by high executives of both companies.

The second of the joint sessions, that in Chicago, was addressed by Cecil B. De Mille, who outlined the feature-length productions which he will contribute to the Pathe-P.D.C. program for the new season. Home office executives of both companies, who journeyed from New York, were present at this meeting, at the close of which they will travel on to Los Angeles for the final sessions.

Those attending the New York sessions included: From Pathe—Paul Fuller, president; Bernhard Benson, vice-president; Elmer Pearson, vice-president and general manager; E. C. Lynch, chairman of board of directors; J. E. Storey, assistant general manager in charge of short subject production; John Humm, treasurer; Lewis Innerarity, secretary; Harry Scott, general sales manager; G. L. Chanier, general superintendent of laboratories; Mrs. Elizabeth Richey Dessez, director of educational department; Arthur Rousseau, export manager; E. A. Eschmann, feature sales manager; Charles Henschel, Eastern Division sales manager; Pat Campbell, Southern Division sales manager; Stanley Jacques, Central Division sales manager, W. A. V. Mack, director of exploitation and publicity; J. T. Richards, manager supply department; Ray Hall, editor Pathe News; S. Barret McCormick, editor Pathe Review; W. C. Smith, comptroller; Harry Lewis, art manager; L. E. Franconi, manager film editing department; Henri Brunet, head booker; Emmet Cashman, manager sales statistical department; Carl Goe, assistant to feature sales manager; Rutgers Neilson, exploitation and publicity department; Charles Stombaugh, special representative; John Level, editor Pathe Sun; Jack Kyle, assistant manager film editing department; E. Oswald Brooks, production manager of the Eastern serial unit; Arch Heath, director; Paul Fairfax Fuller, Eastern scenario editor; and Gilbert Gable, supervisor of convention details.

New York: mgr., W. E. Raynor; salesmen, J. J. Dacey, M. L. Meyer, M. Kronacher, R. W. Horn, M. [illegible], F. L. Lovejoy, F. H. Vogt, A. Sawtell and E. T. Carroll.

Boston: mgr., R. O. Cropper; salesmen, F. G. Ross, Charles Wilson, J. J. Jennings, E. H. Warren, W. H. O'Brien, E. Connolly, C. Hartford, W. C. Snyder, G. S. [illegible]

Albany: mgr., E. J. Hayes; salesmen, A. G. Leonard, R. J. Meigs and A. J. Pincus.

Philadelphia: mgr., H. W. Lewis; salesmen, C. U. Martin, C. C. Hite, P. F. Glenn, A. G. Buck, D. F. Heenan, S. H. Hochfeld, G. E. Maillard, J. W. Pierce, [illegible]

Washington: mgr., R. C. Robsin; salesmen, F. W. Grover, J. L. Whittle, Maurice Langbart and Stanley Hand.

New Haven: mgr., George Ames; salesmen, Roger [illegible]

Pittsburgh: mgr., B. M. Moran; salesmen, G. W. Collins, Jack Graham, F. Solomon, Ray Moore, E. J. McGurty, Jack Withers and Roger C. Bowen.

Buffalo: mgr., B. Brady; salesmen, Paul Shaver, H. L. Taylor, Byron Inderbitzen and E. C. Markens.

Atlanta: mgr., W. W. Anderson; salesmen, S. T. [illegible] C. [illegible] Inc., and Fables Pictures, Inc., producers, respectively.

Day; George Byrnes, Assistant Editor in Chief

Producers Distributing Corporation: J. C. Flinn, Phil Reisman, A. G. Whyte, Raymond Pawley, F. C. Munroe, W. J. Morgan, C. [illegible], J. E. [illegible], O. M. [illegible], H. O. Duke, J. J. Glynn, G. W. Harvey, L. W. Kniskern, L. Miller, J. N. Naulty, J. O'Sulligan, F. R. Pawley, R. H. Clark, J. M. Flinn, A. A. Schubart, C. Ulrich, E. S. Wagoner.

DISTRICT MANAGERS: T. W. Brady, Toronto; G. M. Dillon, New York; L. J. Hacking, Boston; George E. Lenehan, Washington.

[illegible]

BRANCH MANAGERS: C. Eiseman, Washington, D. C.; A. J. Herman, Albany, N. Y.; W. C. Herrmann, New York; Frank Howard, Atlanta; W. G. Humphries, Philadelphia; H. Kirchgessner, New Haven; William Lenehan, Charlotte; Robert Mochrie, Pittsburgh; Robert Wolff, New Jersey; Fred Zimmer-

SALESMEN: M. M. Ames, Boston; O. H. Bloom, Pittsburgh; E. W. Booth, Pittsburgh; T. Conlon, Boston; P. Cooper, Washington; L. J. Duncan, Atlanta; A. J. Engle, Pittsburgh; S. E. Feld, Albany; J. Felder, New York; G. W. Ferguson, Buffalo; M. Gillis, Philadelphia; A. Goldsmith, Pittsburgh; S. E. Hacking, Boston; C. Kenneth, New Jersey; F. B. Klein, Washington; A. C. Kohtz, Philadelphia; W. Madison, Philadelphia; J. R. Mahan, Boston; T. R. McGee, oBston; L. P. Murphy, Buffalo; M. K. Ross, Albany; J. Sharkey, Philadelphia; J. Sebel, New York; M. Solomon, New York; W. D. Van Der Burgh, Atlanta; A. C. Walker, Charlotte; W. H. Wassmin, Atlanta; L. Wechsler, New York; Earl Wright, New Haven; H. Zeitels, New York; and O. H. Gotterfried, New Jersey.

BOOKER: A. J. Marchetti.

E. Oakford, George Trilling and J. O'Connor, Peerless Booking Co.; Carl Trowbridge, Christie Representative.

Jolson Will Appear in "The Jazz Singer"

WARNER BROS. announce that Al Jolson will make his debut on the screen in the title role of "The Jazz Singer."

During the filming of "The Jazz Singer," Jolson will be both seen and heard in a number of specially selected songs.

He will be the first artist in the world to be both seen and heard in a feature picture by the aid of the Vitaphone, which will be one of the incidental features of the production of "The Jazz Singer."

Jolson is now in Hollywood and starts making "The Jazz Singer" immediately.

Chas. F. Schwerin to Sell Kolograph Projector

Charles F. Schwerin, former home office representative for United Artists, and well-known throughout film distribution circles, announced this week that he had signed a five-year contract for world distributing rights to the Kolograph projector for use in the school and church field.

The projector, which has been on the market for ten years, is manufactured by the Kolagraph Company, Indianapolis, and is in extensive use by the State Boards of Visual Education of Indiana and Ohio, by the United States Government and most of the governments abroad. The factory is in Indianapolis.

He was formerly with Fox, and was manager for First National, World and Select in Pittsburgh for eight years.

Midwest Theatres Open New Kansas City House

The new Rockhill theatre, suburban house of Kansas City, opened its doors last Saturday. The house, which is operated by the Midwesth Theatres, Inc., is located at Forty-sixth and Troost avenue. 1,500 seats were installed by the American Seating Company.

Franklin Emphatically Denies Report of West Coast-F. & R.-Saxe Deal

A PUBLISHED report that West Coast Theatres, Inc., are negotiating for control of Finkelstein & Ruben and the Saxe Circuits is emphatically denied by Harold B. Franklin, President and General Manager of West Coast, in telegraphic advices to Motion Picture News from Los Angeles.

"There is absolutely no truth in the report," said Mr. Franklin. A denial has also been issued by M. L. Finkelstein in Minneapolis.

Modern Large Theatres' Incomes Stressed

House of 5,000 Seats Nets Bigger Receipts Than Small Houses With Same Aggregate Capacity

THE ratio of profit is larger in a theatre seating from 2,000 to 5,000 persons and the theatre building itself is a sounder investment than would be a score of small houses seating the same number of persons, states the Wall Street Journal, in a recent article stressing the fact that the opening of large motion picture houses will mean, in the long run, greatly increased income for the amusement companies as well as more stable values behind their balance sheets.

One fact supporting this declaration, states the Journal, is that, although weekly receipts during the summer decline as much as thirty to forty percent from the winter mark, examination shows the weekly gross of a number of the large Broadway houses maintains a high level of income during the hot season. Another angle, checked by the Journal, discloses that the first run houses in the big cities fill their seats on the average 18 times a week, whereas the attendance at theatres in a village of 1,500 population averages 350 weekly with shows only two nights a week.

Big City houses earn one to three million annually, netting about 30 per cent, states The Journal, citing the Roxy and Paramount theatres, New York City, as examples of the earning power of the great modern theatres. The Roxy, with a high week of $129,000, netted its owners nearly $80,000, deducting $50,000 overhead. The Paramount, with a gross averaging at a rate of $3,000,000 annually, is expected to yield Paramount a net of over $750,000 and, including an income of $500,000 for film rentals, approximately $1,250,000 a year.

Paramount theatre expenses are charged up as follows, according to the Journal: weekly rental to Paramount building $10,000; wholly owned by Paramount, $10,000 weekly film rental, most of which goes to the film department of the company and $20,000 operating expenses, such as wages, music, etc.

The Wall Street Journal quotes the following table, compiled by the Film Year Book, shows gross receipts and seating capacity in leading film theatres last year:

Theatre	Seats	Gross
Chicago:		
McVickar's	2,400	$1,253,600
Chicago	4,100	2,159,500
Los Angeles:		
Grauman's	1,800	1,038,300
Loew's State	2,300	1,326,100
Metropolitan	3,700	1,368,650
Million Dollar	2,200	1,016,920
New York:		
Astor	1,000	1,012,134
Capitol	5,450	2,731,210
Colony	1,980	1,188,853
*Paramount	4,000	*384,216
Rialto	1,960	1,357,481
Rivoli	2,200	1,271,223
Strand	2,900	1,759,248
Warner's	1,360	1,036,599
Philadelphia		
†Stanley	4,000	1,267,200

* For six weeks only. † For 18 weeks.

Moore of Tacoma Sells His Various Washington Houses

H. T. Moore, head of the H. T. Moore Amusement Company of Tacoma, and one of the operators of the string of West Coast houses in that city, last week sold his interest in various houses in Aberdeen, Hoquiam, Centralia, Chehalis and Olympia, Washington, to Ed Dolan and his associates. The sale price was reported at $225,000 cash. Mr. Moore retains his interest in the Tacoma houses, and Mr. Dolan will add the recently acquired houses to his present chain.

Lakeside Theatre, Seattle, Again Robbed

For the second time within two months the Lakeside theatre, one of John Hamrick's suburban houses in Seattle, was the victim of thieves last week. The total loss this time was $100, more than $1,000 more being overlooked by the robbers after they blew the door from the safe.

Montreal Theatre Managers Assoc. Elects Officers

The annual meeting and election of officers of the Montreal Theatre Managers' Association, Inc., held at the club rooms, Sherbrooke Street West, Montreal, May 19, saw the election of George Rotsky, manager of the Palace theatre, as president in succession to George Nicholas, managing director of United Amusements, Limited, who had served three years. Mr. Rotsky had been vice-president for three years.

Joseph Cardinal, general manager of the Cardinal Amusement Company, operating six Montreal theatres, was elected vice-president. B. M. Garfield, manager of the Rialto theatre, was re-elected secretary-treasurer of the association by acclamation for the eighth year.

Directors for 1927 include: Harry S. Dahn, manager of the Capitol; James Adams, Loew's Theatre; George Nicholas, United Amusements, Ltd.; F. J. Shields, Dominion Park, and Frank H. Norman, proprietor of Stanley Hall. The association now has 42 members, representing all of the principal theatres in Montreal.

Large Chicago Delegation to Attend Columbus Meet

Early indications are that there will be a large Chicago delegation at the national convention of the M. P. T. O. of A. which will be held in Columbus, Ohio, June 7th, 8th and 9th. Among those who have signified their intention of going, are: President Jack Miller, Secretary Ludwig Siegel, Fred Gilford, Aaron Saperstein, Joe Pastor and others from the Exhibitors' Association of Chicago.

An effort to line up a sufficient number of Chicago and Illinois exhibitors to make the trip on a special, going to New York, Canada and Niagara Falls, after the convention, is being made, and theatre men are urged to get in touch with organization headquarters immediately.

Annual Paramount Convention Ends

ON Monday of this week the annual international conventions of Paramount officially came to a close with the return to the home office of executives following the concluding sessions at San Francisco. New announcements concerning the production, publicity, advertising, sales and exploitation campaigns on the forthcoming feature and short product will be made shortly as a result of formulation of plans, which was one of the features of the gathering.

Sidney R. Kent, general manager, and John D. Clark, manager of the Western division, returned to New York on Sunday, having foregone the trip from San Francisco to Los Angeles. A majority of the home office officials returned home on the Century on Monday, having spent a day at the studios. Among the Century group were Emil E. Shauer, John Cecil Graham, Charles E. McCarthy, Russell Holman, Edamuel Cohen, hJosep Seidelman, A. O. Dillenbeck, G. B. J. Frawley, Stanley Waite, M. H. Lewis, Ollie Taggardh, Carl York and Albert Deane.

M-G-M Salesmen Hear Plans

Field Force Apprised of Product and Policies for New Season During Convention in Los Angeles

SOME of the highlights of the Metro-Goldwyn-Mayer convention, held on Los Angeles May 20-24, were the addresses by Louis B. Mayer, Felix Feist and other executives of the company, the cabled offer to Charles Lindbergh proffering him the leading role in "War Bird's," M-G-M's forthcoming story of aerial warfare, and the entertainment of the visiting sales force.

Development of screen personalities is one of the important tasks confronting the picture industry, Louis B. Mayer told the sales force, adding that an intensive study in this direction is now under way in the M-G-M organization. Further discussing the problems of the producer he said, "producers have two great problems; one comes from the fact that stars, who a few years ago packed the theatres, are today stars in name only and no longer have a grip on their audiences; the second is the scarcity of material in books and plays—M-G-M has met this situation by developing with the aid of the public, its own stars; secondly by assembling a large staff of original writers for the screen."

The session opened with an introduction of the executives by Paul Burger of the New York home office, and a welcoming address by Felix Feist, general sales manager. Following this a review of audience preferences in pictures and the current film season was contributed by Mr. Burger; W. F. Rodgers, manager of the Eastern Division, E. M. Saunders, manager of the Western Division, T. J. Connors, manager of the Southern Division, and Howard Dietz, director of publicity and advertising. Arthur Loew, discussed the market for American film products across the Atlantic, while Arthur Cohen, Canadian manager, spoke on Canadian conditions.

Other speakers included Irving G. Thalberg, studio associate of Mr. Mayer; Harry Rapf, Hunt Stromberg, E. J. Mannix and Bernard Hyman, studio executives.

Felix Feist, general sales manager; and Howard Dietz, director of advertising, exploitation and publicity, spoke on various angles of the short subjects promised for release during the season of 1927-28 by the M-G-M organization. Dietz and Pete Smith, director of publicity at the studios, discussed the advertising and publicity plans for the season.

The welcome given the delegates started long before the convention train reached Los Angeles County. A real Western hold-up was staged in realistic fashion near San Bernardino, when the delegates were routed from bed in the early morning hours by bands of Indians and cowboys headed by Tim McCoy, who boarded the train and kept the delegates busy during the rest of the run to Los Angeles.

At the depot of the camera city public officials, film stars and studio executives joined in staging a welcome. Mayor Geo. E. Cryer delivered a speech welcoming the men, to which Felix F. Feist, M-G-M's general manager of sales and distribution, replied. Louis B. Mayer, vice-president in charge of production; Irving Thalberg, Harry Rapf, Hunt Stromberg, Eddie Mannix, Bernard Hyman, Erich Pommer and Paul Bern headed the studio delegation. After these ceremonies the delegates entered cars provided for them, and with three bands and six floats, representing all branches of the industry, paraded the downtown streets and out toward Culver City, where all were tendered an official welcome by Mayor Reeve Houck, who presented the city's keys to Mr. Feist.

The parade proceeded through a floral gate, past throngs throwing serpentines and confetti, all the way to the M-G-M studio. The Hal Roach studio was out in force, and two hundred girls in bathing suits, with noise-makers that vied with a big display of daytime fireworks.

The entire M-G-M personnel turned out to welcome the delegates within the studio gates. The visitors were then taken on a complete inspection tour of the great plant, and watched six production units filming the coming M-G-M product.

An elaborate luncheon was provided in a beautiful outdoor garden set, at which all the stars and directors were introduced to the visitors. The afternoon was sent in viewing "The Unknown," Lon Chaney's new film, several new short subjects and other Metro-Goldwyn-Mayer pictures.

After a dinner at the Hotel Biltmore, which is convention headquarters, the men witnessed a special review of "Old Heidelberg" at the West Coast Boulevard Theatre. Great enthusiasm was displayed for this new Lubitsch film, which co-stors Ramon Novarro and Norma Shearer.

[illegible] in America, Europe and Canada were discussed at length [illegible] One hundred delegates, reresenting the film markets of America, Canada, Europe, South America and Australia, heard details of types of plays which are liked best by audiences and general reaction to Metro-Goldwyn-Mayer pictures.

Friday night the delegates at the convention were entertained at a boxing exhibition in the Hollywood Legion Stadium, and the entire convention visited Venice, the Southern California seaside resort. The convention closed May 24 with an old-fashioned Western barbecue, at which the stars and featured players on the M-G-M roster were hosts to the salesmen. A huge carnival was staged in connection with the barbecue.

Toronto Court Dismisses Appeal

THE appeal of the Canadian Performing Rights Society, Toronto, from the decision of Mr. Justice Rose at Toronto dismissing its action against Famous Players Canadian Corp., Limited, in which it sought a declaration and $10,000 damages that it has the exclusive right to allow the performance in Canada of a great number of musical works, was dismissed by the Second Divisional Court, Toronto, on May 20.

The plaintiffs complained that certain musical compositions had been played at the Regent and other theatres in Toronto without authority. The claim was dismissed on the ground that there had been no registration of the society's alleged rights in these works with the Canadian Government at Ottawa.

It is said that the society claims to control at least one million musical composition through its affiliation with the British Performing Rights Society. As the Canadian registration fee is $2 per composition, the apparent cost to the society would be enormous.

Warners Deny Company Has Sold Reisner Contract

Charles F. Reisner, director of "The Better 'Ole" and "The Missing Link," has not severed his connections with Warner Brothers. The company wants it emphatically understood that contrary to published reports Director Reisner is still under contract to Warner Brothers. Upon his completion of Buster Keaton's next comedy, for which he has been loaned, Director Reisner will return to the Warner studio to resume the direction of comedies. The Warner Brothers' statement also declares that their contract with the director is not for sale, has not been sold and will not be sold.

Union Square, Cleveland, O., Opened to Public

The Union Square theatre, Union Ave. and East 115th St., Cleveland, O., was officially opened to the public and to invited friends Saturday evening, May 21st. This is the newest house to be built by Variety Amusements, Inc., a recently formed $3,500,000 corporation in which the Silverman interests and the Fine & Kramer interests were united. It has 2,000 seats and claims to be the largest neighborhood house in the vicinity. V. E. Hudson is house manager.

"Mike" Marks Projects Big House at Oil City

An 800,000 theatre at Oil City, Pa., is projected by Mike Marks, owner of the Venango, who has formed the Vemark Theatre Corporation with G. J. and J. B. Beach, Oil City businessmen. Rapp and Rapp, Chicago theatre architects, are already working on the plans, which call for a seating capacity of approximately 2,500. The new house will be known as the Colonel Drake, in honor of the man who first recognized the wealth of the Oil City region.

Tentative Program of M. P. T. O. Convention

Details of Sessions Announced by Wood; Presence of Roxy, H. M. Warner, Reichenbach Confirmed

ANNOUNCEMENT of the tentative program for the eighth annual convention of the Motion Picture Theatre Owners of America, to be held June 7-8-9 at Columbus, Ohio, was made this week by P. J. Wood, secretary of the convention committee, following his return to Columbus from New York City. While in the East Mr. Wood secured confirmation of the presence at the convention of S. A. (Roxy) Rothafel, Harry Reichenbach and H. M. Warner of Warner Bros., who will be among the speakers at the convention. He is now conferring with producers relative to the appearance at the convention of a number of motion picture stars.

Mr. Wood said that the convention would open at 8:30 on Tuesday morning, June 7th, with registration of delegates at the Neil House, Columbus, where association headquarters will be established.

There will be a meeting of the Administrative Committee on the opening morning and a meeting of the National Board of Directors that evening. On Tuesday, the second day of the convention, a business session will be started by an address from J. J. Harwood, of Cleveland, Chairman. State President W. M. James, of Columbus, Ohio, will welcome the exhibitors and Mayor James J. Thomas, of Columbus, will speak in behalf of the city. Hon. Eli Whitney Collins, Mayor of Jonesboro, Ark., and Past President of the National Organization, will give a response.

Formal opening of the business session will be made by National President Woodhull. Reports will be made by Joseph M. Seider, of the Board of Directors; National Treasurer Louis M. Sagal; Past President Sidney S. Cohen, Chairman of the Advisory Committee, and there will be a debate on the question, "Resolved that the synchronization of music with motion pictures will remain a potent factor in the future progress of the motion picture business."

On Wednesday, Business Manager M. J. O'Toole, of New York City, will report. Reports of Special Committees will follow and there will be a general discussion of vital exhibitor problems. Nomination of National Directors will take place and at this session "Roxy" and Harry Riechenbach will speak.

At the Convention Banquet, which will take place at the Neil House, Wednesday evening, Will Hays, or a representative, will speak; also Harry M. Warner of Warner Bros., Governor Vic Donahey of Ohio, and other notable lights.

The convention will close on Thursday with a session that will start at 11:30 A. M. with the election of National Directors. Fred J. McConnell, Editor of Exhibitors' Daily Review; Martin J. Quigley of Exhibitors' Herald, and others will speak on this program. This outline of the program, of course, does not take into consideration the Handicap Golf Tournament, which will be open to men in every phase of the industry, and which takes place on Monday, June 6th, at the Elks' Country Club, Columbus, and various other recreative features in which especially the ladies of the convention will be guests.

Tiffany Starts New Films

Script Writers Preparing Stories; "Grass Widows" and "Times Square" Scheduled for Production Soon

CONTINUITY writers and scenarists of the writing staff of Tiffany Productions, Inc., are now working on several scripts for the Tiffany schedule of 20 productions for the 1927-28 season. Through M. H. Hoffman, vice-president of Tiffany, it is learned that three scenarios engage the attention of the continuity writers, two of the scripts have been completed and one of the forthcoming pictures is now in work.

Two of Tiffany's specials for the new season will be "Wild Geese," Martha Ostenso's widely-read novel, and "Times Square," to be an extended run production, which will be made in all likelihood in the Third Dimension pictures process controlled by Tiffany. A. P. Younger has completed the script for the picturization of the Ostenso novel and the production department will probably begin filming it in the near future. The production department is now preparing the script and working schedule for "Times Square."

Sarah Y. Mason is finishing the scenario on "Grass Widows," and Douglas Bronston has completed the continuity on "Ladies of the Night Club." Violet Clark is working on the scenario for "The Girl from Gay Paree," and expects to have it in the hands of the production department within a short space of time.

Now in production at the company's studio in Hollywood is "The Tired Business Man," scheduled with "Wild Geese" for release during the month of June. The cast, now being assembled for principal roles, will be announced shortly.

Alexander Hague, Bombay Theatre Man, Due in N. Y.

Alexander Hague, of Bombay, India, left Hollywood, May 25, on the First National special convention train for New York, where he will stay at the Roosevelt Hotel for two weeks while looking over accessory and equipment markets. He sails for London on the Majestic. Hague controls the rights to First National and Pathe pictures for India.

Five Theatre Firms Incorporate in Pennsylvania

Theatre companies which were granted charters of incorporation signed recently by Governor Fuller, of Pennsylvania, at Harrisburg were the following five companies: the Princeton Bowling Association of Pittsburgh, Inc., $25,000, Robert Hoegner, treasurer, James Jenkins, Park Stewart; Roxy Theatre of Easton, Inc., $5,000, Israel Krohn, treasurer, Herman Krohn, Louis Krohn; Lion Theatre Company of Red Lion, Inc., $90,000, Nathan Appell, treasurer, Walter J. Rothensies, Louis J. Appell; the Trocadero Amusement Corporation of Philadelphia, Inc., $5,000, Paul Simons, treasurer, Joseph Gutman, Mac Cohen; the Oxford Theatre Company of Philadelphia, Inc., $325,000, Ernest L. Dixie, treasurer, Theodore Kirmse, Rudolph G. Walther.

City of Glen Ellyn, Ill., to Vote on Sunday Shows

On petition of its citizens, the city of Glen Ellyn, Illinois, will vote on June 7th as to whether this suburb will have Sunday movies. It has always been a closed town, although Lombard and surrounding villages have enjoyed movies on the first day of the week. An influential Citizens' Committee is working with Manager McLaughlin of the recently remodeled Glen Theatre, to bring out a favorable vote.

Butterfields Announce New Theatre Construction

Announcement has been made at the Butterfield offices, Detroit, that the new State theatre at Kalamazoo, and the Temple theatre in Saginaw, Michigan, will open early in July. It is also reported that construction is well under way on the new Niles, Flint and Grand Haven theatres, and in the near future work will begin on the new Michigan at Ann Arbor.

Connecticut T. O. Elect Officers at Convention

THE annual convention of the Motion Picture Theatre Owners of Connecticut held at the Hotel Garde, New Haven, on May 22, resulted in the election of the following officers: Arthur H. Lockwood, of Palace Theatre, Bristol, president; E. F. Raffille, Globe Theatre, New Haven, vice-presidnt; Harry Cohen, West End Theatre, Bridgeport, second vice-president; E. F. Raffille, Globe Theatre, New Haven, temporary secretary.

Members of the board of directors are Joseph Walsh and Dave Weinstock, of Hartford; Bernard Hoffman and L. M. Sagal, of New Haven; Walter Murphy, of New London; Morris Nunns, of Branford; M. J. Fourfoer, of Nusup; J. P. Fishman, of Bridgeport; L. P. Murphy, of Thomason, Burbank, Thomasville; Ollie Hamilton, of Norwalk.

The delegates to the national convention will be L. M. Sagal, Joseph Walsh, Dave Weinstock, Ollie Hamilton, Harry Cohen. Mr. Raffille is temporary secretary until the organization engages a paid permanent secretary.

First National Convention Ends

International Meeting Closes on Enthusiastic Note; Ten College Student Screen Aspirants Chosen

FIRST National's first international convention closed May 23 with a banquet at the Ambassador Hotel, Los Angeles, for the 300 delegates who attended the sessions held at the Burbank studios of the company. The convention consisted of talks on production and distribution by executives of both department and the entertainment features, arranged by John McCormick, West Coast production head, included a rodeo, staged by Ken Maynard; a barbecue presided over by Colleen Moore, and numerous other diversions.

Ned E. Depinet, general sales manager, presided at the opening session, at which the speakers were Will Hays, Richard A. Rowland, general and production manager; Harry T. Nolan, Denver franchise holder; Samuel Spring, secretary-treasurer; Irving Rossheim, treasurer of the Stanley Company; Harold Franklyn, of the West Coast Theatres; John Dillon, of the banking firm of Hayden, Stone & Co.; Charles Skouras, of St. Louis; Ned Marin, assistant production manager; H. A. Bandy, of the foreign department; Joseph Skirboll, manager of European exchanges; A. W. Smith, Jr., Eastern and Canadian sales manager; Stanley W. Hatch, Western sales manager; W. E. Callaway, Southern sales manager; Charles M. Steele, supervisor of exchanges, and the entire foreign delegation.

A feature of the first day's business session was the announcement of the winners of the Lieber Month plaque and cup, and of the prizes for the best sales records offered by Norma and Constance Talmadge by Inspiration Pictures and by Chas. R. Rogers.

The Norma Talmadge watch for the salesman making the best record in the Hollywood Appreciation Drive was won by George Almon, of the Atlantic branch; the Constance Talmadge watch, for the salesman making the next best record, went to T. J. Gibbons, of the Seattle branch; the Inspiration Pictures watch to Gerald Hoyt, of the St. John branch, who made the third best sales record. The Charles R. Rogers kit bags, awarded to the branch manager of the office making the best record, and to the fourth ranking salesman, were won by D. P. Rathbone, manager of the Memphis exchange, and by Salesman H. P. Eiford, of the Cincinnati branch.

The eighteen members of the K. O. Club were given seats of honor at the business sessions of the convention.

One of the most enjoyable of the entertainment features was the barbecue given by Colleen Moore, Sunday afternoon at the Gables, a beach resort on the West Coast. Mingling with the executives and sales force were all of First National's stars and leading players, producers, directors and the studio force. Aside from the barbecue the beach entertainment consisted of swimming, posing for still and movie pictures.

The barbecue was preceded by a sightseeing trip by busses through the hill districts around Los Angeles, including Beverly Hills. A stop for refreshments was made at the home of Carey Wilson, First National producer.

Saturday was production day at the convention. John McCormick, West Coast production manager, presided and introduced the producers, who outlined their pictures for the coming season. Among the speakers were Robert Lieber, Richard A. Rowland, M. C. Levee, Joseph M. Schenck, Milton Sills, Emil Jensen, Florence Strauss, Sam E. Rork, George Fitzmaurice, Al and Ray Rockett, Carey Wilson, E. M. Asher, Wid Gunning, Harry Donner, Guy Morgan, George Landy and Ned Marin.

Saturday night First National producers gave a dinner dance for the visiting delegation at the Breakfast Club with a gala entertainment.

The business sessions of the international sales convention ended with a session Monday morning. At noon ten college boys out of a total of 14,261 applicants from thirty-six of the country's leading colleges and universities won their chance for movie fame when they were chosen by the votes of 200 salesmen and 110 Los Angeles newspapermen and Hollywood magazine writers as the best ten film bets in American colleges.

The ten winners will be brought to the company's Burbank studios and given summer contracts as soon as the colleges close for the summer vacation. Those who make good in pictures will be given five-year contracts at salaries which will increase from year to year. Those who do not make good during the summer will have their return expenses paid by the company back to their colleges in time to resume their studies at the opening of the fall semester.

The ten winners are:

John Westwood, of Princeton University, from New York City; Richard Miles Glendenin, University of California, from Piedmont, Calif.; Leland S. Wilcox, University of Michigan, from Columbia City, Ind.; John Van Cleave Morris, Purdue University, from Shelbyville, Ind.; Stuart Clayton Knox, Yale, from Mystic, Conn.; Walter Graham Smoot, Northwestern University, from Evanston, Ill.; Thomas Kelsy Denton, Michigan University, from Saginew, Mich.; Edward E. Karges, Northwestern University, from Storm Lake, Ia.; John Howland Stambaugh, Chicago University, from Oak Park, Ill.; Daniel C. Cassidy, of the Georgia Institute of Technology, from Lagrange, Ga.

The newspaper representatives and the First National salesmen made their selections at the Ambassador Theatre, where the twenty best tests out of the 360 were run on the screen.

Monday night a big banquet for the sales force was given at the Ambassador Hotel. Richard A. Rowland, general and production manager, on Sunday night gave a party at an exclusive restaurant for the eighteen salesmen who, by the sales record, have won membership in First National's K. O. Club.

[illegible] with the 300 First National delegates on [illegible] pulled out of the Los Angeles station on its return trip East at 10 o'clock Tuesday morning. A stopover was made in Salt Lake City to hear the complete pipe organ recital at the Mormon Temple.

Changes in Tiffany's Selling Force Announced

[illegible] Manager [illegible] of Tiffany Productions Inc., announces several changes in the personnel of the Tiffany sales force in the various exchanges. Dave Biederman has been appointed manager of the Tiffany Los Angeles Exchange. Charles Weiner received the appointment as special representative, replacing George Jeffries, for the New England territory. Tracy Cunningham has been appointed manager for the Tiffany exchange in Washington.

Ed. E. Heller has been appointed Sales Representative under Wm. G. Minder, manager of the Tiffany Atlanta Exchange, to cover North and South Carolina. H. F. Lefholtz has been appointed manager of the Omaha Exchange. A. H. McLaughlin has been made division manager for the Mid-West territory.

Northwest M. P. T. O. to Handle Gotham Product

Contracts were signed last week between W. A. Steffes, president of Motion Picture Theatre Owners of the Northwest and Budd Rogers, vice-president of Lumas Film Corporation, whereby the distribution for the Gotham Product for 1927-28 will be released by the M.P.T.O. of the Northwest.

For Gotham exhibitor and distributor representation in the States of Minnesota, North and South Dakota, is secured by the contract.

The terms and details of the contract were discussed in detail upon Mr. Steffes visit to New York last week and the contract was ratified by the members of the committee of the exhibitor's organization upon the return of their president to Minneapolis.

Austrian Archduke to Act Von Stroheim's Next

From Erich Von Stroheim's studio in Los Angeles an announcement has just been issued that the Archduke Leopold of Austria, grandnephew of his late Majesty Emperor Franz Josef I, and cousin of the late Emperor Charles, will play a featured role in Von Stroheim's next picture which will be filmed as soon as the cutting of his current Paramount production, "The Wedding March," is completed.

Archduke Leopold arrived in Los Angeles two weeks ago on a pelasure trip. He will be seen in one picture only to be made from an original story by Von Stroheim entitled "H. I. H.," a tale of one of the Hapsburgs after the war.

Premiere of Paramount's "Wings," San Antonio, Attended by Notables

MILITARY attaches of the United States and nearly every other country of the world viewed the Paramount roadshow production, "Wings," at the world premiere held at San Antonio, Texas, on May 19. The performance was in the form of a benefit, the funds of which will go toward the erection of a memorial to the famous second division, only one exhibition being given in the Southern city.

Included in the list of honor guests were: Governor Dan Moody of Texas; Secretary of War Davis; assistant secretaries, Hanford McNider and F. Trubee Davison; Brig. Gen. G. A. L. Dumont, military attache from France; Major Angel M. Zuleaga, military attache from Argentina; Brig. Gen. A. Villa and Commander T. G. Hetherington, military attache from England; Major W. H. S. Alston, also from England and Captain S. Isoada, Japan. From Washington, D. C., came also Brig. Gen. J. E. Fechet and a representative staff.

The motion picture delegation from the Paramount studio in Hollywood included William Wellman, director; Lucien Hubbard, supervisor; John Monk Saunders, author; and Carl Pierson, cutter.

Blue Law Cuts Flood Fund

Protest of Ministers at Highpoint, N. C., Stops Sunday Benefit; Wrangles Continue in Other Cities

THE Mississippi flood sufferers lost a considerable sum of money through the protest of ministers at Highpoint, N. C., against Sunday motion picture flood benefit performances in that city. The ministers drew up a letter addressed to the manager of the local picture house requesting that pictures not be shown on Sunday for the Mississippi benefit, as had been announced. No definite stand was taken by the management of the theatre except to say that the matter would be taken up with the Charlotte headquarters.

Meanwhile the question of closed or open theatres on Sunday continues to agitate many cities and towns through the country. The Kansas City, Kans., Ministerial Alliance reopened its fight against Sunday shows this week when a resolution was adopted pleading with the Wyandotte County attorney to enforce the Sunday labor law, which, it was alleged, was being violated. Unlike former years the resolution this week found unexpected opposition among ministers of the Alliance, the resolution being adopted only after a two-hour controversy, the vote being eight to five.

Stanley and Cecil, owners of the theatre at Bedford, Iowa, financed an election to decide whether the towns folk wanted the Sunday shows. The members of the city council acted as judges at this unofficial election, which resulted in a vote of 531 against the Snuday show and 308 for the support of the Blue Laws. Stanley and Cecil have accepted the decision and will not open their house for the Sunday show.

The reverse of this decision was made by the people of Seymour, Iowa, where C. R. Coons has the Lyric Theatre. Mr. Coons ran a Sunday show to test out whether the city ordinances would be put into effect. For two Sundays he has risked arrest but a friendly council has refused to arrest or fine him. So he will continue with the Sunday show.

The Cozy Theatre, at Toledo, Iowa, has been the storm center of another Sunday show controversy. The city council is favorable to the Sunday show and it is believed that a number of the business men are convinced that the theatre is of great importance to the prosperity of the town. But a number of the church workers have brought the matter to a head. And Mr. and Mrs. Regan, who have the Cozy, have decided to close the theatre temporarily until the matter is pleasantly settled.

J. W. English, proprietor of the only theatre in Homestead, Florida, was refused permission by the town council to operate on Sunday. It was reported that Mr. English announced that he would demand enforcement of an ancient blue statute, and in consequence drug stores in the city announced that they would close on Sunday, beginning with May 15.

"Drop Kick" Will Follow "Patent Leather Kid"

Richard Barthelmess' next production for First National release, to follow "The Patent Leather Kid," will be "The Drop Kick," according to an announcement from John McCormick, production chief at Burbank. The football story is taken from Katherine Brush's novel, "Glitter." Al Rockett, who is now managing the production of "The Patent Leather Kid," will produce the new Barthelmess vehicle. Adela Rogers St. John adapted the story and Winifred Dunn is now writing the continuity.

Half Million Theatre Bldg. Planned for Roanoke, Va.

A theatre and office building to measure 100 by 130 feet is being built by the Sun Investment Company, at Roanoke, Va., and the approximate cost of the structure will be $500,000.

Comerford to Build in Mauch Chunk, Pa.

Plans for the erection in Mauch Chunk, Pa., of a $100,000 theatre, by the Comerford Amusement Company, of Scranton, are announced following news that the company has purchased the Mauch Chunk Opera House property from the borough, through action of the town council. The price paid for the Opera House property is $12,000. The Comerford interests operate more than one hundred theatres, including many in the hard coal mining regions of Pennsylvania, and theatres in New York, New Jersey, Rhode Island, Connecticut, Massachusetts and Illinois, and are constantly increasing their holdings through the purchase or erection of theatres.

The company has prepared plans for the erection of the theatre in Mauch Chunk which will have a seating capacity of 1,022.

Twenty Europeans Working for Paramount Here

With the signing of Marietta Millner, young Viennese screen actress, to a long term Paramount contract, the number of Europeans working for that organization is brought up to an even twenty.

England is represented by Clive Brook and Philip Strange, players; Elinor Glyn, Frederick Lonsdale and P. G. Wodehouse, writers; France is next with Arlette Marchal and Jeanne Navelle, players; H. D. 'Abcadie D'Arrast, director; and Alfred Savoir, writer; Germany has two in Ernst Lubitsch and Emil Jannings; Sweden is represented by Einar Hanson, actor; and Mauritz Stiller, director; Lajos Biro and Ernest Vajda, writers, are from Hungary; Erich von Stroheim and Miss Millner are from Austria; Poli Negri is from Poland; Vera Veronina, from Russia; and Arnold Kent from Italy.

Ten New Films Going Into Work at Burbank

TEN new First National productions go into work at the Burbank studio between May 20 and May 30. Four or five will be placed into work in June.

The first of the late May productions on which photography was begun is a George Fitzmaurice, as yet untitled. Mary Astor and Lewis Stone have the leading roles. On May 23, three new pictures went into work. Colleen Moore's "When Irish Eyes Are Smiling," which has Jack Mulhall as leading man; Wid Gunning's production of "Hard-Boiled Haggerty," starring Milton Sills, and "Captain of the Strong," a Ken Maynard vehicle which Charles R. Rogers is producing.

On May 30 two more stellar pictures are scheduled to start. They are "The Drop Kick," featuring Richard Barthelmess and "The American Beauty," a Billie Dove vehicle. A Constance Talmadge picture, tentatively titled "Breakfast," was also started this week. Don Alvardo is Miss Talmadge's leading man.

First National's advertising and publicity department has tied-up with the publishers of the song, "When Irish Eyes Are Smiling."

In and Out of Town

So that he may get in touch with pictures now being produced at the West Coast studio of Warner Brothers, Morris Safier, in charge of the Warners extended run department, is in Hollywood for a conference with Jack L. Warner. While there he will look over all of the forthcoming extended runs now completed and will return in about one month, stopping at several Warner exchanges on his way back to the home office.

Ed. J. Smith, general sales manager of Tiffany Productions, Inc., left last week on an official visit to the various Tiffany exchanges for conferences with managers and salesmen about the sales policy on the Tiffany product for 1927-28. His itinerary includes Albany, Gloversville, Buffalo, Indianapolis, Minneapolis, St. Louis, Chicago and Milwaukee. He will stop at Columbus to be present at the Theatre Owners' convention while on his return trip.

Edward A. Golden, president of Golden Distributing Corporation of Boston and New Haven, was in New York last week for conferences with Jesse J. Goldburg, president of First Division Distributors, Inc.

Claude Ezell, Central sales manager for Warner Brothers, left New York this week on an extended sales tour which will take him as far West as Kansas City and as far South as New Orleans. This is Mr. Ezell's first sales trip since his assumption of the new duties designated him by Sam E. Morris, the Warner Brothers' general manager of distribution. He will not return to New York until the middle of June and will visit Charlotte, Atlanta, New Orleans, Dallas, Chicago, Kansas City and St. Louis.

Carl Weeks, who was recently chosen by Columbia's president, Joe Brandt, for the newly created post of personal contact man between the home office and exhibitors, left this week for an extended tour in the interests of his company. He will go through part of the South, the entire Middle West and Northwestern territory and will be gone from five to six weeks with his final destination, the Columbia studio, on the West Coast.

No Controversies Before Kans.-Mo. Meet

MANY conventions of the M. P. T. O. Kansas-Missouri have come and gone, but the ensuing convention, to be June 1 and 2 at the Hotel Kansan, Topeka, Kan., will be the most unusual, in one respect, at least, of any previous meeting ever held. For once—and for the first time—there is no problem of a controversial nature to be considered. There is no grievance with the exchanges or producers to be aired.

Therefore, the convention will have its greatest attraction in the election of officers and the perfecting of the organization to guard against emergencies of the future. Scores of exhibitors and members of the board of directors are prevailing upon R. R. Biechele to be a candidate for re-election as president, but Mr. Biechele has not decided definitely yet. Under his leadership the M.P.T.O.K.-M. has grown to be one of the strongest exhibitor bodies in the Middle West.

Two Regional Sessions of Fox Sales Forces

Grainger Announces Roxy Theatre for Chicago Loop; Remy Presides at Memphis Convention

JAMES R. GRAINGER, general sales manager for Fox Films, told 70 members of the Fox sales force, in convention in Chicago, that William Fox plans the erection of another Roxy theatre, to be constructed in the Loop section, Chicago. Branch managers, assistant managers, salesmen and bookers from exchanges throughout the Middle West attended the sessions, which were held at the New Stevens Hotel.

Mr. Grainger outlined the selling policy for the ensuing year, and called attention to the fact that Fox will release, in addition to its regular product, a series of 12 roadshow type productions which will be marketed one a month. The first two of this classification are "Carmen" and "What Price Glory."

F. T. (Pick) Gomersall, who last Monday assumed his duties as short subject sales manager, told the conventioneers of the short subject selling policy for the coming year, and spoke of the reception given the Movietonized Fox News reel showing Lindberg taking off on his Atlantic flight by the audiences at the Roxy Theatre, New York City.

Among those who were present at the Chicago regional convention, which had been arranged by District Manager Clyde W. Eckhardt, were the following: General Sales Manager J. R. Grainger, Short Subject Sales Manager F. T. Gomersall, District Managers Eckhardt and W. C. Backmeyer, of Cincinnati, and Branch Managers Fred Sliter, of Milwaukee; M. A. Levy, of Minneapolis; Harry Melcher, of Omaha; Ben Rengold, of Des Moines; H. Bradley Fish, of Kansas City; C. W. McKeon, of St. Louis; George Landis, of Indianapolis; Ira Cohen, of Cincinnati; Wood E. Scott, of Cleveland, and Lester Sharp, of Detroit, and salesmen and bookers.

While the Fox Films' Midwestern sales force was meeting in Chicago, the Southern Division, headed by District Manager Lou Remy, was in session at the Peabody Hotel at Memphis, Tenn. The Southerners led the Fox organization in all sales endeavors this season, and their meeting was in the nature of a celebration of their victory, for while George Allison's Atlantans led the organization on sales for 1926-27, Benny Dudenhofer's New Orleansans dictated on billings for the season. The sessions were in charge of Mr. Remy, who outlined the corporation's plans for 1927-28.

"What Price Glory" was shown to the managers, assistant managers, salesmen and bookers. A banquet on Monday to Lou Remy by his managers and another on Tuesday given by Remy to his entire Southern sales division featured the convention.

The following Southern Fox Film managers were present: George R. Allison, of Atlanta; Benny Benny Dudenhefer, of New Orleans; W. A. Ryan, of Oklahoma City; Claude McKean, of Memphis, and P. K. Johnston, of Dallas.

Vocafilm's Sound Device

David R. Hochreich Heads Concern Which Will Market Motion Pictures Synchronized With Words of Music

A new concern, Vocafilms Corporation of America, has been founded by David R. Hochreich and W. Harry Williams, of Pittsburgh, Pa., and financial associates. The firm will distribute Vocafilms, which are motion pictures said to be perfectly synchronized with certain musical selections, both of which are recorded at the same time and both carrying absolute synchronization from start to finish.

The officers of the corporation are David R. Hochreich, president; W. Harry Williams, of Pittsburgh, chairman of the board of directors; A. L. Siegal, secretary, and W. Harry Williams, Jr., vice-president and treasurer. The latter will be in New York most of the time in charge of financial matters.

The experimental work of the original inventor of Vocafilms lasted 20 years, it is said. All information concerning the device and its activities has been withheld until the proposition is fully developed technically. Experimentation is now ended and the company is now ready to make installations in theatres throughout the country.

Vocafilm has studios producing pictures. A long lease has been taken on the Longacre Theatre, New York City, commencing June 24.

Wilson Theatre, Wilson, N. C., Acquired by Stevenson

S. S. Stevenson, general manager of Stevenson's Theatres, Inc., Charlotte, announces the purchase of the Wilson Theatre, Wilson, N. C., from Paul V. Phillips, who has operated this house for the past several years. The Wilson is the largest house in Wilson, and in the past has run road shows, pictures and vaudeville.

The Stevenson Circuit includes the Stevenson Theatre, Henderson; North State Theatre, Goldsboro; Carolina Theatre, Burlington; Mebane Theatre, Mebane; World Theatre, Wilson; and the Capitol Theatre, Raleigh.

Resume of Current News Weeklies

INTERNATIONAL NEWS REEL No. 42: Kelly Field, San Antonio, Texas—Mightiest U. S. Air fleet tests new battle tactics; Washington, D. C.—Navy doctors do their stuff for Mrs. Coolidge; Wilhelmshaven, Germany—Goose-stepping sailors strut for Hindenburg; Chicago, Ill.—Norwegian hearts gayly celebrate their freedom; Washington, D. C.—Mrs. Woodrow Wilson appears in public role again at opening of Women's Club; Arlington, Va.—12,000 physicians hear General Summerall extol comrades who gave their lives in War; Bayou De Glaises, La.—More levees crumble before resistless flood; Berlin, Germany—Introducing world's greatest lion tamer. Roosevelt Field, Long Island, N. Y.—Fearless Lindbergh defies fate and hops off alone on flight over Atlantic.

PATHE NEWS NO. 43: New York—"Flyin' Fool" off to Paris; Bath, Mich—Maniac explodes dynamite in cellar of public school building; Guatemala, City, C. A.—President Lazara Chacon attends fashionable race meet; Koenigsberg, Germany—Ferdinand Schulz breaks own world's record for flying without motor; Ft. McArthur, Cal.—U. S. Coast Artillerymen demonstrate speed and accuracy with 12-inch mortars; Chicago, Ill.—Regular Samson visits iron works; Rome, Italy—Towering walls of ancient Colosseum provide novel work for iron-nerved gardener; Gotham's Pushcart Mart—East Side's tireless peddler merchants reap rich harvest; Hardwar, India—Hordes of nativ devotees throng to sacred city on Ganges River; In Flooded Louisiana—More thousands of refugees flee homes and seek shelter in relief camps.

FOX NEWS, VOL. 8, No. 67: France—Nunger's "White Bird" arrives at Le Bourgot for ill-fated Atlantic hop; Chicago, Ill.—Vests made to resist largest calibre of bullet at closest range; Mexico, Ill.—50,000 workers parade to show organized labor party's strength, backing President Calles' policy; Virginia—Big army of darkies start harvesting 250,000,000-quart crop of strawberries; Paris—France pays homage to Joan of Arc; Jamestown, Va.—Pageant on 320th anniversary of founding English colony; Cambridge, Mass.—Dedication ceremony for bridge honoring memory of late John W. Weeks; San Antonio, Tex.—Airplane San Antonio welcomed home from 25,000-mile flight to South America; Berkeley, Cal.—64th Commencement of University of California held; London—Miss Harding instructs "debs" how to meet King and Queen; Kane, Pa.—New pack of wolves arrives at world's only wolf farm; Santa Monica, Cal.—Bathing girls organize '99 Club'; St. Maries, Idaho—Sluiceways of Bryzle River dam opened; Kentucky—Great throng sees Whiskery win 53rd Churchhill Downs classic.

INTERNATIONAL NEWS NO. 43: New York City—Whole world acclaims "Lucky" Lindburgh's triumph; Shanghai, China—Chinese go back to work as Shanghai quiets down; Los Angeles, Cal.—Cowboys warm up for new season with Rodeo thriller; Indianapolis, Ind.—Hundreds lose homes when tornado cuts wide path; Yakima, Wash.—Farm family plays mother to flock of orphan lambs; Rheims, France—Famous Rheims Cathedral restored to ancient glory; Tarbes, France—New kind of bull fight gives bull even break; Kelly Field, San Antonio, Texas—American air forces in spectacular demonstration of smoke screen warfare.

PATHE NEWS NO. 44: Off Newport, R. I.—Secretary of Navy Wilbur assumes role of seagoing Chief of U. S. Battle Fleet; Chicago, Ill.—Fearless college boys start contest to decide who can come nearest owning real mustache; Amherst, Mass.—Pathe News cameraman visits John Coolidge; New Louisiana Floods—Residents of Melville narrowly escape when Atchafalaya River levee breaks; San Antonio, Texas—Distinguished military leaders gather to view joint Army and Air maneuvers; Los Angeles, Cal.—Daring cowboys handle bucking broncos fearlessly; World Honors Lindbergh — Universal admiration centers on quiet, young American whose wonderful conquest has set nations vying to acclaim him.

FOX NEWS, VOL. 8, No. 68: New York—in Paris flight, Byrd, Chamberlin and Lindbergh are out to win.; Paris—Government prepares to stabilize currency; Washington, D. C.—American Medical Association received by President Coolidge in downpour; Spokane, Wash.—Dog and cub bear become great friends; Los Angeles, Cal.—Firemen on water-front have demonstration of new fireboat and rubber suits; New York City—Central Park scene of rustic dance given by girls; Saratoga, N. Y.—Students of Skidmore College hold unique May Day fiesta; Berlin—Veterans of late war gather 70,000 strong for demonstration; New York City—Natacha Nattova climbs 640-foot tower to see how white light look to birds; Niagara Falls—Workmen flirt with death while building bridge to 'Cave of the Winds'; Fresno, Cal.—Wildest and wooliest riders meet "buckingest" steers and horses at the San Joaquin round-up.

Lloyd Decided Upon Story for His Next

HAROLD LLOYD has determined upon the story for his next production, a story possessing a New York background that will take him to the Eastern metropolis for at least four weeks during the height of the baseball and the Coney Island season. Both the Yankee Stadium and Coney Island have important settings in the new Lloyd story.

Ted Wilde, who directed "The Kid Brother," was selected this week by Lloyd to again handle the directorial reins. With John L. Murphy, production manager, once more in charge of the shooting, Lloyd's production staff is completed. John Grey heads the scenario staff and Lex Neale and Howard Emmett Rogers are assisting him.

Lloyd will bring his Westwood studio site into operation for the first time since he purchased the property nearly four years ago. Walter Lundin and his assistant, Henry N. Kohler, will again be on the cameras. Actual production will start June 1.

Four New Pictures Start at M-G-M Studio

Four new productions got under way in one week's time at the Metro-Goldwyn-Mayer studio recently. The quartet included "Terror," a new story for Lon Chaney, which is based on the Russian revolution and which Benjamin Christensen is directing; Tim McCoy's new starring production based on an original story by Peter B. Kyne and visualizing the Boxer uprising in China, work under direction of W. S. Van Dyke. "Spring Fever," William Haines' initial starring picture, which is based on the stage comedy of the same name by Vincent Lawrence, which Edward Sedgwick is directing. Monta Bella again put a Norma Shearer film into work when production was started on "After Midnight," a story by Bell and Lora Moon.

Turpin Short Feature from Pathe Week of June 5

Ben Turpin in "The Pride of Pikeville," a two-reel Mack Sennett production, heads the program of short features due from Pathe the week of June 5. The other releases of the week include "The Spy," chapter eight of "Melting Millions;" "A Dog's Day," one of the Æsop film fables, Pathe Review, Number 23, Topics of the Day, Number 23, and Issues 48 and 49 of the Pathe newsreel.

Alf Goulding directed the Turpin comedy under the supervision of J. A. Waldron. Thelma Hill, Andy Clyde and Ruth Taylor are Turpin's assisting players. Presented in the current issue of the Pathe Reviews are "The Fine Art of Dry Paint Etching;" "Peaks of the Priests;" and "Trapping Wild Game in Africa."

T. O. of Eastern Mo. and Southern Illinois Convene

The annual convention of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois will be held at the Elks Club, St. Louis, Mo., on Tuesday, May 24, Fred Wehrenberg, of St. Louis, president of the organization, has announced.

It is anticipated that approximately 125 exhibitors from St. Louis and elsewhere in the district served by the organization will attend sessions. A noon-day banquet will be a feature of the gathering.

In view of the wide-spread havoc wrought by the floods of the Mississippi Valley and the very serious situation that has dveloped in Southern Illinois because of the national coal strike it is very probable that both problems will come up for consideration.

Delegates to the national convention will also be named.

F. B. O. Raises Frankie Darro to Stardom

FRANKIE DARRO, eight years old, who for the past year has been identified with Tom Tyler in Western pictures, has risen to stardom in his own right in the last week.

Joseph P. Kennedy, President of F.B.O., saw the boy's work in "Judgment of the Hills," a picture just completed at the Company's Hollywood studios and was so impressed with it that, after conferences with William Le Baron and sales executives from New York, he decided to elevate the youngster to stellar ranks.

His first starring vehicle has been selected. It is "Little Mickey Grogan," an original story of American boyhood by Arthur Guy Empey. Leo Meehan has been chosen to direct the picture.

N. Y. Sec. of State Grants Incorporation Charters

Companies incorporating in the motion picture business at Albany, New York state, during the past week, and receiving the necessary charters from the Secretary of State, included the following: Fordham Enterprises Company, Inc., $10,000, Laura Neuwirth, Lillian Silver, New York City; Lollie McDowell, Brooklyn; Farmingdale Amusement Co., Inc.; $20,000, Edwin M. Lartman, Joseph Nemerson, Morris Kreeblum, New York City; Period Film & Trading Corporation, $10,000, Jacob Schild, Rebecca Lefkowitz, New York City; Ruth Alter, Brooklyn; Eveland Film Corporation, $20,000, Allan Deutsch, David Berkowitz, Isidore H. Alper, New York City; Casher Art Players, Inc., capitalization not specified, Seymour B. Quel, I. Eleff, G. Helfand, New York City.

Majestic Art Corporation, $10,000, Lillian Passman, Rose London, Helen Schacker, New York city; S. & M. Amusement Corp., $10,000, Peter Lewis, Lillian Cunningham, New York City; Florence Abramson, Middle Village, L. I.; Nelson Amusement Co., Inc., $30,000, Abraham Deutschmann, Rose Blumberg, Sidney Goldman, New York City; Studio Players, Inc., $50,000, Martin Nathan, Herbert Pokress, Jacob Shlakman, New York City; Hi-Mark Productions, Inc., $20,000, Nat Nathanson, Winifred Mason, Rudolph Schor, New York city; Record Pictures, Inc., capitalization not stated, Louis P. Randall, John Marquette, H. Schiffman, New York City; Pilupont Corporation, $50,000, Ferdinand V. Luporini, Giulio Pontecorvo, Thomas F. Macmahon, New York City.

New Chain, East Texas Theatres, Formed

Taking over the Austin and Palace, Nacogdoches, and the Pines and the Palace, Lufkin, as the first move in the expansion program of Jefferson Amusement Co., a new chain has been inaugurated under the name of East Texas Theatres, with headquarters at Beaumont, Texas. Sol E. Gordon, of Beaumont, is president; J. C. Clemmons, vice-president and general manager; E. L. Kurth, of Lufkin, is chairman of the board.

Anton L. Kliegl Dies Suddenly in Germany

ANTON L. KLIEGL, President of Kliegl Bros. Universal Electric Stage Lighting Company, Inc., 321 West 50th Street, New York City, died suddenly in Bad Kissingen, Germany, on May 19th, while on a business trip. His death occurred far from the field of his life's activities and achievements, and by a strange coincidence, he passed from this life in the same place where he was born fifty-four years ago. He leaves a widow, Mrs. Leopoldine Kliegl; no children. His late residence was 2182 University Avenue, New York City. His body will be brought to this country.

Anton L. Kliegl became known the world over for his remarkable achievements in theatrical lighting, scenic effects, and the development of high intensity lights used in motion picture studios.

Europe M-G-M Gross Now 45 Percent of World's Total, States Arthur Loew

IN the past seven years the gross foreign film revenue for Metro-Goldwyn-Mayer pictures has increased from fifteen to forty-five per cent of the World's total, Arthur Loew, foreign manager for M-G-M, told the international sales convention of the organization at the Hotel Biltmore, Los Angeles. Mr. Loew declared that the coming decade would see an even more rapid rise and indicated that the day might not be far off when Europe's film income might surpass that of the United States.

Continental Europe, asserted Loew, although a much smaller area than the United States, has two hundred and twenty million people belonging to sixteen different nations, in a concentrated film market, asking for American productions. In conclusion he pointed out the possibilities of China and the Orient as a great screen market for the future.

Equity Plans Annexation of Thirty Philly Houses

Expansion Carried Out Immediately; Cohen Group Controls 25 Theatres in Penn and New Jersey

EQUITY THEATRES, headed by William Cohen, plans the annexation of thirty more theatres within the next few months to be added to the pool of twenty-five houses now controlled by the company. In addition sites for four more houses are now being negotiated.

Houses pooled in the new company include the 14 houses of the Franklin Amusement Co., at Reading, Pa., and Bridgeton, N. J.; the seven houses of Green and Altman and the three operated by Cohen.

The firm, which begins active operation June 1, has title to several of the theatres and has leases and option to purchase on several more. Real estate activities are in the hands of Cohen and of Ben Amsterdam who, with Louis Korson, operates the Franklin chain. Holdings of the pool are declared to represent $9,000,000.

Another circuit declared negotiating admittance to the pool is the Max Wax Theapiatre Co., which operates the Keystone, Olympos, Royal and Strattmore.

Vita Recording on Coast

Overcrowding at New York Plant Responsible, States Warners; Two Stages Completed and Two Under Way

OVERCROWDING of facilities at the New York Vitaphone recording studio in the Manhattan Opera House caused Warner Bros. to erect four stages, especially built for this work, at the Warner studios in Hollywood, it was announced this week. Two of these stages have already been finished and two are rapidly nearing completion of construction.

In order to eliminate all foreign noises a new lighting system has been installed and panchromatic film will be used in the filming of the Vitaphone attractions.

Bryan Foy will handle the megaphone for Vitaphone Presentations made on the West Coast. Foy has been well known in vaudeville circles, as a screen writer, and as a director. His knowledge of short feature production and his experience in the vaudeville field are responsible for his selection as Director of Vitaphone Presentations. Ed. Du Par is cameraman; Arthur Kay, musical director; Major Nathan Levinson, in charge of Western development of Vitaphone; Colonel Nugent H. Slaughter, division engineer; O. O. Ceccarini, equipment engineer, and Robert Head, recorder.

Regular production of Vitaphone Presentations will be handled in this studio, as well as the synchronization of Warner Productions. There will be other special productions with the use of Vitaphone as a vital part of production.

The stages are located at the rear of the Warner Bros.' West Coast Studios property at Sunset Boulevard and Bronson Avenue in Hollywood. The stages are 90 by 150 feet.

Roxy Violinist Promoted to Conductorship

When the first showing of "The Love Thrill" was staged at the Roxy Theatre recently no leader for the orchestra was available. Volunteers were asked for among the musicians and Edward Paul, who had hitherto been sitting inconspicuously in the last row of the first violin section of the orchestra, made so favorable an impression that he will now alternate regularly with Erno Rapee, Maxmilian Pilzer and Charles Previn during the musical accompaniment for the picture.

Key City Reports

Detroit

AFTER two weeks of less than ordinary business, the downtown houses made a nice comeback. Excellent weather, good attractions and heavy advertising helped the owners recuperate to a surprising extent.

The Adams theatre offered Karl Dane and George K. Arthur in "Rookies," a much discussed and heavily attended attraction. Movie fans flocked to the box office with intentions of viewing these performers, Dane being a heavy drawing card in this city. However, the S. R. O. signs were not in evidence during every performance.

"Captain Salvation," combined with an elaborate presentation and the customary added novelties, **did nicely throughout the week at the Michigan.**

An excellent stage show and "The Climbers," with Irene Rich went along fairly well although many patrons attending the Capitol were not entirely pleased with its story material.

Babe Ruth clouted a home run on the screen in "Babe Comes Home." When baseball enthusiasts heard of this they went taking their wives, friends, husbands and sweethearts, to see how it was done. Result—a heavy score for Ruth and the treasurer. Business picked up enormously.

At the Madison, "Taxi, Taxi" maintained a good record with the help of Vitaphone and the Dempsey-Tunney fight films during its second and final week.

"Monte Cristo," at the Broadway-Strand, made a sweeping start and is to be held over for at least another week.

Tampa

"Good" business seems to be getting to be a habit with the down-town first run houses. Following a run of "fair" and "average" business the last three weeks have all chalked up "good."

The Tampa had "Rookies" as the feature attraction the first half, and it pulled good, with "Lovers" keeping the crowds coming the last half.

The Strand had **"Naughty Nanette," "The Clinging Vine" and "Frisco Sally Levy." All three pictures seemed to please. Over at the Franklin, Tom Mix, who is one of the favorites, pulled excellent business in "Outlaws of Red River,"** with **"Tarzan and the Golden Lion" and "Grinning Guns" doing nicely.** Tampa managers are keeping their houses cool and comfortable and they are "selling the idea" to Tampans. This combined with excellent programs, is pulling the business.

Minneapolis

THE weather has been wretched in Minneapolis during the past week and the picture business has not been anything extraordinary, but as far as that goes, there have not been any pictures of the boxoffice smash variety to draw the crowds.

Billie Dove in "The Tender Hour" did a fair business at the State, where Al Jolson's Vitaphone debut served as an added attraction. **Lon Chaney in "Mr. Wu" was only for a week at the Strand, a small house which holds the big ones two weeks or more.** The Garrick has closed for the summer, and much of its business should have been directed to the Strand and State. **pantages featured Olive Borden in "The Monkey Talks" over its regular vaudeville program and did a good business,** while the Hennepin-Orpheum showed **"Wandering Girls"** as its picture feature. **At the neighborhood houses, business ranged from fair to good.** Some of the attractions were Buster Keaton in **"The General"** at the Loring, Milton Sills in **"The Sea Tiger"** at the Lagoon, Douglas McLean in **"Let It Rain"** at the Rialto, and Jack Holt in **"The Mysterious Rider"** at the Lyndale. **The Aster, a loop house, attracted good crowds with Tom Mix in "The Great Train Robbery."** The movies ran into some tough competition when "Trelawney of the Wells," with John Drew and its famous all-star cast, dropped into town for three performances at the Metropolitan.

Seattle

DESPITE the fact that there were really no outstanding productions on local screens last week, business generally showed a noticeable improvement over the previous week's receipts.

One of the best of the box office films was "Sorrows of Satan" which opened its first week at the United Artists Theatre to very good business.

Another good drawing card was "The Yankee Clipper" at Manager Robert W. Bender's Columbia Theatre. This film did a very pleasing business all week, but was not strong enough to last more than the seven days.

At the Fifth Avenue Theatre, a slight improvement was noticeable. "Special Delivery" was the film attraction, and although it was not as well liked as "Kid Boots," it at least was better than the last two pictures at this house. Armanda Chirot, Mexican vocalist, was just about the whole stage show.

"The Better 'Ole" and the second series of Vitaphone subjects at John Hamrick's Blue Mouse Theatre continued to line the patrons out every night for the third week, and the film goes into a fourth week now. **At Hamrick's Egyptian Theatre** in the University district, Manager Carl Mahne packed the patrons in at every performance with **"The Kid Brother"** as a second run neighborhood attraction. **This film also stood them out.**

Manager Al Raleigh at the Coliseum offered his patrons "The Sea Tiger" but it was a little rough for this house and lasted only three days. The half-week engagement brought the Coliseum back to its regular mid-week change date, and **"Rookies" opened to big business.**

"Madame Wants No Children" played the Embassy and "Moulders of Men" was the Winter Garden attraction. Both played to good houses.

Des Moines

AN unusually heavy bill was played at the Des Moines Theatre where **"Alaskan Adventures" was played up and shown with "Senorita." The week's business was fair.**

"The Winning of Barbara Worth" played at the Capitol with a fine Publix Show and an extra stage stunt and the orchestra playing an extra attractive number in "The Doll Dance." **It went very well. "The Sky Rider"** playing at the Strand in **"See You In Jail," a double feature program** unusual for Des Moines theatres and especially for the Strand **reported good business** with the flyer picture undoubtedly a drawing card. **"All Aboard" finished the week with fair business.**

Central Pennsylvania

Not even such counter attractions as a big out-of-doors carnival, **could cut down the attendance at "Rookies,"** at Loew's Regent, Harrisburgh, the week of May 16. **It was declared by many who saw it to be the best comedy film play of many weeks.**

Tom Mix, always popular in Harrisburg, made a big hit at the Colonial in "The Broncho Twister." Attendance was very satisfactory in spite of the bad weather and the counter attractions.

"The Telephone Girl," with Madge Bellamy, was a popular feature at the Victoria and drew paying crowds, while the photoplay at the State, **"Madame Wants No Children," showed some pulling power.**

Another Tom Mix film, **"The Last Trail," was offered successfully** at the New Rialto, a neighborhood house that operates at popular prices, while the Royal's feature offering was **"The Runaway Express,"** starring Jack Daugherty. **This proved popular** in Harrisburgh which has a big population of railroaders and their families.

Salt Lake City

SALT LAKE has experienced an unusually extreme variation in weather during the past week. Picture business has remained good, according to announcements of the downtown managers.

Adolphe Menjou in "Evening Clothes" went over very good at the Paramount Empress, and **"Ressurection" was a big drawing card at the Victory.** The double feature bill at the American, consisting of Milton Sills in **"The Silent Lover"** and Norman Kerry in **"The Claw," drew large crowds.** A very **satisfactory business was enjoyed at the Gem during the showing of "The Little Adventuress,"** starring Vera Reynolds with **the second showing of "My Official Wife" having proved to be quite an attraction at the Kinema.** In addition to the comedy screen offering **"Love Makes 'Em Wild,"** which **was enthusiastically received,** the personal appearance of Robert McKim, one of the screen's most notorious villains, in connection with the regular vaudeville offerings, drew capacity business all week.

The Orpheum also offered an added attraction in the form of a dance revue, and **this revue** in addition to the vaudeville program **and the first run picture "Naughty Nannette" packed the theatre.** Second run and suburban houses as a whole have experienced a fairly good week..

Kansas City

AN exceptionally strong lineup of pictures withstood the opposition of amusement parks, which opened this week, in Kansas City. The weather, however, was much more favorable to theatres than parks.

At the Newman Bebe Daniels in "Senorita" played to good sized audiences all week, attendance being much better than the previous week. At the Royal, "Women Love Diamonds," as could be expected, did a big matinee business, attracting women fans.

"Broadway Nights," with Lois Wilson and Sam Hardy, drew better than an average week's attendance at the Mainstreet theatre. At the Pantages the screen version of "The Cradle Snatchers" proved a good drawing card.

"Finger Prints" at the Globe did about an average week's business.

Milwaukee

UNUSUALLY cold weather combined with plenty of rain made this a rather slow week for the picture houses in the down town section. On Monday, however, the managers were more than glad to see business slack, for that meant that crowds were gathering at the Auditorium to attend the Flood Relief Benefit sponsored by the theatres and exchanges of the city. Exact returns have not yet been received but it is estimated that over 100,000 tickets were sold. This of course was reflected in the down town theatre business.

The Alhambra offering of "The Love of Sunya" won popular approval and drew very fair houses during the entire week. "Three Hours" at the Wisconsin was also very popular and did very good business. "The Notorious Lady" at the Strand and the "Auctioneer" at the Merrill were very well received. "Pleasure before Business" was a popular attraction at the Garden.

The Tower celebrated its first birthday this week with gala celebration. An exceptionally good program was offered, and the theatre's festivities were very well exploited, all of which resulted in great numbers of participants in the celebration. "The Sea Tiger" was the picture around which the program was built. Other neighborhood houses also [illegible] good. The Colonial with "Matinee Ladies" was always well attended. "An Affair of the Follies" drew crowds to both the Savoy and the Milwaukee Theatres. "Night of Love" was well received at the Venetian.

Tax Revision Depends on Industrial Condition

RECOMMENDATIONS for tax revision will be based on conditions existing when Congress convenes next December, and no predictions can be made at this time as to the extent of the cuts, visitors to the White House have been told in response to inquiries as to the views of the President.

It has been indicated by the President that the recommendations in his next annual message, based upon the situation as viewed by the head of the Treasury Department, will depend largely upon the extent of the surplus, its sources, the conditions prevailing at the time, and the amount of money which will be needed for reconstruction and protective work along the Mississippi River as a result of the present flood. A large part of the Government's income is now derived from the corporation tax, and is subject to fluctuation with the ebb and flow of business, and the industrial situation next winter, therefore, will be an important factor in considering tax reduction.

There is every reason to believe, however that further elimination of the remaining war taxes will be included in the legislation, even though it may be necessary to defer reductions in other ways.

Chicago

THAT the seasonable slump in business had set in much earlier than usual was indicated by reports of poor business coming in from all parts of the city of Chicago and its suburbs, even strong pictures failing to bring business up to normal in a great majority of theatres. In the loop, which as a rule feels depression less than neighborhood houses, business was hardly up to the average.

The Chicago was slightly under average with "The Tender Hour" as its screen feature and an excellent H. Leopold Spitalny orchestral production, in addition to the Publix offering "Way Down South." At the Roosevelt "Babe Comes Home" was in its last week and business was only fair. The same was true of McVickers where "McFadden's Flats" was the feature. The Oriental had "Cabaret" and Paul Ash and his gang in "Night Club Nifties;" business came near being up to the average.

Oon the north side the Uptown with "Children of Divorce" and an unusually elaborate stage show, played to fair business. At the Granada "Vanity" Charles Kaley, the singing director, and Vitaphone, seemed to meet the public's fancy and business was good. The same was true at the Sheridan where Verne Buck and his orchestra is making a hit. "Senorita" was the screen offering. The Senate with "Children of Divorce" and the Harding with "Casey At the Bat" reported only fair business, although the Harding seemed to have the best of it.

On the south side, the Capitol with the strong feature, "The Better 'Ole," Del and his merrymakers, and Vitaphone, played to average business, and the Tivoli, with the popular Bennie Kreuger and "Senorita" did fair business.

Baltimore

A VERY big surprise was handed the Baltimore film fraternity during the week beginning Monday, May 16, when the Russian picture Potemkin was shown at the Embassy Theatre with Charlie Chaplin in "Carmen" and the Eastman color film on the same program and did a $9,000 business during the week at a 50 cent top for all seats. They took in as much in one day as that house has been doing during a whole week. The theatre was rented out for the showing of the film. The advance advertising and publicity was handled in a nice and efficient manner by Irvin Shapiro who was on the job night and day while in Baltimore.

But the week, generally speaking, was an off one for the majority of the movie houses. Another surprise came when the Babe Ruth picture, "Babe Comes Home," was shown at the Rivoli and it might have been expected that it would excellently as Baltimore is the Bambino's home town. Quite the opposite was the case for it did only poor business.

"The Wreck" at Keith's Hippodrome did [illegible] at night but the matinees fell off while "Hey! Hey! Cowboy!" at the Garden, only did fairly. At both those houses five acts of vaudeville are given with the picture. "Bitter Apples," with Vitaphone attractions, did pretty good at Warner's Metropolitan and the best business was done Saturday night.

John Barrymore in "The Beloved Rogue," pulled good houses at Loew's Valencia during the second week there and "Evening Clothes," with Adolphe Menjou, pulled good patronage in Loew's Century. "White Gold" only did fair business at the New Theatre.

Los Angeles

A NEW theatre was added to the list of long run houses in Los Angeles this week when Sid Grauman opened his new Chinese Theatre with "The King of Kings." The management reports heavy advance sales at $1.50 top for evenings and $1.00 top plus tax for matinees.

"Seventh Heaven" at the Carthay Circle looks promising for a long run. "Mr. Wu" closes this week at the Forum after a run of six successful weeks.

"Tillie the Toiler" at Loew's State preceded by a heavy advertising campaign is doing good business.

"Resurrection" in its fifth week at the Criterion is chalking up fine business. "Rookies" at the Million Dollar is playing to normal receipts. Raymond Griffith in "Wedding Bells" at the Metropolitan is reported to be doing nicely.

18 Features Season Announcement of A. C. A.

AMERICAN Cinema Association's product for the new season, just announced, will comprise eighteen feature productions and another series of Edgar A. Guest Poetic Jewel releases. Ten of the new pictures will be adaptations of novels serialized in several of the country's leading magazines. Some of them will be produced by Hartford Productions, Inc., and the remainder by selected producing units on the West Coast.

The titles and authors follow:

"Broadway Chaperones" by James Martin; "Fore Law" by Richard E. Tabor, "Love, Devil and Divorce" by Edward Lester; "Be Yourself" adapted from "A Rookie's Diary" by Lee Leonard; "Four Bells" by Ralph D. Paine; "Flapper Ann" by Corra Harris; "Forbidden Lips" from Clara L. Burnja's "The Lavarohs"; "The Wall Street Girl" by Frederick Orin Bartlett; "The Passion of Hate" by Harwood A. Stock; "Putter Perkins" by Kenneth Brown; "The Death Dodger" by Joseph K. Morton; "First Down" from Ralph D. Paine's "First Down Kentucky"; "The Pirate of Pittsburgh," H. E. O. Whitman's story; "Flowers of Evil" by Ben S. Bernard; "The Marriage Code" by Mina M. Marshall; "Peg of the Alley" by Frederick Orin Bartlett; "Human Cargo" by David W. Glenn and "The Inner Flame" from Clara L. Burnham's novel of that name.

San Francisco

THE first run theatres in San Francisco and those in the residential section did well during the past week with but a couple of exceptions. Even though the week was warm, one day being the year's warmest to date, the average receipts for the week were good.

"The Night of Love," attracted many to the St. Francis Theatre where it was shown for a third week. Many sent their friends. "Knockout Reilly" attracted a fair number to the Granada. "Long Pants," attracted at Loew's Warfield. The people desire comedies in this city. The presentation act, "The Aerial Ballet," was popular, also.

"Mother," shown at the California Theatre attracted a few, but not what was expected. "Love Makes 'Em Wild" at the Pantages Theatre, together with the vaudeville acts attracted thousands. At the Golden Gate Theatre, "The Masked Woman, proved popular on the screen which with the acts also caused many to attend and send their friends.

"The Haunted Range" and "Redheads Preferred," both shown on the screen at the Union Square together with a few acts proved popular. "Hey! Hey! Cowboy" and "Oh! Baby" both shown on the screen at the Cameo Theatre brought good crowds who desired to see far western and comic pictures.

"Hard Boiled" shown on the screen, together with the musical comedy "War in China" at the Wigwam Theatre, a residential house, attracted a good many persons. "The Red Mill" as shown at the Coliseum Theatre, also a large residential house did well.

Boston

ANOTHER week of excellent business has been done by the Boston theatres following a brief period of somewhat spotty business and in the face of daylight saving.

From talk in the theatre district, it would not be surprising to find one or two of the larger picture theatres which have heretofore been playing double feature films, abandon the double feature part and replace it with one feature and additional news reels and short subjects. Keen competition in the news reels, with the prospects of ever greater competition within a short period, has caused some managers to consider using two and even three different news reels. Methods of selling may also bring such a plan about.

The Metropolitan, Loew's State, Loew's Orpheum, the Washington Street Olympia and the Modern and Beacon Theatres have done a big week's business and anticipate continuing another week.

"The Whirlwind of Youth" is the feature at the Metropolitan and it has been favorably received. Gene Rodemich and his jazz band continues for another week.

Lon Chaney in Mr. Wu is at Loew's State with the theatre cashing in on the publicity of the missing French flying ace, Capt. Nungesser, in "The Sky Raider." There are two stage numbers, the Chinese Syncopators and The Rollickers. Loew's Orpheum features "Slide, Kelley, Slide" with a showing of "The Sky Raider" and the double orchestras of Charles Hector and Karle Rhodes.

"Monte Christo is running at the Orpheum and the Fenway Theatres to good box office receipts. The twin houses, Modern and Beacon, are playing "The Yankee Clipper" to unusually large audiences, sea pictures having a strong appeal to the people of Boston and vicinity at all times. "White Flannels" is the other film on their double feature bill.

"The Telephone Girl" at the Scollay Square, "Ritzy" at the Keith-Albee Boston and a double bill, "Getting Gertie's Garter" and "What Every Girl Should Know" at the University are well patronized.

Within the next two weeks two of the legitimate houses close for the summer which will turn additional patronage into the picture theatres.

Philadelphia

CONTINUED rain and cool weather caused Philadelphians to turn from outdoor amusements to the motion picture theatres for entertainment this week, and almost all houses report good business.

At the Stanley Harry Langdon in "Long Pants" played to almost capacity houses with a program that was augmented by Cliff Edwards, better known as "Ukulele Ike," and Kathleen O'Hanlon, Theodore Zambuni and Amati Grassi, famous Spanish dancer. One of the Will Rogers travelogues made a big hit.

"Cabaret" with Gilda Gray, played to good business all week at the Stanton.

The Fox, with "Is Zat So?" the Brahms Quartette, Arnaut Brothers and a hold over of the Herman Timberg Company, had a most satisfactory six days, with the evenings especially big.

The Aldine opened to capacity business with Syd Chaplin in "The Better 'Ole," and a new Vitaphone unit.

The Arcadia did just average business with "Whirlwind of Youth." The Karlton reported only a fair week with "Women Love Diamonds."

John Gilbert and Renee Adoree in "The Show," which had its first run at the Stanley more than a month ago, held up well for the week at the Palace.

"Slide, Kelly, Slide," originally put into the Stanton, repeated to splendid business at the Victoria.

The Globe introduced "What Every Girl Should Know," for a week and played to very satisfactory business.

St. Louis

GENERALLY speaking business in the St. Louis theatres was but fair to middling the week ending on May 20, but considering the condition of the weather and the season of the year perhaps the management of the several houses had not much reason to sing the "blues."

In the neighborhood houses with very few exceptions business was bad. It took much hard work to put up some of the bigger pictures booked for prominent outlying houses of North and South St. Louis. In the smaller houses attendance was far from what it should have been, even figuring weather conditions.

The Grand Central's screen offering was "The Notorious Lady." Across the street the Missouri offered "Monte Cristo" with John Gilbert, Renee Adoree and Estelle Taylor. Business was good everything considered.

The St. Louis had a fair week with "The Cradle Snatchers" as the screen attraction.

Down town the Ambassador and Loew's State got their share of the week's business for the first runs. The Ambassador had on its screen "The Tender Hour" with Billy Dove and Ben Lyon, while at the big Washington avenue house the offering was "The Love of Sunya" with Gloria Swanson.

Cleveland

THE unsettled weather predicted for the week settled down to rain for every day. This inclemency outdoors, combined with a list of especially good photoplays, to make the week's theatre business a considerable improvement over preceding weeks.

"The Better 'Ole" with Vitaphone heard for the first time at the Stillman, boosted business up. The program will be continued. "Special Delivery" at the Allen, coupled with "jazz week" specialties, did phenomenally well for this time of year.

The State played to full houses all week. "Broadway Nights" was the fairly well-liked photoplay. Hamid Bey, the Egyptian miracle man was the big attraction, however. Babe Ruth's picture "Babe Comes Home," playing at the Cameo, was a disappointment. The picture proved conclusively that as an actor Ruth is a first class baseball player. Business was slow except on Friday night when Ruth made a personal appearance at the theatre. "The Yankee Clipper" was a complete success at Keith's Palace. Well exploited with lobby sets, and sea "atmosphere," the picture did better than any picture has done at the Palace for the past few weeks. "Bitter Apples" just about got by at the Park.

"The Lily" with Belle Bennett was moderately successful at the Circle where Vitaphone trimmings continue to draw heavily. "Down the Stretch," did average summer business at Keith's East 105th St. where it played all week, but failed to attract much of any business at Reade's Hippodrome, where it played the first half of the week. "Marriage" the attraction at the Hippodrome the last half of the week, did better. Suburban houses reported that business looked up a bit last week, too.

Albany

FROM the standpoint of attendance, "Senorita," running for the week at the Mark Ritz in Albany, proved an exceptionally good drawing card for this house. The attendance was far above several of the previous weeks. At the Mark Ritz, business continued good throughout the week with Eddie Cantor's "Special Delivery" as the attraction, coupled with three Vitaphone selections. At the Leland, "Venus of Venice" ran to good business, although it had been previously advertised that "The Scarlet Letter" would be the attraction. It was decided to switch, however, the management feeling that "The Scarlet Letter" would prove rather heavy entertainment following the week of Lon Chaney in "Mr. Wu."

At the Clinton Square theatre, "Corporal Kate" did only fair. The Lincoln, in Troy, used a split week with "Bitter Apples" playing to good business on Sunday, but failing to excite much comment the other three days. The last three days given over to "See You in Jail" were nothing remarkable. "Resurrection" did not draw exceptionally well at the Troy, while "Footloose Widows" at the American, appeared to please.

Newspaper Opinions on New Pictures

"Alaskan Adventures" — Pathe, Roxy Theatre, New York City

Morning Telegraph: "If it is necessary that you limit your motion picture budget this week, by all means select 'Alaskan Adventures' as the film which must be seen. . . Contains thrills of realism, incomparable beauty, offers for your delectation scenes and incidents never before captured by a camera. . . Remains unequaled for scenic beauty and for pinnacle of pictorial splendor it offers you grandeur of midnight sun. One picture you must not miss."

Post: "A fine picture is 'Alaskan Adventures,' giving a record of three years' exploitation in the Far North by Captain Jack Robertson and Art Young."

"Annie Laurie" — Metro-Goldwyn-Mayer, Embassy Theatre, New York City

Telegraph: Offers bold entertainment in as thrilling love tale as any ever filmed. If there is a bit of Scotch in your views, you'll find it difficult to suppress impulse to leap on your chair and indulge in wild battle yell when you see marching clans."

Post: "Affair of gorgeous moments and swashbuckling. Kerry one of our really fine romantic heroes. There is, too, as savage and splendid battle scene as has struck these movie-tired eyes."

Graphic: "Vehicle of exciting fights, gorgeous sets, cleverly contrived mob scenes, splendid direction and love theme. . . . Picture of directorial laurels. John Robertson did himself one better in this latest effort. Miss Gish at her best. Norman Kerry makes flesh-and-blood hero, realistic, broad-chested, one of 'wild men who have a way with women.'"

American: "Replete with color, romance and atmosphere of moors and glens. Lillian Gish and Kerry's portrayal excellent. Patricia Avery charming and honest little actress. Robertson one of screen's most capable megaphone wielders."

Herald - Tribune: "Norman Kerry stunning; Lillian Gish as charming as ever. Some of scenes magnificent—for instance, frequent encounter of rival clans and ensuing sword play."

Mirror: "Settings, stunning costumes, Oliver Marsh's photography and flow of decorative action join with Josephine Lovett's story under John Robertson's direction of Lillian Gish and her supporting cast to unreel in 'Annie Laurie' delightful, romantic and exciting film."

Daily News: "Viewers of photoplay were enthusiastic over blood and thunder of film, and daring of various members of cast. Some of spectacular sets were breath-taking."

Evening World: Full of lovely photographs and wild Scotch atmosphere. . . . From out of their mountain fastnesses come clans, armed to teeth, swaggering along in romantic plaid costumes, haughty and insolent."

Telegram: "I shouldn't wonder if a lot of Scotchmen themselves would buy tickets to see it. Lillian Gish charming, and account of traditional animosity between clans of Campbell and McDonald stirring. Has all inevitable glamour which attaches itself to feud tales."

"Mr. Wu" — Metro-Goldwyn-Mayer, Forum Theatre, Los Angeles

Examiner: "Puts Chaney's artistry as make-up specialist to supreme test. Not only convincing, he is positively uncanny. Renee Adoree has some scenes that for intensity of drama equal anything she has yet played. 'Mr. Wu' a play of emotions. Medley of suspense, sympathy and horror, all-compelling in interest. Breath taking in its intensity. Makes one's blood run cold. Young Forbes has personality and manner that bespeak real screen future."

News: "Name Lon Chaney like word 'sterling' on silver. A guarantee. This picture a fascinating one, elaborately staged, with magnificent costume effects. Rapid moving story. As stoical Mr. Wu, Chaney adds another laurel to wreath of successes."

Herald: "I doubt if Chaney has ever given a more perfect portrayal. All mystery, subtlety and all strange ethics of Chinese code interpreted with clearness by Chaney. I believe this is Chaney's finest acting part and one of most notable things he has ever done. Actor's capitol achievement but one of three reasons why this picture should not be missed. Adoree, unless I miss my guess, will soon be seen in a picture in which she, and she alone, is featured player. There is no doubt that she combines genius of acting with beauty and versatility."

Record: "Brings Chaney to screen in one of most superb characterizations he has ever achieved. Picture finely directed, fittingly cast and beautifully photographed. A picture that takes precedence over many of films released recently. I have never seen a more adept piece of work on the screen than Chaney as the dying Mandarin. Honors also must go to Renee Adoree. Great things have been predicted for this little French girl and in 'Mr. Wu' she fulfills the prophecies. In the acting, Miss Adoree comes up to the strong acid test."

"Mr. Wu" — Metro-Goldwyn-Mayer, Capitol Theatre, New York City

Graphic: "Chaney holds interest of audience throughout picture. Direction unusually good and sets of princely house in China beautiful. Renee Adoree gives delightful portrayal of dainty Chinese girl who was broken by ill wind of love from West. Entire cast gives good account of themselves."

Sun: "Chaney excellent as mandarin giving clever, dignified and touching performance. Renee Adoree gives thoroughly poetic and

[illegible] producer could hope for. 'Mr. Wu' far better than average film."

[illegible] sprig has been added to the laurel wreaths of Lon Chaney and Renee Adoree. 'Mr. Wu' best release to hit Capitol since 'Flesh and the Devil.' Oriental restraint and yet very human emotions with which Miss Adoree and Mr. Chaney unfold story containing most terrific sacrifice to cruel laws of Chinese Gods are enough to arouse admiration of severest critic. Direction handled in most competent manner by William Nigh. Film, in our way of thinking, a real success, and two principals may take unto themselves large part of credit."

Telegraph: "Seldom has there been so beautiful picturization of so poignant tragedy. It lulls with dreamy splendor, only to stir with terror of expectancy. Strips heart, and throat too; it sweeps one along in surge of its irresistible tide to where East meets West—and one dies. As all world knows, Chaney's latest triumph is his portrayal of his Chinese Excellency, 'Mr. Wu,' skilled in ways of Occident, but Oriental in heart and soul. Renee Adoree is as fair an almond-eyed maid as she is a French mam'selle. She distinguishes herself in role of 'Xing Ping' who is unafraid of love and death. She reflects sunshine of sorrow of her part with all clear cut beauty of cameo. Ralph Forbes as handsome as ever. Louise Dres-[illegible]

himself in art of Chinese make-up and has affected Eastern mannerism to degree that adds to convincing quality of performance. Picture boasts most artistic settings that have been seen in many a movie moon. Exquisite of design and intricate of workmanship, they quite unintentionally share honors with story and players. 'Mr. Wu' packed with beauty, intrigue and romance. Is indeed novel film fare."

News: "'Mr. Wu' displays gorgeous background, revealed as we've always pictured Chinese castles and lotus gardens in our fairest dreams, film boasts splendid cast and gentle, tender direction. Chaney's excellent interpretation of Oriental Mr. Wu is praiseworthy characterization. Renee Adoree lovely, indescribably adorable, in her daughter role. Ralph Forbes as handsome and as charming as he was in 'Beau Geste.' 'Mr. Wu' can be heartily recommended as exquisite production."

Eagle: "Hard to recall when Lon Chaney, justly designated man of thousand faces, has been more effective in screen role than he is in 'Mr. Wu.' Renee Adoree marks one of finest performances of career. Film splendidly directed



Studio Briefs

Stuart Holmes, screen heavy, who about six months ago played in two Pathe comedy releases of Hal Roach, is back again on the Roach lot where he is acting in a Western burlesque in the comedy producer's star series, directed by Louis Gasnier. In the cast also are Martha Sleeper, Theodore von Eltz, Gene Pallette and James Finlayson.

"The Gingham Girl," an F. B. O. production which featured Lois Wilson and which was directed by David Kirkland, has been completed and is already in the hands of the editors.

Having arrived at Los Angeles, Edward S. (Tex) O'Reilly, writer, soldier of fortune and world traveler, will confer with Paramount studio executives and Richard Dix on the adaptation of the latter's story, "Shanghai Bound." O'Reilly will collaborate on the adaptation of the story and will also act as technical advisor in its filming. "Shanghai Bound" will be the first of his stories to reach the screen.

"When Irish Eyes Are Smiling," a composition of Chauncey Olcott, the singing Irish actor, has been bought for screening purposes by First National. A scenario to fit the song will be prepared by one of the members of First National's staff of authors. The music for the song was written by the late Ernest R. Ball.

George Marion, Jr., son of George Marion, stage and screen actor, and title writer, has obtained the assignment of doing the titles on "Service for Ladies," Adolphe Menjou's next Paramount release. The story was filmed under the working title of "The Headwaiter." It is Marion's second consecutive Menjou picture, the first having been "Evening Clothes."

Casting on "The Jazz Singer" continues at the Warner Brothers' studio, where Director Alan Crosland is getting ready to put the screen version of the Broadway stage comedy into work. Otto Lederer, it is announced, has been given the leading comedy role portrayed on the stage by Sam Jaffe. "The Jazz Singer" will be one of the extended run productions from Warner Brothers during the coming season.

Another important part in "The Clown," one of Columbia's pictures for the new season which is now in production, has been given Dorothy Revier, whom Harry Cohn, Columbia vice-president in charge of production, signed for the leading feminine role. Miss Revier will enact a dual role—that of mother and daughter. William James Craft will direct "The Clown."

Richard A. Rowland, general and production manager for First National, has signed Philip Bartholomae, playwright, to write original scenarios for First National. Mr. Bartholomae left New York for the West Coast this week. For six years he was scenario editor for Pathe.

George Cooper, now portraying a comedy role in "The Trail of '98," has been signed to a long term contract by the Metro-Goldwyn-Mayer company. Cooper has been in pictures for seventeen years and had featured roles in the two recent releases from M-G-M, "Tin Hats" and "Women Love Diamonds."

Martha Matto, character actress, has been signed for an important part in "Honor and the Woman," a Universal Jewel production and screen version of the stage play, "Counsel for the Defense," by Henry Irving Dodge. Miss Mattox recently finished a featured role in "The Cat and the Canary."

Richard Travers and Tom O'Brien have been added to the cast of John Gilbert's new vehicle for Metro-Goldwyn-Mayer, "Twelve Miles Out," now in work under the direction of Jack Conway. Joan Crawford is the heroine of this story of rum running.

"Cupid and the Clock," another of the O. Henry comedies, has been placed in production at the studio in Fox Hills. The cast includes Sally Phipps, who had a featured role in "Love Makes 'Em Wild," Nick Stuart, John Hilliard, George Stone, Fred Spencer and Ella McKenzie. Gene Forde is directing under the supervision of George Marshall.

Heinie Conklin, character comedies, has been signed for the forthcoming Universal Laura La Plante picture, "Silk Stockings." The story is an adaptation of the stage play, "A Pair of Silk Stockings" by Cyril Harcourt. Wesley Ruggles is handling the direction. In the cast are Johnny Harron, Dorothy Earle, Burr MacIntosh and Otis Harlan.

Louise Lorraine, who has acted in "Rookies," "The Frontiersman" and other pictures from the studios of Metro-Goldwyn-Mayer, has joined the cast of "On Ze Boulevard," a new French farce in which Lew Cody and Renee Adoree have the leads. It is a romance of Paris and was written by F. Hugh Herbert and Florence Ryerson, Roy D'Arcy, Tenen Holtz and Anton Vaverka have prominent parts in the picture.

"The Circus Ace," a Tom Mix starring vehicle, has just been completed at the Fox Films studio under the direction of Ben Stoloff. The picture has most of its settings in circus life, and in addition to Tony, Mix' horse, there is a kangaroo which furnishes much of the comedy in the film. Natalie Joyce is the foremost feminine player, and others in the cast are Stanley Blystone, Jack Baston, Duke Lee, James Bradbury, Dudley Smith and Buster Gardner.

Several professional prize-fighters will act as movie extras in "The Smart Aleck," William Haines' next starring picture for Metro-Goldwyn-Mayer. Lew Lipton, Haines' director, is now engaged in recruiting well-known pugs to appear in training camp sequences of the new film which will be a comedy of the ring.

The Fox Imperial comedies and one Fox Animal comedy were recently finished at the studio of Fox Films—"A Roamin' Gladiator," "Wine, Women and Sauerkraut," and "A Wolf in Cheap Clothing."

On the Fox directorial staff are such comedy makers as Jess Robbins, Jules White, Orville Dull, Zion Myers, Eugene Forde, Harry Sweet and Mark Sandrich. The Scenario Department of the short subject division is made up of William Conselman, creator of "Ella Cinders," comic strip; Murray Roth, Andrew Bennison, Harold Tarshius, Marty Martin, Sam White, Arthur Greenlaw and Henry Johnson.

Another example of an erstwhile newspaper man making marked progress in pictures is that of Clyde Bruckman, a former writer for the Los Angeles Examiner, who directed Monty Banks in his current comedy, "Horse Shoes," and who has been signed by Hal Roach to a long term contract to direct short feature comedies for release through Pathe. Another item of interest from the Hal Roach studio is the return of H. M. Walker, vice-president of the Roach plant, and title writer, from his annual month's "vacation" in New York when he takes in each show and prominent cafe around the region of Broadway. Reed Heustis substituted for Walker in his absence.

The first picture to come from the Warner Brothers that will star Rin-Tin-Tin during the coming year will be "Jaws of Steel," and it will be directed by Ray Enright, according to a recent announcement from the Warners. The story, by Gregory Rogers, will be adapted by Charles Condon and camera work is scheduled to begin within the lapse of one month. Enright directed the dog star's latest vehicle, "Tracked by the Police."

Formerly Betty Jane Young, but now grown up sufficiently to be leading lady to Wallace Beery in "The Big Sneeze," Sally Blane has signed a new contract with Paramount. A recently selected Paramount junior star for 1927, she is now working in "Rolled Stockings," the youth film which Richard Rosson is directing.

"Tumbling River," the first Tom Mix production on the Fox Films schedule of releases for 1927-28, will incidentally be that veteran's 72 picture for the Fox Company. Lew Seiler will make the picture on an elaborate scale, the entire company going to Prescott, Arizona, in about three or four weeks. Mix is enjoying a vacation at Palm Springs; his last picture was "The Circus Ace."

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A group of newspaper displays used by first run theatres to exploit presentation of "Three Hours" (First National) are shown in the reproductions above. The ads illustrated were featured by the following theatres: Capitol, Detroit; Strand; Hartford; Shea's Hipprodrome, Buffalo; Crandall's Metropolitan, Washington, D. C.; Bijou, New Haven.



"Eve's Love Letters"

(Roach-Pathe—Two Reels)

(Reviewed by Harold Flavin)

WITH the names of Agnes Ayres and Forrest Stanley for your marquee and the comedy of Stan Laurel, in which he is nobly aided and abetted by the aforementioned, there is no good reason why this Roach production should fail to find favor with those who pass your theatre, and having stopped to look, become part of the audience.

Agnes and Forrest, happily married, are menaced by the grim specter of blackmail, due to a former romance of Agnes' who wrote letters. A demand of ten thousand dollars is made of Agnes and, attended by her butler (Laurel), she visits the place of their concealment and retrieves them. Meanwhile hubby, alarmed at her absence, follows, sees her with another man, and becomes jealous, but the trouble is finally straightened out.

Good story, direction, performances and camera work. Directed by Leo McCarthy.

"Jane's Sleuth"

(Universal-Stern Bros.—Two Reels)

(Reviewed by Ray Gallagher)

IN this latest of the "What Happened to Jane" Series, Charles Dorety plays the part of Oscar, a correspondence school detective. One of the things Oscar learned in the course was that it was his duty to shadow suspicious looking people. In following out this instruction he follows a man trailing a woman. After a struggle with him Oscar learns he is a real detective. At a house party later, Oscar again meets the detective, shadowing two crooks bent on securing a diamond necklace from one of the guests. The mistaken identity idea is brought into play here with good effect. Oscar finally emerges victorious in capturing the two crooks. S. Newfield, the director, has done a good job, getting everything possible out of the story. Ethlyne Clair is pleasing as Jane. It is a good comedy.

Bruce Scenic Novelties

(Educational—One Reel)

BRUCE scenic shots sub-divided as follows: "Gray Days," mountain and sky scenes in the Tropics which are camera treats; "A Dash Thru Hawaii," which would be more interesting if the train, from which the camera was focused, hadn't rushed so fast through the country filmed and "Hello, Hilo," more camera views of more portions of Hawaii.

Just fairly interesting.—HAROLD FLAVIN.

"Queer Ducks"

(Christie-Educational—Two Reels)

(Reviewed by Harold Flavin)

CONSTANT repetition of gags spoils this comedy of the trials and tribulations of a young couple trying to wed despite irascible male parents; the latter deadly enemies because of a quarrel over a golf match. The first reel of this situation-slapstick affair furnishes a few laughs but the latter portion of the footage proves boresome as there is no let-up in the endless series of chases. The fault lies with the story, not the players.

Jack Duffy, Jimmie Harrison, Billy Engle, and Ann Christy make up the cast which was directed by Harold Beaudine.

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"Doctors Prefer Brunettes"

(Universal—One Reel)

THERE is nothing particularly new introduced in this latest Neely Edwards comedy, but it is well done and amusing. Neely as Dr. Jack, a physician without patients, is desperate and at his wits' end. Looking from his window he sees pretty girl apparently struck by an auto. He rushes to her assistance and into her prizefighter sweetheart. The girl escapes injury and Neely tries to follow suit by keeping out of reach of the jealous lover. His efforts furnish the fun until the girl fakes an injury to visit the Doc's office, where she is discovered by her sweetheart. He proceeds o beat up the Doctor for what he considers his too personal attention. Vin Moore directed and Consuelo Dawn plays the feminine lead.—RAY GALLAGHER.

"Jungle Heat"

(Mermaid-Educational—Two Reels)

(Reviewed by Harold Flavin)

THIS one registers as a fairly amusing collection of gags with Al St. John and Clem Beauchamp posing as big game hunters who, in reality, are terrified at sight of their own shadows. Having boasted of their prowess they are elected chief procurers for a hunting party and the fun begins when the party sights an elephant herd. Al and Clem take refuge in a shack which, unknown to them, is strapped to an elephant's back and the jungle beast takes them on a merry ride.

The rest of the cast is made up of Lucille Hutton, Jack Lloyd and Glen Cavender. Stephen Roberts directed and Jack White supervised.—HAROLD FLAVIN.

"The Pride of Pikeville"

(Sennett-Pathe—Two Reels)

(Reviewed by Harold Flavin)

BEN TURPIN'S latest releases a goodly number of laughs, but it is not quite so humorous as his previous starring vehicle; the comedy in this number is of the slap-stick order, whereas the last one was built on humor in the situations contrived. Ben, looking like a burlesque edition of Von Stroheim, portrays the role of "the hero of a thousand battles and a thousand loves," traveling through the country via train. A rustic maiden is smitten with his charms, but her gun-totin' daddy objects until Ben and the girl are discovered in a compromising position; then daddy insists they marry and the rest of the footage is devoted to Ben's attempt to escape matrimony.

Fair, but it won't cause a riot.

Pathe Reveiw No. 22

(Pathe—One Reel)

THE units making up the Review this week comprise exponents of the art of Terpsichore, "Penetrating the Stream of Life," a microscopic exposition of the working of the blood in the human body, fox breeding in Wisconsin and Pathecolor views of the geysers of Yellowstone Park.

Ten minutes of time well spent.—HAROLD FLAVIN.

"Do or Diet"

(Universal-Bluebird—One Reel)

POOR, hungry Charles Puffy has to marry a girl in order to get some food in this one, for his mother is trying to make him reduce almost to the point of starvation. She even takes his money away so that he is forced to pawn his clothes. Even that fails, for the broker does him out of the money. After the wedding ceremony another disappointment is due, for the servants beat him to the turkey. This will do well enough for houses wanting this sort of filler.—E. G. JOHNSTON.

"Felix the Cat as Roameo"

(Educational—One Reel)

THESE cartoons become more entertaining and ingenious with each succeeding issue as the artist's bag of tricks seemingly has no bottom; he never appears to be at a loss in devising new antics for Felix to perform. This week we see the cat as the great lover who travels from country to country leaving a trail of broken hearts behind him until he is finally confounded when his sweethearts get together.

Good for a lot of giggles.—HAROLD FLAVIN.

"North of Nowhere"

(Cartoon-Educational—One Reel)

THOUGH containing a number of ingenious bits of business this Life Cartoon does not come up to the standard of the older established brands of pen-and-ink works as a whole because of poor work either on the part of the artist or the process used in filming these drawings; the backgrounds are rarely clearly defined, always presenting a smudgy appearance.

It is just mildly amusing.—HAROLD FLAVIN.

Pathe Review No. 23

(Pathe—One Reel)

PATHECOLOR views of some of the temples in the Far East, the etching process shown in detail by Rosalind Abramson and another installment of the adventures of the Smithsonian-Chrysler expedition to Tanganyika make up the contents of the current number of the Pathe Review which should afford patrons an educational diversion.—HAROLD FLAVIN.

"A Gym Dandy"

(Cameo-Educational—One Reel)

ONE of the brand famous for its roughhouse action which goes big with some people. The action takes place in a gymnasium peopled by the Educational Beauty Brigade and the principals of the piece, all of whom are banged about considerably during the run of the footage. What matters the story?

Okay if they like this type, of which it is a good example.—HAROLD FLAVIN.

"A Dog's Day"

(Fable-Pathe—One Reel)

THE current issue of Aesop's Fables is about as funny as the average, that is to say it contains the usual quota of gags pulled by the cats, dogs and a miscellaneous assortment of animals. In this reel a dog plays the featured role, the business of the piece revolving around the pranks he plays to get Al Falfa's goat. He succeeds.—HAROLD FLAVIN.

Avenging Fangs

Vehicle for Dog Passably Good

(Reviewed by Raymond Ganly)

SANDOW, whom Pathe bills as "America's greatest police dog," gets an even break in this, his latest release in one time. Large and wolfish, a suitable figure for vengeance, with his snarls and weight he can easily bowl a man over. Teaming with hate for the villains of the piece, he is a dangerous animal when he has his man down and is attempting to reach his throat. This was our first opportunity of viewing his stuff and the opinion offered that though he is not so handsome a dog that point should not be stressed for he displays an even quantity of intelligence and histrionic ability. His opportunities for showing his wares are not so many as at times he is lost in the march of events—is made conspicuous by his absence; more attention is placed on the doings of the humans in the plot than seems necessary.

The plot is nothing much. Sandow's master is murdered and the dog casts his lot with friend of the deceased, the two trailing the slayers to a Western town where after the dies have been cast and the anticipated punishment is inflicted on the villains, the victorious trio—Sandow, his new master, and the girl who aided in the capture—feel that effervescent glow of something done, a fulfillment of their aims.

A familiar theme, is it not? But it certainly would be fallacious to conclude that audiences will find it spiritless for in face of the fact that it is not new and that this oldness detracts from what dramatic values it possesses, these "old reliables" generally please.

The Cast: Sandow (Dog), Kenneth McDonald, Helen Lynch, Jack Richardson, Max Asher. Directed by Ernest Van Pelt from George Pyper's story.

THEME: Drama of vengeance on part of dog and human friend who seek and find murderers of dog's master.

PRODUCTION HIGHLIGHTS: The murder. Jailbreaking. Sandow cornering the heavy and making him retreat. The denouement.

EXPLOITATION ANGLES: Good suggestions incorporated in press book.

DRAWING POWER: The patronage of average theatres should regard it okay as entertainment.

Produced by Chesterfield Pictures Corp. Distributed by Pathe. Length 4,335 feet. Released June 5, 1927.



Scenes from "Closed Gates," a Sterling Pictures release



Interesting sidelights into Gotham's "Mountains of Manhatten"

Mr. Wu

Chaney In His Element In Entertaining Film

(Reviewed by Laurence Reid)

IT stands to reason that Lon Chaney with his gift for weird characterization must be given stories heavily embroidered with melodramatic action and suspense. After many seasons of portraying uncanny studies the plastic Lon has established a large following, bent upon seeing the last word in make-up. The star doesn't disappoint them with "Mr. Wu."

The plot is no great shakes. Adapted from the stage play it follows the familiar groove of the racial barrier. Thus we see the daughter of the house of Wu frowning upon a Chinese husband to go "Butterfly" with a young American. The idea is built upon Oriental vengeance exacted by Wu when he learns that the girl has fallen in love with the Occidental. Chaney starts his sinister punishment from the moment that a gossiper informs him of the romantic goings-on and is silenced with a sweep of a curved dagger.

Of course, the mandarin is disappointed in his evil plotting. The acting is the chief appeal here. Chaney gives an excellent performance of Wu, the Oxford graduate who reverts to type. He shades the character with the accepted subtlety and cunning of the Oriental. Renee Adoree extracts sympathy as the heroine.

The Cast: Lon Chaney, Louise Dresser, Renee Adoree, Holmes Herbert, Ralph Forbes, Gertrude Olmsted, Mrs. Wong Wing, Claude King, Anna May Wong, Sidney Bracy, Director, William Nigh.

THEME: Melodrama of Chinese vengeance when mandarin's daughter prefers American's love in preference to a Chinese marriage.

PRODUCTION HIGHLIGHTS: The fine acting by star and entire cast. The action and suspense. The moment when Wu has Americans in his power. The climax. The romantic scenes.

EXPLOITATION ANGLES: Stage Chinese scene for prologue featuring dancing, etc. Play up Chaney as offering another different characterization. Play up Renee Adoree and Ralph Forbes.

DRAWING POWER: Chaney's name will draw the crowd. For any type of house.

Produced and distributed by Metro-Goldwyn-Mayer Length, seven reels. Released, May 1927.

Mountains of Manhattan

Pleasant Story of Lad Who Achieved the Heights

(Reviewed by Raymond Ganly)

GOTHAM has a picture here that in many ways arouses enthusiasm. It enjoys a naturalness—a humanness—in the performances of its characters, a well-built and ably-directed story and, except for the latter part of the piece, enough swing and vigor pervade its length to stimulate jaded nerves.

Charles Delaney, Kate Price and Bobby Gordon have several stretches of scenes together and they form a typical family group. To our way of thinking the best part of the film is that in which these three are the chief figures. The kid is weak and ailing and maternal Kate Price, who had taken him in off the streets, provides him with a home and all the kindness of her nature. Delaney, on the other hand, even goes back to the squared circle to win a sum of money that will send the boy to a climate that will restore his health. The radio brings the news of Delaney's successful venture in the ring into his home and to the eager listeners in it; hilarity and good feelings reign for a period and then the light of life goes out of the sick boy and the victorious fighter comes home to the scene of the kid's losing fight.

But shadows are not paramount in the picture, which is a story of the rise of an ironworker; of his capable handling of the job of construction foreman on one of the huge steel buildings that give the piece its title.

The Cast: Charles Delaney, Dorothy Devore, Kate Price, Bobby Gordon, George Chesebro, Clarence H. Wilson, Robert E. Homans. Director, James Hogan.

THEME: Story of ironworker's rise to success.
PRODUCTION HIGHLIGHTS: Scene of skyscraper construction. The battle in the ring and the kid's losing fight. The fight atop the skyscraper.
EXPLOITATION ANGLES: Steel girder symbolic of modern industrial age. Prize fighting extremely popular these days. Love story and story of waif can be played up to advantage.
DRAWING POWER: Recommended for the majority of audiences.

Produced by Gotham and distributed by Lumas. Length, 5,358 feet. Released, April, 1927.



Scenes from "Mr. ... u," a Metro-Goldwyn-Mayer production



Production highlights from "Avenging Fangs," a Pathe picture

Closed Gates

An Interesting Story Well Done

(Reviewed by E. G. Johnston)

MANFRED B. LEE, who wrote the story for this feature, offers this one in proof of his statement that the independent producer CAN make Broadway pictures. We are inclined to agree with Mr. Lee, for certainly it is on a par with many that have secured Metropolitan first runs. At least two of several dramatic situations reach considerable height, and Johnny Harron, Jane Novak and Sidney De Grey are to be commended for their sincere efforts. Director Phil Rosen has turned out a good piece of work.

Harron is seen in the role of a reckless youth who has enlisted in the War after having been turned out of his home by his wealthy father after a long series of escapades. An auto wreck in which a girl companion is killed is the culmination. His invalid mother, the one source of inspiration for sentiment in the old millionaire, dies from the shock. There is not a whole lot to the war scenes, but enough to show Harron in an engagement where he loses his memory through shell shock. He is reported dead or missing but later returns listed as John Smith, Unknown, and marries a nurse who has helped him back to health. The latter's efforts never cease to help her husband recover his memory. The real moments of the picture occur during the scenes leading up to recognition and eventual reconciliation.

The Cast: Johnny Harron, Jane Novak, Sidney De Grey, Lucy Beaumont, Le Roy Mason, Rosemary Cooper, Ruth Handforth, Bud Jamieson. Directed by Phil Rosen.

THEME: Regeneration of wealthy, reckless youth cast from his home.
PRODUCTION HIGHLIGHTS: Good story and direction. The sincere work of the principals and entire cast; particularly in two scenes in latter reels.
EXPLOITATION ANGLES: War theme. This one in particular has had lots of newspaper publicity in connection with an unidentified veteran. Play up this angle.
DRAWING POWER: Looks like a good bet for most any house.

Produced by Sterling Productions. Distributed by S. R. Length, 5,700 feet. Released May 30, 1927.

The Claw

Not Up to Standard of Director or Players

(Reviewed by Harold Flavin)

WHILE several of the individual sequences possess merit, "The Claw," as a whole, is not up to the standard of work done previously by Sidney Olcott or the players, Clair Windsor and Norman Kerry. It is hard to say where the fault lies considering that the story is by a widely-read author, Cynthia Stockley, direction by a man who has turned out some mighty good pictures and performances by players who have proved they can act in productions made previous to and since completion of this Universal film. Several situations are started but never get anywhere, the titles are bad and Kerry works like a "ham," especially in one "dramatic" moment when he hugs the picture of the girl to his breast before going off to the war; even Nelson McDowell, who ordinarily can be depended on for good comedy relief, fails to click.

The story tells of the infatuation of a girl for a married man whom she follows from England to the African veldt and, though informed he is married, continues to acept his attentions, which result in her being ostracized by the social elite of the community; but the hero, who truly loves her, will not give her up. There is little or no sympathy for the characters, either the heroine with her school-girlish actions, the hero who goes about mooning and brooding or the villain who doesn't seem quite villainous.

The Cast: Norman Kerry, Claire Windsor, Arthur Edmund Carewe, Tom Guise, Helene Sullivan, Nelson McDowell, Larry Steers, J. Gordon Russell, Myrta Bonillas, Jacques D'Aurey, Pauline Neff, Bertram Johns, Billie Bennett, Annie Ryan, Dick Sutherland.

THEME: Drama of infatuation of girl for married man, love for her by the hero, and a war which finally straightens out the tangle.

PRODUCTION HIGHLIGHTS: The scenes of the African war dance. The hero's rescue of his rival and its effect on the girl.

EXPLOITATION ANGLES: Play up the name of author, director and principal players.

DRAWING POWER: Neighborhood house picture.

Produced and distributed by Universal
Length, 5,252 feet. Released June 12, 1927.



Five stills from the F. B. O. Western, "Silver Comes Through."



Interesting episodes from "Fighting Love," a release from Producers Distributing Corporation.

Rough House Rosie

Slapstick and Sentiment Season An Average Film

(Reviewed by Laurence Reid)

WITH a quartette of writers working on this picture it seems as if something better could have been made out of it. Carrying a most simple theme it develops a sing-song plot of the girl who, reared in a common place environment, is determined to better her station in life until she becomes disillusioned. Then she is glad to reckon with her own neighborhood. It's a time-worn story with scarcely a spark of originality in it. The heroine lives up to her title—and Clara Bow takes more encores in her vivid performance.

As Rosie from Tenth Avenue she is advised by a Coney Island crystal-gazer that she will marry a rich man. And she straightway goes after him. When he proves to be not so good she is glad to take up with her neighborhood pal, a prize-fighter. And that's all there is to it.

Of course, it is colored with plenty of incident which alternates between slapstick and sentiment. Miss Bow is highly animated throughout the action. Were the players costumed closer to reality it would ring more genuine. But they are bedecked in the manner of ancient days on the Bowery. The film is well titled by George Marion, Jr., and it has some moments which spell entertainment. For the most part it plays an old tune—and doesn't play it very well.

The Cast: Clara Bow, Reed Howes, Arthur Housman, Doris Hill, Douglas Gilmore, John Miljan, Henry Kolker. Director, Frank Strayer.

THEME: Romantic melodrama of a girl who longs to rise above her station in life, becomes disillusioned and is content to be true to her environment.

PRODUCTION HIGHLIGHTS: The incident. The Coney Island atmosphere. The acting by star. The titles.

EXPLOITATION ANGLES: Title can be teased. Play up Clara Bow, advising patrons that she has colorful role. Use score of "Rosie O'Grady," etc.

DRAWING POWER: Suitable for average houses. Clara Bow should attract them.

Produced and distributed by Paramount.
Length, six reels. Released, May, 1927.

Fighting Love

Interesting Treatment of Desert Romance

(Reviewed by Laurence Reid)

THE oft-told tale of the girl who marries for convenience to avoid marital bondage with a lustful roue—and then proceeds to fall in love with an ardent youth—is presented here with all of its dramatic entanglements. It is a story which calls for much emotional display on the part of Jetta Goudal, an actress whose film assignments are picking up since her appearance in "White Gold." She plays the part of an Italian princess who suffers much self-sacrifice and enjoys many passionate scenes before the triangle disappears on a love note.

The ingredients are no different than what have been contained in any desert story, tho' happily it refuses to go "sheik." The Arabs, naturally, are troublesome, though the hot sands don't carry on any extensive rampage. If the roue worries you please be advised that being an important official of Tripoli, it is his job to dispatch the couple to the desert for the purpose of getting rid of the military husband. When the latter's adjutant enters the story the plot thickens and develops romance and action to boot.

The suspense is well sustained after the introducing episodes. If we must continue to have desert romances let us, at least, have them as well told as this picture.

The Cast: Jetta Goudal, Victor Varconi, Henry B. Walthall, Louis Natheaux, Josephine Crowell. Director, Nils Olaf Crisander.

THEME: Romantic drama of triangle of woman who escapes unhappy marriage after experiencing much sacrifice.

PRODUCTION HIGHLIGHTS: The splendid acting by star. The competent acting by Josephine Crowell and others. The scenes in the Italian villa. The Arab uprising. The climax.

EXPLOITATION ANGLES: Concentrate on putting star over. She got her start in "White Gold." Ask teaser questions such as "What would you do if you married a man you didn't love to escape another and found yourself in love with a third?"

DRAWING POWER: Suitable for all types of houses.

Produced by Cecil B. DeMille. Distributed by Producers Dist. Corp.
Length, seven reels. Released, May, 1927.



Production highlights from "Rough House Rosie," a Paramount film.



Camera shots from "The Claw," a Universal release

Silver Comes Through

Excellent Program Attraction; Popular Star

(Reviewed by Harold Flavin)

THERE is no reason why any and everybody should not enjoy this production; it is not a big picture from the angle of big sets, casts, etc., but it is a very human little story of the race track with one of the best horse races staged that it has been our privilege to see. Fred Thomson has a very likable personality, he can fight, and how he rides a horse! Silver King is a magnificent animal, and, in addition, is about as intelligent a horse as may be found anywhere. This production is a happy combination of story, direction and players. Edna Murphy seems more charming with each succeeding release, William Courtwright as the unlucky ranch owner gives a good serio-comic performance, Harry Woods makes a very suave villain and Mathilde Brundage handles her bit very creditably.

The opening scenes provide a thrill when Thomson does battle with a tiger to save a colt. Later the yarn about the almost bankrupt rancher with one good race horse left to save the family fortune is unfolded; Thomson is foreman for the ranch and, when the race horse is crippled, Silver King is brought in and he saves the day. There is a pretty little romance between Thomson and Miss Murphy and a little suspense when the heavy enters the matrimonial stakes.

Though the cameraman for this production is not credited he surely deserves it for the great work he turns in on the race scenes.

The Cast: Fred Thomson, Edna Murphy, William Courtwright, Harry Woods, Mathilde Brundage, and Silver King. Story by Frank M. Clifton, adaptation, continuity and direction by Lloyd Ingraham.

THEME: Comedy-melodrama of race track with hero saving the day for his employer when he wins race with horse not considered a good bet.

PRODUCTION HIGHLIGHTS: The work of the cast and the especially good horse race scene.

EXPLOITATION ANGLES: Thomson is popular; play up his name.

DRAWING POWER: Good attraction for family.

Produced and distributed by Film Booking Offices.
Length 5,457 feet. Released May 29.

Regional News from Correspondents

Atlanta

MARCUS LOEW'S southern division headquarters in the Grand Building, Atlanta, took on their old time atmosphere Thursday with the arrival of Col. E. A. Shiller, who is making his first visit to Atlanta since his company's division office was re-established.

When Lionel H. Keene arrived late last week to open the offices he found that Manager Thos. H. James of Loew's Grand had secured the identical rooms the Loew's offices had occupied during the several years that Mr. Schiller headed the southern division. It required only the presence of Mr. Schiller to create the atmosphere of a few years back.

Early this week Mr. Keene began his tour of Loew theatres, but cut the trip short to return to Atlanta to meet Mr. Schiller for a two-day conference. They left Friday afternoon for Memphis and are due to return Sunday. It is expected that Mr. Schiller will remain a few days before returning to his New York headquarters.

An attractive special feature on the program at the Ponce de Leon Theatre, Atlanta, Wednesday and Thursday evenings was the dance revue staged by Virginia Semon, daughter of Martin L. Semon, manager of the Forsyth Theatre.

Miss Semon last summer assisted Lewis J. Morton in training the ballet for the summer opera production and no local group of dancers ever received as much recognition as they were accorded.

Emil Bernstecker, until this week assistant manager of the Howard Theatre, in Atlanta, has been promoted by District Manager Montgomery S. Hill of the Southern Publix offices, to the managership of two theatres in Jackson, Tennessee. Mr. Bernstecker has already left for his new assignment. He will have charge of the Lyric and Marlowe theatres in Jackson.

Earle E. Griggs, exploiteer for U. T. Koch, representing the F. A. Leatherman Company, of Atlanta, returned this week from Louisville, Ky.

H. G. Ballance, recently made Southern Division manager of Paramount, with headquarters in Atlanta, left this week for a tour of inspection of his new territory. He was to visit Memphis, Dallas, San Antonio, New Orleans and other points before returning to Atlanta. Until a few weeks ago, Mr. Ballance was district manager for Paramount.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, with headquarters in Atlanta, returned early this week from a visit to Birmingham. He made the journey each way by automobile.

Fred W. Young, sales manager of the Arctic Nu-Air Corporation, with headquarters in Atlanta, returned the latter part of this week from a short trip in his territory.

Paul A. Strachan, salesman in the Alabama territory for First National, who has been convalescing at his home in Atlanta following an operation for appendicitis, was able to visit the Atlanta exchange of his company this week.

Ben Y. Cammack, branch manager of Universal in Atlanta, was expected to return to his office today after a trip into the territory this week.

W. W. Anderson, head of Pathe's exchange in Atlanta, left last Wednesday night for Jacksonville, Fla., to meet William Saal relative to bookings of the Pathe product in Publix theatres in Florida.

Universal [illegible] Atlanta, Thursday of the past week, for the New Orleans territory.

Horace Campbell, who operates the Bohemia Theatre at Cleveland, [illegible] early last week.

W. W. Anderson, Atlanta manager for Pathe, left this week on the Crescent Limited for New York to attend his company's sales convention, which will be held at the Hotel Pennsylvania May 23, 24 and 25.

F. W. Young, sales manager for Arctic Nu-Air Corporation, with headquarters in Atlanta, this week reports the following orders for the company's new cooling system:

Six more for Saenger Theatres, Inc., New Orleans; Escorial, New Orleans, 2; Wilbert, Plaquemine, 2; Arcade Amusement Company, 2; LaSalle, Jena, La.; Rialto, LeCompte; Princess, Bastrop; Artcraft, Eutaw, Ala.; Sumpter, York, Ala.; Strand, Greenville, Ala.; Cosmo, Guntersville, Ala.; Strand, Oneonta, Ala.; Grand, Robertsdale, Ala; Casino, Clinton, S. C.; Strand, Gaffney, S. C.; Ritz, New Albany, Miss.; Loray, Gastonia, N. C.; Eagle, Asheville, N. C.; Lincoln, Winston-Salem, N. C., 2; Capitol View, Atlanta, Ga.; DeKalb, Lithonia, Ga.; Idlehour, Monroe, Ga.; New Theater, Ashburn, Ga., and Grand, Montezuma, Ga.

Announcement was made early this week that the annual sales convention of Liberty-Specialty Film Corporation will be held at Saenger Manor, Bay St. Louis, Mississippi, near New Orleans, beginning Monday, May 30. The [illegible] the company, including E. V. Richards, Jr., of New Orleans, [illegible] W. H. Cuthrell, of Dallas, Texas, general manager [illegible] branch managers and salesmen from the various exchanges.

Liberty-Specialty Film Corporation has discontinued its exchange at Little Rock, Arkansas, having moved this branch to Memphis. Sol Davis, who was manager of the Little Rock office, is head of the Memphis branch, which is located [illegible] in a building especially constructed for the purpose. The Memphis exchange will serve exhibitors in the Tennessee territory west of the Tennessee River, Northern Mississippi and all of Arkansas.

J. H. Butner, branch manager in Atlanta for Educational, was back at his desk Monday morning, having just returned from the company's sales convention, which was held in Los Angeles. Arthur Lucas, head of Educational's activities in the South, had returned to Atlanta several days in advance of Mr. Butner's arrival.

On his way back home, Mr. Butner was joined by his family in Washington, D. C., who made the journey with him to Atlanta by automobile.

After having served for nearly a year as assistant manager of the Forsyth Theater, Atlanta, Ga., Virgil L. Wadkins is leaving next Tuesday for Chattanooga, Tenn., to be assistant manager of the Tivoli Theater there, of which E. R. Rogers is manager.

Mr. Wadkins, familiarly known as "Doc," has the distinction of being the youngest man ever to graduate from the Publix Managers' Training School in New York City. He was graduated with honors last Summer and was immediately assigned to duty.

St. Louis

STEVE FARRAR of Harrisburg, Ill., plans to rebuild immediately his theatre in El Dorado, Ill., that was damaged by fire recently. He has received bids from contractors desiring to do the work. Kennerly & Stiegemeyer Title Guaranty Building, St. Louis, prepared the plans.

The theatre in Mexico, Mo., that was practically destroyed by fire recently will be rebuilt immediately, Hanson Smith, 332 North Van Brunt, Kansas City, Mo., owner of the property, has announced. The theatre is located on Washington Street near Monroe Street.

J. W. McCutcheon of Sikeston, Mo., plans to rebuild his house in Charleston, Mo., destroyed by fire recently. Contracts will be let at once.

Barney Rosenthal, president of Columbia Pictures Corporation, has announced that the exchange will move into its new and larger quarter at 3306 Olive street, on June 1. Workmen are now putting the finishing touches to the office so as to have everything in tip-top shape for the grand opening.

The Lowe's State trophy, won by the Leacock basket ball team, champions of the Municipal Athletic Association of St. Louis, was awarded at the Sherman Park Community Center on the night of May 20.

Brooke Johns, former Ziegfeld Follies star and now playing at Skouras Brothers Missouri Theatre, and Arthur Nealy, popular tenor, and Dave Silverman, director of the Missouri Theatre orchestra, volunteered their services for a benefit to be given Henry "Dutch" Reis, former sportsman, who is ill, at the Garrick Theatre, St. Louis, on Wednesday night, May 25.

St. Louis film stocks closed May 21 as follows: Skouras A $40 bid and $41 asked. St. Louis Amusement A, $44 asked. A year ago the latter stock was held at $49 a share. ager, were visitors to the St. Louis

G. E. McKean, for the past eight years manager of the St. Louis exchange for Fox Films on June 6 assumes the duties of the newly created office of district manager for St. Louis, Kansas City and Omaha.

His son, Claude McKean, is being brought to St. Louis from Memphis, Tenn., to take over the management of the St. Louis exchange. The younger Mr. McKean has been very successful at Memphis and at present is president of the Memphis Film Board of Trade.

G. E. McKean is one of the real pioneers of the motion picture industry. As early as 1907 and 1908 he was operating a number of theatres and also had the distinction of being the first film salesman put on by the General Film Company.

J. R. Schnitzer, vice-president and general manager for F.B.O. and C. E. Penrod, division man-F.B.O. offices on Monday, May 23.

John Franconi, manager of the Memphis, Tenn., F.B.O. office and salesmen Dodson and Blake stopped off in St. Louis en route home from the Chicago convention of F.B.O.

Miss Ruth Reed, daughter of Tom Reed of Duquoin, Ill., was released from a Duquoin Hospital on Sunday, May 22. Recently she underwent an operation for appendicitis.

Steve Major who operates the Opera House, Girard, Ill., has taken over the Arcade Air Dome, West Pine boulevard at Sarah street.

Out-of-town visitors of the past week were Mr. and Mrs. I. W. Rodgers of Poplar Bluff, Mo., and Cairo, Ill.; Oscar Wesley of Gilliespie, Ill.; Steve Major of Girard, Ill.; Tei Yemm of Duquoin and Jim Reilly of Alton.

South East

FILM exchanges report business approaching normalcy in the Memphis territory except some portions of East Arkansas and North Mississippi. Many exhibitors lost not only play dates but actual physical property damage as well. The Memphis-Little Rock Film Exchange has some serious problems to solve in the wake of the flood.

John Moody, former manager of the Lyric theatre in Knoxville, Tenn., has been appointed manager of the Majestic theatre in Memphis, replacing P. H. Wortham. Mr. Moody has had considerable experience both in the picture field and theatre management.

Pantages is showing this week a special film of 1,000 feet of the competitive drill of the Memphis R. O. T. C. by 2,000 cadets from all the local high schools. Ned Courtney, Pantages' press agent, directed the film and tied up the high schools with some direct publicity.

A group of lads who are part of the Memphis contingent who attend Camp Chickasaw at Brevard, N. C., in the summer, were guests of manager C. B. Stiff at Loew's Palace at a special matinee last Tuesday.

With the forthcoming week Loew's Palace (Publix theatre), Memphis, Tenn., will inaugurate the Publix Chex system. Books will be sold in $10, $5, and $2.50 sizes with admittance "check" sold at a 10 per cent discount.

Southern division manager Harry G. Ballance, of Paramount-Famous-Lasky Corporation, with headquarters in Atlanta, visited the Memphis Paramount exchange this week on a tour of inspection, and to confer with his Memphis exchange manager concerning adjustments of contracts where play dates were missed owing to flood conditions. Many exhibitors are calling for cancellations, but exchanges favor moving up dates and providing other releases where exhibitors desire to change programs. The question will be decided by a committee of the Memphis-Little Rock Film Board of Trade.

R. B. Williams, Universal's district manager in the Southeast, came up to Memphis from Atlanta early last week for a visit to the local Universal exchange.

Tommy Haynes, formerly on Universal's Memphis sales force, has gone under the F. B. O. banner. Mr. Haynes is a veteran salesman with a good record in many exchanges.

Film row mourns the death of Miss Lilithe Gallagher, of the Universal Memphis office. She was ill only ten days. Miss Lena Caudle, formerly with Universal, has been appointed her successor.

Arthur Lucas has appointed J. A. Reynolds manager of the Charlotte exchange of Educational. Mr. Reynolds opened the Educational office in Charlotte for Mr. Lucas several years ago, and was manager up until six months ago, when he resigned that position to be general manager of a circuit of theatres in South Carolina for D. M. Eaves.

Geo. Wilby, formerly with Educational, has gone on the road as salesman for the same concern.

U. K. Rice, of the Colonial theatre, Winston-Salem, N. C., visited Charlotte film exchanges during the week.

Bob Masterman, general manager of Carolina Theatres, Inc., Charlotte, is spending a few days in Elizabeth City, N. C., preparing for the opening of the Carolina theatre there.

Otto Hartso, of the North Newton theatre, Newton, N. C., visited the Charlotte film row during the week.

F. P. Bryant, manager, First National, accompanied by his salesmen, Robert Boovey, D. F. House and A. B. Cheatham, left Thursday, May 14th, to attend First National's annual convention at Los Angeles, Calif.

E. D. Turner, Carolina Theatre's, Inc., announces the appointment of C. D. Buckner as manager of the Playhouse theatre, Statesville, N. C. Mr. Buckner was for several years manager of the National theatre, Greensboro, N. C., and was at one time in charge of the Roland Hill Circuit of North and South Carolina.

Mr. Stallings, former manger of the Playhouse in Statesville, has been transferred to the new Caroline theatre in Elizabeth City, N. C., as manager, for the same concern.

N. L. Royster, secretary of the North Carolina M. P. T. O. A., was in Charlotte, last Tuesday.

F. R. Drew, manager, Metro-Goldwyn-Mayer, together with salesmen, C. W. Cheek and B. Bishop, Jr., left Charlotte Saturday, May 14th, to attend the spring convention at Los Angeles.

E. L. Hearn, owner of the Alameda theatre, Albemarle, N. C., spent Tuesday of last week in Charlotte.

H. F. Kincey, general manager of the Publix-Saenger Ttheatres of North Carolina, announces a change in policy of the Orpheum thaetre, Durham, N. C. The Orpheum has been a tabloid house for several years, but under the new policy becomes a straight picture house.

S. L. Martin, of Ashland, owner of seven theatres in Kentucky, was a visitor to Louisville last week, having come down for the Kentucky Derby.

Announcement comes from Judge Charles Wilson, resident manager of the Fontaine Ferry Park, that Laurence Lambert, general manager of the National Musical and Theatrical Bureau, New York, will manage the ten weeks' season of summer opera, which is to be put on at the park theatre about the middle of June.

Guy Stansbury, of the Crystal theatre, Bardstown, Ky., is having extensive repairs made to his theatre, installing new machines and other equipment. The Crystal will be one of the most attractive houses in that section of the state when the work is completed.

With the Kentucky Derby as an inducement thousands of visitors thronged Louisville last week. Among theatre folk attending the racing classic were: Fred May, of the Richland and Port Williams theatres, Carrollton, Ky.; Mrs. C. B. Brabant, of the Star theatre, Cloverport, Ky.; Keith Hood, of the Florence theatre, Bedford, Ky.; Fred J. Jerris, New Castle theatre, New Castle, Ky.; and Mrs. M. D. Bullock, of the Columbia theatre, Cave City, Ky.

Mrs. M. D. Bullock has recently rented a building in Cave City, Ky., which will be converted into a 300-seat theatre. She bought a new projector for the house during her visit to Louisville last week.

J. H. McIntyre, former branch manager of the Paramount exchange at Albany, N. Y., is now opening an office in Louisville for P. D. C. His quarters will be in the Louisville Film and Supply Building on First Street, near Chestnut.

Fire in the storeroom of the Gas and Electric Shop, Louisville, Ky., last Wednesday night caused damage estimated at between $3,000 and $5,000 to stock of the concern, and forced approximately a thousand patrons of the Strand theatre to seek safety on the streets. Smoke from the blaze poured into the theatre through rear doors left open for ventilation. Patrons walked out in perfect order and returned later when the performance was resumed. Manager George A. Sine of the Strand states that the theatre was not damaged.

Cleveland

CLEVELAND motion picture exchange managers and their fellow workers were notoriously conspicuous last week by their absence. The local Metro-Goldwyn-Mayer exchange was at the mercy of Assistant Manager Frank Belles, while Manager A. Ehrlich and Salesman C. C. Deardorff, Bill Lissner, Art Holah, E. M. Booth and Otto Horwitz were on their way to the M-G-M convention in California.

And at the First National exchange, Eddie Catlin, booker, was entirely surrounded by girls. All of the other male members of the organization, with the single exception of Ira Beckstead, accessory manager, were conventioning. Among those missing were Manager G. L. Sears, Assistant Manager L. F. Weinsz and Salesmen H. J. Ochs, Walter Forster, Milton Mooney, A. F. Braeunig and Walter Brandt.

John Pekras, who operates all the houses in Elyria, is busy letting paint contracts for the Grand Theatre. He is remodeling the house, redecorating it, building a new Spanish style front, and generally adding to its comfort and beauty.

The Valentine Theatre, Canton, is closed. Ed Bokius, proprietor and manager, turned the key in the door last Sunday. Whether it's just for the summer or for all time he doesn't know now.

The family of Lea Devaney, local Universal exchange manager, have returned to Toronto, their former home, for the summer.

A. H. Abrams, of the Mozart and Odeon Theatres, Canton, was in town the other day. Said the picture business is rather dull down his way, but he's looking for good fishing business in Michigan.

Mr. and Mrs. Sharpless, who manage the Grand Theatre, Marion, were in town last Sunday to attend a ball game.

Joe Leavitt opened his Euclid Beach Park Theatre last Sunday. This is a theatre in Cleveland's largest amusement park. He will keep it open until the park closes October 1st.

Harry Charnas, president of the Standard Film Service Company, was in New York last week, completing the purchase of his releases for the coming season.

J. J. Harwood, vice-president of the M. P. T. O. A., and general chairman if the convention committee, will attend a meeting of the committee on May 25th at the Neil House, when final arrangements for the convention will be definitely determined upon.

Ralph Biddy hae arrived in town and is now installed in the local Paramount office as Cleveland cameraman for the new Paramount News.

Lee Chapman and F. Schramm, heads of Security Pictures, announce that they have completed negotiations for the distribution of Gotham and Rayart pictures throughout Ohio. The deals were just closed.

A Kilgen Wonder Organ is being installed in the Lyceum Theatre at Canton, Ohio.

The Capitol Theatre, Steubenville, Ohio, has recently installed a new two-in-one Typhoon cooling system.

Southwest

COLONEL H. R. HARDWELL, secretary of the Interstate Amusement Company, has just returned to Dallas from Birmingham, where he has been for the past week concluding arrangements for the erection of a new theatre at 19th Street and Fifth Avenue.

Clint Lake, former manager of the Hippodrome Theatre, New York City, and more recently manager of Gertrude Ederle, is now associated with the Interstate Amusement Company, as the general office representative in Houston, Texas.

L. F. Harrington, branch manager of F.B.O., returned from Chicago, Friday, where he has been the past week, attending a convention.

The R & R Enterprises of Dallas have taken over H. C. Houston's theatre in Sherman, Texas.

Leslie Wilkes and Roy Litzy of the First National exchange have left Dallas for the Burbank Studios to attend First National's convention.

W. W. Jackson was in Dallas last week buying new equipment for his theatres in Rankin and Brady, Texas.

Guy Luther, formerly with the Circle Theatre, Dallas, has rejoined the National Theatre Supply Company as salesman and installation technician.

Henry Kene is remodelling his theatre at Menard and will change the name from the "Star" to the "Mission."

New projection machines and screen are being installed by D. W. Cook in his theatre in Frankston.

The "Yale" theatre at Cleburne, erected by Ray Stinnet, will be opened to the public within the next thirty days.

The new American Theatre in San Jacinto, a suburb of Amarillo, is rapidly nearing completion and will open within a short time.

The following theatres have recently installed new cooling equipment: Dent's Majestic Theatre, Wichita Falls; R & R Ritz in San Angelo; Isis in Fort Worth, operated by J. C. Tidball; W. W. Jackson's Palace Theatre in Rankin; George Shaw at Llano; Hamilton, Texas; the theatres of Oscar Korn at Slaton, Pecos and McCamey.

J. B. Mitchell, father of Roy Mitchell, manager of the Plainview Theatre, died Tuesday at 9 p. m., at his home, 1018 Austin street. He had lived in Plainview since April, 1917.

Jack Underwood, formerly with the Enterprise Film Corporation, is now salesman for the National Trailer Screen Service in this region.

Governor Dan Moody has been the M.P.T.O. of Texas to be held [illegible] June 7-8. Col. H. A. Cole, president of the organization, predicts that this spring convention will be the most important and enthusiastic ever held.

The severe floods and tornadoes of this section have resulted in the same committee and similar organizations being swamped with orders for the rebuilding and remodelling of the damaged theatres. Among the exhibitors who are dressing up their theatres are Boynton of Hamilton; Lackney at Junction; Reeves of Menard; Caver at Comanche; Lee Walker at Lampasas; Hodge at Merkel; Cole at Mount Pleasant; the U. S. Government posts at Fort Still and Fort Sam Houston.

Karl Hoblitzelle, president of the Interstate Amusement Company, is in Memphis, Tennessee, for a conference with Mr. Schiller, of the Loew interests.

Dave Bader, acting as personal representative to Carl Laemmle, visited Texas during the past week to play host to local exhibitors at several screenings, as part of a national screening program Universal is carrying out to announce their new 1927-1928 line-up. The first [illegible] in San Antonio on Monday and was followed by a luncheon on the roof garden of the St. Anthony hotel. At this banquet Mr. Bader announced that R. I. Payne will have charge of the new Universal [illegible] to be opened in San Antonio. Among the speakers at the Dallas meeting were Col. H. A. Cole, president of the M.P.T.O. of Texas; S. G. Howell, editor Motion Picture Journal; Louis Dent, of the Dent Theatres; W. E. Paschall, general manager of the Dent Theatres; L. B. Rust of the same organization; and F. H. Crandjean.

Walter Crosbie, manager of the Majestic Theatre, Dallas, left Friday for Riverside, California, to attend the funeral of his mother. Walter has the sympathy of all of his friends and associates.

Louis Novy, owner and manager of the Hancock Opera House, Austin, Texas, was a visitor to Dallas last week.

Ed. Baty, former treasurer of the Majestic Theatre at Fort Worth, has resigned to take over the management of a drug store. Ed is also preparing to take unto himself a wife, and the store is a gift of his intended father-in-law. Frank Weatherford is succeeding Ed as Treasurer of that theatre. Frank Hales from the Majestic Theatre, San Antonio.

Canada

B. F. KEITH'S THEATRE, Ottawa, Ontario, will be somewhat short-handed during the convention of the Eastern Canadian district of the I.A.T.S.E., which opens at Windsor, Ontario, on June 17 under the chairmanship of William Covert, Toronto, International vice-president.

A. B. Zumar, chief operator at Keith's, has been appointed delegate for Ottawa Local No. 257 of the Operators Union, Mr. Zumar being the secretary of the Ottawa union. Lincoln Goold, also a popular employee of Keith's, will be the representative of the Ottawa Local of the I.A.T.S.E.

The Imperial Theatre, Ottawa, of which Ray Tubman is manager, received considerable publicity through the special screening of the tennis analysis films of the United States Lawn Tennis Association at the theatre on May 18 under the auspices of the Ottawa and District Lawn Tennis Association. This was the only presentation of the sport feature in Canada and the theatre was crowded with tennis enthusiasts.

Two prominent theatre musical conductors of Western Canada have exchanged pits for two months, returning to their respective posts in July. They are Calvin Winter, director at the Capitol Theatre, Vancouver, B. C., and Earle C. Hill, who has wielded the baton at the Capitol Theatre, Winnipeg, Manitoba, for the past six years. Incidentally, they are brothers-in-law.

Charlie Querrie, manager of the Palace Theatre, Toronto, has donated a diamond medal to be awarded to the player in the Ontario Amateur LaCrosse Association who is considered the most valuable to his club during the 1927 season. For many years, Mr. Querrie was rated as the greatest player in Canadian professional lacrosse.

Julius Reisman, manager of the Empress Theatre, Edmonton, Alberta, is spending a month's vacation in New York and other Eastern U. S. cities. While in New York, he is the guest of his brother, Phil. Reisman, who has become general manager of the Pathe-P.D.G. merger. For some years, Phil. Reisman also resided in Canada, where he was Canadian general manager for Famous Players-Lasky.

Theatre licenses became renewable in Montreal in May for the 1927-28 year. No certificates were issued by the city to the seven theatres which were ordered closed some weeks ago because of alleged unsatisfactory building conditions and they will remain closed.

The City Inspection Department has reported that, of the 59 local theatres, seven had been closed, 33 had conformed to the recommendations of the authorities and 19 others were making minor alterations.



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San Francisco

MOTORING up from Los Angeles to attend the new California Theatre opening at San Jose were Mr. and Mrs. Joe Goldberg and Art Mayer and lady. The party drove on to San Francisco, where they spent a few hours, returning to San Jose for the official opening.

Pete L. Carroll was in San Francisco last week to arrange distribution of the new M-G-M short features and news reel department. The first release is scheduled for August 17th.

A new lease has just been entered into by Co-operative Film Exchange for another five years at 284 Turk Street, their present home.

The "Kilgan Wonder Organ" is being installed in the premises of the National Theatre Supply Co. at 121 Golden Gate Ave., San Francisco, from where studio programs will be sent to the people.

Aaron Goldberg, who built the Ferry Theatre on the Embarcadero, which he has operated for three years, closed the house May 1st, when it was transformed into a commercial establishment. Goldberg, who owns a long lease on the property, can obtain more revenue from it for business purposes than he can operating it as a theatre.

Young Selby Oppenheimer, Jr., house manager of the Harding, surprised his family and friends by suddenly getting married. Good luck, Selby. He is 22 and the lady has seen 19 summers. The folks were away.

J. Lee is again affiliated with National Screen Service. Lee was at one time branch manager of the ?. F. Supreme Film Exchange. He is now traveling through Utah, Montana, Idaho and Wyoming in the interests of National Screen Service.

W. C. Kohler, who has been house manager at the Pompeii for M. L. Markowitz, has been transferred to the Goddard Theatre at Sacramento.

Bernice Schomer is a new secretary to Mark Cory of P.D.C. branch exchange.

"Bill" and Norman Haas are getting their contract blank sheets ready and sharpening their sales pencils for a tour of the district for M-G-M.

The San Francisco Educational exchange was represented at the Educational convention gathering in Los Angeles May 2-6, by branch exchange manager Geo. C. Blumenthal.

Mo Stern, late of the Robert Morton Organ Company, has joined the ranks of the National Theatre Supply Co. and will represent them in the sale of the Kilgen organ.

Milton A. Nathan, ex-secretary of the Film Board of Trade, has announced that W. G. Seib has been elected a member of the Joint Board of Arbitration in place of G. C. Parsons, whose term expired.

L. Slissman, well known owner and manager of the Regional and Gardella Theatres, Oroville, California, passed away April 16th following an operation for an internal trouble. No information is yet obtainable from Slissman's family regarding the future operation of the Oroville theatres.

M. J. Weisfeldt, district manager of F.B.O., was a visitor in San Francisco, being introduced to exhibitors by local manager "Bill" Matthew.

The Hippodrome Theatre at Fresno, that has been closed for a long time, is now being entirely remodeled by the owner, L. L. Cory. It will be made into a most modern bleacher type of theatre and will seat 1,300.

Geo. Mann, who owns and controls a large number of theatres in and around Eureka, has taken over the Minor Theatre at Arcata.

Jack De Waal, traveling auditor for Pathe, was recently in San Francisco. He came to town to meet O. W. Helwig, the new auditor, who wau auditor of the Western Division of Pathe for many years. He resigned to go in business for himself in Seattle. Now he is again back with Pathe.

Wm. K. Mitchell is the new manager of the U. C. Theatre in Berkeley.

Herald Sherburn, who has been manager of the U. C. Theatre in Berkeley for some time, is now managing the Mission Theatre, San Jose.

Pete Wilson, manager of the Memorial Auditorium at Sacramento and former Clune Theatre manager, is now manager of the Auditorium.

Milwaukee

CHARLES LUNDGREN, of the Red Seal Exchange of Chicago, was in Milwaukee last week on business.

Harry Perlowitz, manager of the Savoy theatre, Milwaukee, has just purchased a new Packard sedan.

Steve Dorece, of the Crown theatre at Racine, was among out-of-town exhibitors in the city during the past week.

Walter Hildebrand, who was for many years associated with various exchanges in Milwaukee, returned to the city to give his services to the Flood Relief Benefit.

Robert A. Hess has been appointed new counsel for the American Society of Composers, Authors and Publishers for the state of Wisconsin. Mr. Hess succeeds H. H. Heilbron. He was formerly secretary and counsel for the Film Board.

Harvey Hanson, of the Palace theatre at Antigo, was in Milwaukee for a short time early in the week.

Ralph Eunson has just installed a new Kilgen organ in his theatre at Wausau.

Les Thirion, of the Bijou theatre at Green Bay, spent a few hours in the city last Thursday.

Ed. Preusser, of the South Side Palace theatre in Milwaukee, is installing a new Reproducer Organ.

Ross Baldwin and W. Aschmann, of the Pathe office, were recently in Madison for a week's visit.

The Gem theatre, of which Frank Trottman is manager, has been closed for a few days for general remodelling and redecorating. It will be completed this week.

Sam Miller, of the Fischer Theatre Circuit, Chicago, spent a few days in the Milwaukee exchanges.

Fred Daugherty, of the National Theatre Supply Company, was visiting at several of the exchanges recently.

George Levine, Universal western division assistant sales manager, left Milwaukee on Monday for a two weeks' trip to Minneapolis and Omaha.

Dave Chapman, of the local Pathe sales force, has a new Buick sedan.

Cleve Adams, district manager, was in the Milwaukee F. B. O. office on Thursday of last week.

Out-of-town exhibitors visiting Milwaukee last week included Dan Kelliher of Elkhorn, Lake Geneva, East Troy and Burlington.

Mr. and Mrs. S. Olson, of the Pastime theatre at Delavan, were in the city for a short time the past Wednesday.

Joe Imhof, M-G-M booker, has been away from the local M-G-M office due to illness for several days.

Tom North, of New York, representing Topics of the Day and Æsop's Fables, was in the city Thursday.

A. Friedman, of Racine, was in the city on Wednesday to arrange bookings for the Rialto theatre.

L. Thurwachter, of the Park theatre at Waukesha, was among out-of-town exhibitors to visit exchanges last week.

W. Ainsworth, of the Orpheum theatre at Fond du Lac, spent last Thursday visiting about the various exchanges.

"Doc" Honeck, manager of P. D. C. exchange, is traveling about in the Northern part of the state.

F. C. Aiken, Mid-West Division sales manager, has been spending the past week in the Pathe office.

Detroit

COLONEL and Mrs. W. S. Butterfield spent the past week in New York City and Louisville, Ky. While in New York they entertained several guests at the annual N.V.A. benefit performance. Arriving in Louisville Thursday, they attended the Derby and returned to this city on Monday morning.

Gerald Meyer, Educational city salesman for the past three years, has resigned to enter the booking business. He has signed up with the Cooperative Booking Corp., located in the Madison Theatre Building.

Mr. Craven, of the Film Transport Co., denies rumors that he has sold or merged his film pick-up business. He states that his company is still at the old stand and remains prepared for all customers.

George Wilbur, who has been managing the Macomb theatre, Mt. Clemens, during the last three months, resigned and intends to visit New York for a few days of pleasure. He also expects to announce his new connection shortly.

Effective May 28, the Detroit Motion Picture Operators' Union, both business and executive offices, will be located at 810 Hoffman Bldg. Max Ruben, formerly in the theatre supply business, is now business agent for the operators.

F. C. Aiken, division sales manager for Pathe, was a Detroit visitor last week.

Robert Codd left the Riviera at Niles, Michigan, to devote his time exclusively to the management of the Strand in which he owns a half interest.

William London, of London Brothers, went to Chicago recently in search of new talent for his circuit of Detroit theatres.

Central Penn

A NUMBER of ring celebrities were invited by Manager Charley Lees, of the Victoria theatre, Harrisburg, to attend the showing of a film fight picture at that theatre the night of May 23. The list of invited guests included Al Lupe, ring manager; Charlie Walsh, official announcer for the Arena, Philadelphia; Tommy West Mahan, contender for the light heavyweight championship; Frankie Anseln, Central American champion, and Jeff Smith. Charlie Walsh was asked to give a three-minute talk about his associations with Jack Renault, who participates in the cinema fight with Richard Dix.

The improvements to cost $40,000 solely for the purpose of making the State Theatre, Harrisburg, cooler in summertime, will be completed by June first, according to announcement made by Manager Cloyd Gibble, in behalf of the Wilmer & Vincent Theatre Company. Contractors have been at work for more than a month in installing the new ventilation facilities which include a three-story brick addition to the rear of the theatre which will be used to house the cooling plant machinery.

The new theatre, to be known as the Capitol, that the Comerford Amusement Company, of Scranton, is erecting in Pottsville, is nearing completion and will probably be opened for business about October 1.

Mrs. Elmer H. Ley, head of the Community Service Bureau maintained in Harrisburg by the Wilmer & Vincent theatre company, [illegible] her daughter, Miss Naomi Antoinette Ackley, to Lieut. Commander Charles S. Stephenson, Medical Corps, U. S. Navy, of Centreville, Tenn. Miss Ackley has had several years' stage experience as a soloist in musical comedy, and has also appeared in vaudeville. Her professional name is Sonia Leyton. Her mother, Mrs. Ley, is a former musical comedy prima donna.

A community motion picture theatre is to be established in the auditorium of the high school at Forty-Fort, Luzerne County, Pa., through an arrangement between the school authorities and the Comerford Amusement Company of Scranton, who operate a big chain of theatres. The auditorium seats 500 persons and nightly shows will be given. The auditorium already is equipped with projection machinery and a screen. The negotiations were made between Fred Herman, of Wilkes-Barre, in behalf of the Comerford Company, and Miss Anna M. Olcott, representing the school.

The Wheatland Hotel property, which includes, besides one hotel, the Hamilton Theatre, in Lancaster, has been leased for a period of thirty years, from the owners, The Stanley Company of America, to the Wheatland Hotel Corporation, representing local investors. The transaction is said to have involved half a million dollars. The Stanley interests will continue to control the theatre. They also operate the Grand and Capitol theatres in Lancaster. The hotel, [illegible] and material improvements will be made to the Hamilton theatre. Leon B. Jacobs represented the hotel interests in the transaction.

Joseph Kaliski, Pittsburgh branch manager for Educational, has left for the West Coast, to attend the organization's current sales convention.

After a short trip which took him to Greenville, Erie, Meadville [illegible] secretary of the M.P.T.O. of Western Pennsylvania and West Virginia, returned to his office last week.

Visitors along Pittsburgh's film row during the past week included Carl Becker of Butler, Jake Silverman of Altoona; Maurice Baum, State College; C. B. Pascoe, Somerset; Mike Mark, Oil City; Louis Stoll, Monessen; William Lipsie, Blairsville, and Nick Anas of Wellsburg.

In compliance with his often expressed desire, the remains of "Cap" R. J. Kinder, formerly manager of the Brookline theatre, who died last week, were cremated Friday night, after funeral services held by the Moose and Elks lodges.

A. Manant and Sons, operating the Grand Theatre at Carnegie, Pa., have purchased a site adjoining the building, and will erect a new Grand theatre, construction of which is already under way. The formal opening is tentatively planned for September 15.

Seventy-seven local exhibitors have already signed to attend the national convention of the M.P.T.O. at Columbus in June. The trip [illegible]

W. J. Bernardi, Pittsburgh exhibitor of long standing, has been appointed to assume charge of the Brookline theatre, following the [illegible] has recently acted as manager of left last week for Burbank, Cal., to attend the company's national sales convention. They expect to return around the first of June.

William G. Smith, manager of the Capitol Film Exchange, has returned to his office, after attending the sales convention of Columbia the Rialto at Mt. Oliver.

The Kant Novelty Company, supplying Pittsburgh exhibitors with advertising and publicity novelties for some time, has moved to a new location on film row.

Accompanied by his sales force, Manager R. H. Haines, of the Pittsburgh First National branch, Pictures' Corporation at New York City last week.

B. M. Morgan, manager of the Pittsburgh Pathe exchange, left for New York last week to attend a four day sales convention of the organization. Messrs. Withers, Bowen, Collins, McGurty, Graham, Solomon and Moore accompanied him on the trip.

John T. McGreevy, booking manager of the Pittsburgh Paramount branch is receiving congratulations over his election as a member of the organization's Hundred Percent club. To properly celebrate his success, McGreevy has purchased a Chrysler 70 coupe.

Florida

NAT WISE, play date representative from the New York office of Universal, was in Jacksonville last week. He expects to go to News Orleans from here.

R. G. Hudson, of the R. A. Miller Circuit, was in Jacksonville last Wednesday. Mr. Hudson is from Safety Harbor.

Manager Charles Lester, Universal exchange, left Jacksonville last Tuesday for a trip around the East Coast territory.

It was reported at the Jacksonville Universal exchange that the daughter of Mr. Willam Atkins of Vero, Florida, is ill at the Riverside Hospital in Jacksonville.

Mrs. Harry Sample, wife of the manager of the Sunrise Theatre at Fort Pierce, and her young son, are also ill at the Riverside Hospital in Jacksonville.

Manager C. B. Ellis, of the F. B. O. exchange, has returned to his office from Atlantic City.

Frank Dowler, Jr., new Publix district supervisor, returned to Jacksonville last Sunday from a West Coast trip. He went to Gainesville Monday.

J. O. Dean was a business visitor at the Paramount exchange in Jacksonville, Wednesday, making arrangements for pictures for the Palace theatre at Green Cover, which he purchased from Mrs. E. T. Streetman.

Mrs. June Ramsdell has been employed as billing clerk at the Jacksonville exchange of Paramount.

W. H. Stansell, pipe organ builder, Publix, whose headquarters are in Atlanta, spent several days in Jacksonville. He will go to Tampa from Jacksonville.

John B. Carroll, General Manager of Consolidated Amusements, Inc., left Tampa this week for Atlanta and points North. It is stated that the main object of his visit will be to study the different styles of orchestra and stage presentations given in the de luxe houses with the idea of making these numbers more attractive in the six Tampa theatres controlled by his company.

The Seminole, located on North Florida Avenue, and which is Tampa's finest neighborhood house, will discontinue the matinees, starting next week, for the summer.

Leon Cazin, who took the old Royal in West Tampa, remodeled and re-named it the Cazin, has incorporated his property under the title Cazin Amusement Enterprises, Inc. Leon will continue to control the company, however, retaining 51 per cent of the stock.

The Garden theatre, a nifty little Tampa neighborhood house on 20th Avenue, has changed hands, H. A. Menz and Son having sold to John C. Callahan, who has given it a thorough overhauling and now announces daily change of program for the summer months.

The Airdome on East Broadway, Tampa, has folded its tent. The entire lot has been cleared and it is stated a store building will be erected there.

The new colored theatre being built in Belmont Heights by the Rome Construction Company, has been named the "Campobello." The company decided to add a balcony and a stage, which will delay the opening until about the middle of June.

A. S. Metzner, who organized the Rialto Theatre Company, Tampa, and who has managed the house since it was completed nearly two years ago, has resigned and Earl Young has been appointed to succeed him.

G. L. Bender, who operated the Royal Palm at Large, Florida, has closed that house and moved his equipment to Tampa. He is remodeling a store building on Lisbon Street, in the Palma Ceia Park section, and expects to be ready for the grand opening within two weeks. This section of the city is growing rapidly and it looks like he picked out a safe bet.

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Denver



THE Metro-Goldwyn-Mayer Company special train struck a light truck near Las Animas, Colo., fatally injuring L. C. Oxford, the driver of the truck. The train was travelling at a moderate rate of speed when it struck the vehicle. The train was a special Santa Fe taking Metro-Goldwyn-Mayer representatives to a sales convention in Los Angeles.

R. S. Ballentyne, Western district sales manager for Pathe, was a recent Denver visitor. He arrived in Denver from Chicago and after spending a few days with S. B. Rahn, local Pathe branch manager, he left for Salt Lake City.

Leonard Levand, owner and manager of the Palace theatre of Denver, has been appointed by H. E. Huffman, local M.P.T.O. president, to act as a member of the Denver Joint Board of Arbitration, succeeding A. J. Hamilton. The local exhibitors' organization have a rotating membership arrangement and the recent change is a part of the plan. The local Arbitration Board exhibitor members are now Gordon B. Ashworth, Sam H. Horner, and Leonard Levand.

J. J. Kittleson, owner of the Liberty Theatre, Salt Creek, Wyo., accompanied by Robert Saunders, manager were Denver visitors last Friday.

Sam H. Cain, Universal branch manager, spent the week visiting exhibitors in the Southern part of the territory. He returned to Denver last Saturday.

Chas. R. Gilmour of Warner Bros. spent the past week visiting exhibitors around Colorado Springs and Pueblo, Colo.

Ed. Schoelkoph, manager of the Opera House, Idaho Springs, Colo., and Ed Schulte, manager of the Rialto, Casper, Wyo., were seen along film row during the week transacting business with exchanges.

E. Marshall Taylor, manager of the America theatre, Denver, is putting on a real beauty contest for the selection of Miss Denver, who will represent the city at the annual Atlantic City revue of American beauties. About one hundred Denver girls are in the contest, which has aroused considerable interest throughout the territory.

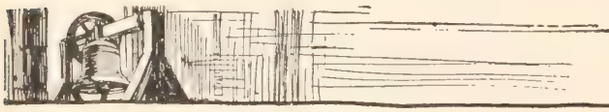
Jack Eaton, president of the Central Theatres Corp., arrived in Denver a week ago to look after the interests of the chain of theatres owned by the company in this district. They have theatres in Las Cruces, Colorado Springs, and Alamosa, Colo.

J. S. Hommel, formerly associated with the Central Theatres Corp., has resigned as theatre director of that company and accepted a position as salesman with Metro-Goldwyn-Mayer of this city. Another new M-G-M salesman is J. F. Lynch, who hails from the Coast.

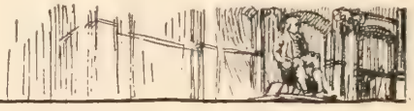
Chas. Klein of the Black Hills Amusement Company arrived in Denver Saturday accompanied by Leo Bartolero. They came direct to Denver from Deadwood, S. D., and will remain for a few days.

Scarcely a manager is to be seen along film row this week. Annual sales conventions have taken a majority of managers away from their offices while those who are not in convention were spending the week visiting exhibitors in the territory. J. T. Ashby and Harry Nolan of First National, Hugh Braly and the entire Paramount sales force, Sid Weisbaum and his F. B. O. salesmen, Harry Brooker of Fox were all away attending conventions. Most of them will return to Denver over the week end.

A. V. E. Wessels, owner and operator of the Alden theatre, Steamboat Springs, Colo., is in Denver arranging new service for the coming season.



Philadelphia



PERCY A. BLOCH, Philadelphia branch manager for Paramount, is now a patient in Jefferson Hospital, having been ordered there for a month by his physician to undergo treatment for an ulcerated condition of the stomach. During his absence the Philadelphia office will be under the supervision of Mike Landow, sales manager.

Al Blofson, until recently branch manager for Associated Exhibitors, and now in charge of the new exchange of Tiffany Pictures at 1313 Vine Street, has appointed Sam Lefkoe a member of the sales force. Mr. Lefkoe was for many years with the local Masterpiece Exchange.

John Bethel, formerly branch manager for Vitagraph, and later with the American Feature Exchange and De Luxe, has also been added to the sales force. Miss Margaret Neville, who has been acting as booker and general office manager with various exchanges on Vine Street for many years, has been secured by Mr. Blofson to act in a similar capacity in the Tiffany exchange.

Charles Goodman, manager for Educational in the Philadelphia territory, has returned from a three weeks' trip to the Coast. Immediately upon his return he appointed Adolph Schumacker a member of the Educational sales force.

James Flynn, associated for many years with Vitagraph and De Luxe as a salesman, has joined Harry Wiener's sales force and is covering the upstate territory for Columbia Pictures.

Plans are now being made for the opening of Lachman & Winn's new 600-seat theatre in Chester, Pa. The house will be devoted entirely to colored patronage and will be run in opposition to the Strand, which is conducted by H. Margolin. The new house cost approximately $75,000 and according to present plans will open about August 1st. Jay Emanuel, of the local Metro-Goldwyn exchange, will probably purchase an interest in the enterprise.

Charles Miller, for some time manager of the Cameo Theatre in West Philadelphia, has been added to the managerial staff of East Coast Theatres and is now managing the Roxborough Theatre, succeeding Stanley Wynn, who has been appointed manager of the Opera House in Robesonia, succeeding John Pettycock.

Paramount News has assigned Harry Berger as cameraman for Philadelphia and vicinity and Mr. Berger has already taken quarters in the new Paramount exchange at 12th and Vine Streets. A laboratory will be equipped in order that all of the developing and printing for the territory may be done as soon as the shots for Paramount News in this section have been taken.

Ground has been broken in West Collingswood, N. J., for a new 1,200-seat theatre to be operated by Reichlein, Stein and Levick. It is located on Mt. Ephraim Pike, and the plans call for an expenditure of $190,000. The house will be ready for occupancy some time in September.

Max Schaibley has succeeded Kenneth Boyle in charge of the East Coast affairs at the Spielmont and Globe Theatres in Marcus Hook, Pa. Charles Wynn, of Boston, a new comer in the picture business, has been assigned to the sales force of the local staff of F.B.O.

Bob Wallner, who has been a member of the sales force of F. B. O. for some months, has been placed in charge of sales in the Harrisburg district.



New England



GEORGE CAMPBELL, manager of the Dreamland Theatre at Lynn, Mass., has resigned.

J. R. Francke, formerly located in Lawrence, Mass., has been made manager of the New Portland and Casco Theatres at Portland, Me.

The Royal Theatre at Olneyville, R. I., is closed temporarily

Charles Henchel, Eastern Division sales manager for Pathe, was present at the Boston exchange of that company during the week and was the speaker at the regular sales conference.

Although conducting a theatre within a few miles of Boston, Joseph Morency seldom visits Film Row. One of these rare occasions was during the past week.

Daniel O'Leary, salesman at Paramount exchange, is on a vacation because of his health.

Miss Helen Coughlin, formerly booker at First National exchange, who has been on a leave of absence because of her health for about a year, has returned to her home, greatly improved and expects shortly to return to film row.

Arthur McGrory, of the Opera House, East Weymouth, Mass., is out of the hospital after a month's stay there following an operation.

The Alamo Theatre, Bucksport, Me., has been sold by A. E. Rossi to the Graphic Theatre Circuit.

Abe Spitz, who operates the Palace Theatre in Providence, Park at Auburn, the Castle at Mt. Pleasant and the Wollaston Theatre in Quincy, is on a two weeks' motor trip to Washington, Baltimore and other mid-Atlantic cities.

Jerry Paine, who operates the Ninegrette Theatre at Watch Hill, R. I., has the sympathy of friends in the death of his wife and one of his twin children.

Joseph Shay, of Shay's Theatre at Valley Falls, R. I., was a guest in Boston's film row during the week.

Harry Rogovin, of the Independent Films, Inc., sales force, is mourning the loss of his pet pipe. It was left in his overcoat pocket on a recent trip, and the coat left in his sedan. He had always desired a real Dunhill and this was it. When he returned from the office to the car, coat and pipe were gone. A liberal reward is offered for the return of the pipe.

Mrs. Crawford, wife of Carl Crawford of Metro-Goldwyn-Mayer sales staff, accompanied by their child, is on a visit to relatives at Chatham, Ont.

Salt Lake City

HARRY LUSTIG, Western Division sales manager for Warner Brothers, was in this city for a few days last week with local manager Dave Farquhar and the salesmen conducting a sales conference and has now left for Los Angeles.

Ed C. Mix is leaving for the Idaho branch out of the Salt Lake City office, and George Cloward will work throughout Montana during the next few weeks.

Miss Dora Maycock has been advanced to the position of booker at the local Warner Brothers' exchange.

Dave Schayer, exploitation manager at the American here, has returned to his post after having been in Boise, Idaho, for some time, relative to the opening of the Egyptian theatre there.

J. P. Larson, former auditor at the American, has been assigned the management of the Egyptian theatre, of Boise, owned by the Fred Dahnken Company. C. F. Montgomery, who was formerly announced as having taken over the managership of this house, has resigned recently. The position of auditor at the American here has been filled by Ottis B. Kirk, who comes from the former New York office of the Fred Dahnken Company.

The Dansante, a ball room operated in conjunction with the American, will close for the summer season, May 28th.

District Manager Louis Marcus for Paramount, and local Branch Manager Lawrence J. McGinley, as well as all of the sales organization, will return from the National Convention held at San Francisco, the latter part of this week.

The Metro-Goldwyn-Mayer representatives are leaving this week for their convention. Those having convened here include: Seth D. Perkins, district manager; Hal Elias, district exploitation manager, and Russell Egner, special representative, as well as local manager Langdon C. Wingham and the sales force.

R. S. Ballantyne, Western Division sales manager for Pathe, left this city for Butte, Montana, after having conducted a sales conference here. Salesman C. J. Hamal left for Idaho, and George Jensen is in Southern Utah.

Local Cameraman, Sam Levine filmed the dedication of St. Paul's Church a few days ago. The laying of the corner stone was handled by the local order of Masons.

Chris Hendircks, of the Weaver theatre at Mountain Home, Idaho, is in this city conferring with branch managers along the row.

W. J. Heineman, who returned recently from the Universal convention, reports that salesmen James R. Keitz and Tony Hartford [illegible] per cent contracts throughout this territory, since their return from the convention.

[illegible] Date Representative, is in this city, having come here from Denver. After spending several days here, he expects to leave for Butte, Montana.

E. S. Winward, formerly booker for Universal here, has been promoted to the position of assistant manager and city salesman.

Alfred Maybe, former accessory manager, has taken Winward's place as booker.

Mr. and Mrs. Joe George, owners and operators of the American theatre at Idaho Falls, Idaho, were visitors in this city for a few days.

C. S. Severson's venture to produce a snow picture in Bingham Canyon, Utah, recently, fell through because of no snow, it is announced. Severson has since been added to the Metro-Goldwyn-Mayer organization here.

John Rugar, of the American, Egyptian, and Orpheum theatres of Park City, is among exhibitors here this week, as is Andy Murdock, of the Ideal theatre at Heber City, Utah.

Jim Merian, district representative for P. D. C., left this city a short time ago for Butte, Montana, and Seattle, Washington.

Sales Representative Bob Epperson returned to the local P. D. C. office this week after having made [illegible] and will leave for that territory again right away.

W. A. Mendenhall, of the Boise Theatre Company, consisting of the Pinney, [illegible], Majestic and Rialto theatres at Boise, has plans almost completed to entirely remodel and reseat the Pinney theatre, making the house one of the largest and best in the state of Idaho.

Thomas Berta, owner of the Rialto and Grand theatres at Rock Springs, Wyoming, has just finished remodeling the upstairs of the Rialto.

W. F. Gordon, First National branch manager here, is expected to return from the convention in Los Angeles with the local sales force about April 25th.

The F. B. O. salesmen and Manager Fred Lind, of the Salt Lake office, will also return within a few days from the convention.

Chas. Walker, Fox local manager, is on his way back from New York, having attended the convention in Atlantic City.

Clyde H. Messinger is expected to return right away to his managerial duties from New York, where he attended Educational's national convention.

L. T. Fiddler, local manager for Columbia Pictures Corporation, will leave shortly for a trip into the territory.

Des Moines

JAMES B. CONNELLY, who was manager of the Rialto Theatre at Clinton, Ia., for the Frank Amusement Company, recently won a promotion. He was placed in charge of the new house at Waterloo, the Orpheum.

A. H. Blank, head of the A. H. Blank Theatrical Enterprises, will sail, June 7, from New York with his wife and sons, Raymond and Myron, for several months in Europe. It is planned to visit a number of countries on the Continent, France, Germany, Austria, Italy and also the British Isles.

H. A. Jonston sold the Diagonal Theatre, Diagonal, to Roy Benson recently.

Harry B. Watts, who was recently selected by A. H. Blank to take the management of the Capitol Theatre, Des Moines, succeeding Arthur B. Cunningham, was with the Blank organization in Omaha for ten years. He was manager of the Strand Theatre for six years, before which he was motion picture editor of the Omaha Bee. For the past four years he has been in charge of the Rialto Theatre in Omaha.

The Rialto Theatre at Newton, since the opening of the new Capitol Theatre there under the management of A. H. Blank, has cut its shows to Saturday and Sunday. The Rialto is another of the Blank chain houses and is under the management of George Hundling, who has charge of the Capitol.

W. F. Miller, theatre broker, announces that his daughter Jane and his wife have fully regained their good health and that they plan to take a vacation trip to California in June to spend some time with Mr. Miller's relatives.

Ruby Morgan, stenographer of the Universal office, who has been recuperating from an attack of appendicitis is now back at the office.

T. C. Schacht, of the Opera House at Durant, announces that his theatre will be closed for the summer months after June 1.

Another theatre planning to close for the hot weather season is the Opera House at Bennett. This house is owned by J. H. Laschansky.

F. C. Lea, formerly manager of the Rialto Theatre at Cedera Rapids, is the new member of the sales staff of F.B.O.

Manager Kauffman, of the Pathe office, is traveling North Iowa this last week with R. W. McEwan.

Visitors in Film Row were G. P. Hundling of the Rialto and Capitol at Newton, L. B. Pettit of the Iowa at Winterset, L. C. West of the Colonial at Grinnell, W. Mansfield of the Mills Theatre at Tampa, Mr. Grantham of the Polly at Fairbanks, Mr. Holt of the Princess at Montezuma, R. E. Pratt of the Fox at Washington, J. W. Thornton of the Lyric at Greenfield, Kale of Winterset, G. H. Cookingham of the theatre at Ayreshire, Mr. Grossman of Nevada and Eckhardt of State Center.

Miss Baker, non-theatrical representative for Pathe, was recently in Des Moines for the national convention of Social Workers.

A heart attack brought about the sudden death of Walter H. Mason, owner of the Empress Theatre at Malvern. Mr. Mason has operated the theatre for the past two years.

Waldo Waybill is the new owner of the Grand Theatre at Cedar Rapids. He purchased this prosperous little house from George F. Afams, who is retiring as a theatre man to devote all his time to the sale of theatre pianos exclusively. Mr. Waybill's mother will take charge of the theatre at Carollton, Mo., which they have been operating for the past year.

J. F. Richards, who sold his theatres at Banora and Yale, turned over the ownership of the houses in Laurens, [illegible] also formerly were at Payton.





Oklahoma



HARRY LOWENSTEIN advises that he has closed his Theatorium at Ardmore for the months of June, July and August.

Fred Pickrel, and his associates, who own the Majestic, Murray and the Mission Theatre at Ponca City, The Ritz, which was owned by Montgomery and Houston.

Elmer (Red) Slocum, of the Oklahoma City office of Liberty-Specialty, won all three of the first prizes given in a contest among the different Liberty-Specialty offices at Dallas, Atlanta, Little Rock, Charlotte, New Orleans and Oklahoma City. The prizes were based on: total amount of sales; total number of new contracts, and total amount of extra play dates. Slocum gets $300 in cash and an increase of $10.00 a week salary.

Don Cole recently made a record of 144 per cent of his quota of sales contracts in a national contest among the F.B.O. branches. This was the best record made by any salesman of the F.B.O. offices.

R. E. Griffith, head of the Griffith Amusement Co., has a new seven pound son named R. E., Junior.

Carl Burton, booker for Liberty-Specialty, is starting in as salesman for his company June 1st. Burton will be succeeded in his present position by D. K. Kelley, shipper, Henry Lockhart will become Shipper, and Paul Kearns, formerly with Universal, will be the new poster boy.

Claude Ezell, district manager for Warner Bros., was visiting the Oklahoma City exchange this week.

E. S. Olsmith, manager of P. D. C., and his two salesmen, H. O. Stark, and Dan Myers, and A. A. Renfro, manager of Pathe, and his four salesmen, Jim Amis, Jack Brainard, Paul Fielding, and A. J. Beck, will leave May 29th for Los Angeles to attend the Pathe-P. D. C. Convention, June 2, 3, and 4th.

On May 9th the Liberty-Specialty Film Exchange changed its offices from Little Rock, Ark., to Memphis, Tenn. The new address of this office is 398 South 2nd St., Memphis.

The Rialto Theatre at Ft. Cobb, Okla., was damaged by a fire last Sunday. One wall of the theatre was demolished and the theatre is closed for repairs. E. Raines owns the Rialto.

Charles Blaine, who a month or so ago sold out his interest in the Orpheum and Hippodrome Theatres at Okmulgee, Okla., to the Griffith Amusement Co., has now sold his theatres at Henryetta, Okla., to this company. The sale, which becomes effective June 1st, embraces the Blaine, Yale and Morgan theatres.

A. B. Momand has purchased the Pedigo and Guthrie Theatres at Guthrie, Okla., from Ned Pedigo. Mr. Momand is from Shawnee.

The Victory Theatre at Elmore City, Okla., operated by H. L. Stephens, has been closed for the representatives for Pathe.



Chicago



THE name contest for the new Great States Theatre at Rockford, has been closed, The Coronado being chosen as the name for this de luxe house. Louis St. Pierre, general manager of the Orpheum Theatre Company, will be in charge of the Coronado and will also stage the presentations. It is expected that the theatre will be opened toward the end of August.

Si Greiver reports that some individual has recently victimized a number of Chicago theatre men by passing forged checks bearing the name of Greiver. Si requests his friends to keep a sharp lookout for this miscreant.

Tom North has been making a swing around the circle, visiting key centers in the interests of Æsop's Fables and Topics of the Day, and has returned to his Chicago headquarters at Pathe for a few days.

Villa Park is going to have a new picture house, and the steam shovels are already at work at the northwest corner of Myrtle and Kenilworth Avenues, excavating for a one thousand seat structure. The new playhouse will be called the Villard and will be operated by the Villa Theatre Corporation, headed by James G. McMillan, president of the Wander Company. The theatre has been leased to Lynch Theatres, Inc., for twenty years.

The opening of the Marbro Theatre, Marks Brothers' new house, which, by the way, is one of the largest, if not the largest theatre in Chicago, has been set for May 28th.

Paul Miller has sold his Tivoli Theatre Valparaiso, Indiana, but will continue to operate the Eagle and Roosevelt Theatres in Gary.

It is rumored that the Woodlawn Theatre will be renovated and reopened instead of being torn down. The interior of the theatre is said to have been practically wrecked, and the work of renovation will be an expensive one, theatre men estimating that at least $125,000 will be required to put it in first class condition.

Clyde Elliott, who has been operating his new Evanston Theatre as a stock house, has returned to a picture policy for the summer months.

Eddie Silverman, who recently severed his connection with the Vitaphone Company, has returned to his old home town, Chicago, and states that he plans to take an active part in the management of the theatres in which he is interested. Mr. Silverman will make his headquarters with Jimmy Coston in the Standard Oil Building. His many friends are glad to see him once again a resident of Chicago.

Lubliner & Trinz is now operating Karzas' State Theatre in Hammond, in addition to the North Center, which this firm took over May 23rd. It is rumored on film row that Lubliner & Trinz may move the Vitaphone from the North Center to their Senate.

Richard "Dick" Hough, U. of C. football star, has joined the sales staff of National Screen Service, and will work out of the Indianapolis office.

"Dad" Wolcott's new house at Racine is rapidly nearing completion, and it is reported will be ready for opening in July.

The Japanese Room at the Stevens Hotel is becoming a popular rendezvous for film men, where a large crowd from Wabash Avenue can be found every day at the luncheon hour.



Baltimore



A. L. LIDMAN has resigned as manager of the Embassy Theatre, here, and Frank Hamerman will hereafter manage the playhouse for the American Theatre Corporation, of which he is president.

According to a rumor current in Baltimore, plans are under way to establish a little moving picture theatre in the Maryland city, where novelty and European pictures can be shown.

John Collins, doorman at Warners' Metropolitan here, has resigned.

Mrs. Elizabeth Lierseman, a cashier at the New Theatre, is now laid up at St. Joseph's Hospital here due to an operation performed on her foot.

John F. Casey, City Motion Picture Censor of Boston, visited Baltimore one day recently on his way North from the South and took lunch with Charlie Winston, publicity director of the Loews Theatres in Baltimore. Mr. Winston was formerly in Boston.

About $10,000 will be spent by the Eaves Theatre Circuit, which has just leased the Omar Theatre in Rock Hill, S. C., on improving the house.

The 250 tons of steel for use in the new theatre to be built in Richmond, Va., by Loew's, Inc., after plans by John Eberson, will be furnished by the Virginia Bridge and Iron Company, of Roanoke, Va.

The Park Theatre, Wheeling, W. Va., is now being remodeled by M. A. Seybert.

A combination theatre and hotel building is now being planned for Asheville, N. C., by F. E. Lykes. Whether the project will materialize cannot be ascertained at the present time.

The interior of the Pilot Theatre, Winston-Salem, N. C., is being completely turned around and the screen, instead of being in the front of the playhouse, will be placed in the rear and new seats are being installed. The theatre is owned and operated by the Piedmont Amusement Company.

The Capitol Theatre, Waynesville, N. C., was practically destroyed by fire recently in the one which caused a loss of $50,000 in that city.

Mrs. Hazel Paresky has resigned as cashier for Loew's Valencia.

John R. Stewart, formerly assistant manager at Loew's Valencia in Baltimore, has been succeeded by M. Nichols.

Margery Loft, formerly program girl at Loew's Century, has been promoted to cashier at Loew's Valencia.

The mammoth cooling system attached to Loew's Century and Valencia theatres here was put in operation for the first time Monday, May 23, when a hot spell struck the Monumental city.

The Maryland Theatre, showing Keith's vaudeville and short subjects, will close for the summer in several weeks, it is reported.

Lawrence Miller, artist connected with Loew's Incorporated here, has gone to Milwaukee, Wis., for a short visit. Hollis Holland, doing the artistic work for the New and Garden, is also doing Mr. Miller's work while the latter is away.

Albany

L. J. Carkey, who has been district manager for the Schine houses in Northern New York, with headquarters in Watertown, has been made manager of the Utica district. Albert Kaufman has succeeded Mr. Carkey in Watertown.

Harry Hellman, who is building a new theatre in Albany, blossomed forth last week with a new Pierce Arrow car. He turned the first shovelful of earth for the new theatre last week.

Uly S. Hill, managing director of the Stanley houses in Albany and Troy, spent a portion of last week in New York.

There are several new faces along Albany's film row. At the F.B.O. there is a new salesman in the person of Mr. Stephens of New York City. Miss Mary O'Melia resigned on Saturday from the Bond exchange, and has now gone to the Educational exchange as cashier. Leo Adler, auditor for Pathe, was in town during the week. Bob Grossman has resigned as ad sales manager for Paramount and has gone to Long Branch.

There is a rumor to the effect that a new residential house will shortly be erected in North Troy. No one seems to know who is back of the proposition.

Postcards were received in Albany last week from Indianapolis, bearing the signature of Julius Singer, who recently resigned as Albany manager of the Universal exchange.

E. J. Smith, general sales manager for Tiffany, and Joe Miller, manager of the Buffalo branch, were in town during the week, superintending the moving of the exchange to new quarters.

John Binkwinkel, local manager for First National, together with H. C. Bissell and Eddie Hochstim, salesmen, is on the West Coast, attending the yearly convention.

Visitors from the ranks of Central and Northern New York exhibitors along Albany's Film Row during the week included J. B. Hart, of Bennington; Donald Bane, of Hudson; J. A. Fitzgerald, of Hudson Falls; J. J. Hutcheons, of Amsterdam; Clark Sanford, of Margaretville; Mr. Shelley, of the Orpheum in Amsterdam, and Clarence Dopp, of Johnstown.

The Equinox House, hotel in Vermont, will run motion picture shows from June on, in the entertainment of its guests this coming Summer.

Film Row received a surprise last week when it became known that Miss Elizabeth Beattie, assistant booker at the Paramount exchange, and C. G. Eastman, a popular salesman in the same office, had been married last Saturady at Watervliet. The young couple left the office Saturday without saying a single word to anyone as to their intention.

There has been considerable sickness along Film Row. Miss Marion Bellinger has returned to the Paramount office after a week's illness, following the removel of her tonsils. Mrs. Harry Goldstein has recovered from an attack of cynus trouble.

William Sussman, of Paramount, a division booker, was in Albany for two days last week and then went on to Buffalo.

Walter Suckno, former manager of two theatres in Hudson, is now selling cigars and tobacco, out of the Albany territory.

Leo Adler, [illegible] was in town during the week, squaring up accounts in the local exchange.

Mrs. Fonda, owner of the Grand theatre in Scotia, has been confined to her home through illness, and her sister, Miss Myers, has been doing the booking for the house for the time being.

[illegible] of the Pathe exchange, is now ensconced in his new residence in the New Scotland section of Albany, and his wife and children are back in Albany from a two weeks' visit to Buffalo.

Miss May Hogan, who has been a bookkeeper at the Educational exchange in Albany, and who was the oldest woman in point of service on film row, died last week at the Cohoes hospital, from an attack of appendicitis. Her death was a distinct shock to her many friends. She had been connected with several exchanges and was at one time employed by the late Samuel Suckno.

Although Louis Buettner is busy at his theatre in Cohoes, he is once more indulging in his favorite pastime of bagging woodchucks. Last Saturday he shot no less than 42 woodchucks.

Miss Jane Halloran, who has just resigned as secretary of the Albany Film Board of Trade, is planning to attend the convention of secretaries of the film boards of trade, to be held soon at French Lick Springs.

Sol Manheimer, manager of several motion picture theatres in Watertown for the past six years, and which have recently been acquired by the Schine brothers, resigned last week and has been succeeded by William O'Brien of Detroit.

[illegible] picture theatre in Massena. Vic Warren has several trotting horses which he is now entering for the coming county fairs in Northern New York.

Miss May Connell resigned last week from the office force at the Pathe exchange.

Straight pictures are now being shown at the Strand theatre in Hudson Falls, according to J. A. Fitzgerald, manager.

Mrs. John Kennedy, organist at the Strand theatre in Watertown for several years, died last week at a hospital in Watertown. The theatre was closed one day out of respect to Mrs. Kennedy's memory.

Lew Fischer, of Fort Edward, has offered the use of his theatre in that village in a benefit towards securing funds that will meet the expenses of a pageant that will be given this summer in connection with the observance of many Revolutionary events in that vicinity.

The Roosevelt theatre, seating 2,500, located at 887 Broadway, Buffalo, N. Y., has installed a new four-manual Marr & Colton organ. The management of the Roosevelt has secured the services of S. L. Stambaugh, a famous feature organist. He is particularly well-known for his broadcasting achievements and at present is giving an hour concert on the Marr & Colton every Sunday night over Station WEBR.

The new System theatre, in Syracuse, N. Y., which opened its doors on May 20th, has installed a three-manual Marr & Colton organ. Daily feature concerts and solo presentations will be given at the new theatre.

Seattle

JACK BOWER, manager of the First National Seattle exchange, has been spending a good share of his time during recent weeks with his sales representatives in the field. The last month has been divided by Mr. Bower between Tommy Gibbon and Harold Boehme, two F. N. salesmen from the local office who have been introducing their manager to the territorial trade.

Ray Fernstrom, news cameraman for Paramount, arrived in town a short time ago and is at present making his headquarters at Manager George P. Endert's Seattle Paramount exchange.

Arnold Flink, popular house manager at Manager James Q. Clemmer's Fifth Avenue theatre, renounced the simple and single life last week in a quiet wedding ceremony performed in this city. The new Mrs. Flink was formerly a resident of the Middle West.

F. C. Weskil, theatre operator of Sand Point and Colfax, Washington, has been confined to the Providence Hospital in this city for the last two weeks as a result of an appendix operation, but is reported to be recovering rapidly.

Carl Stearn, manager of the Warner Brothers' exchange, returned to this city last week from the Warner convention held recently in New York City. Another recent arrival from the Universal convention in Chicago was Mat Anarton and his local staff.

Ben Fish, branch manager of the Seattle Metro-Goldwyn-Mayer exchange, last week was host to Pete Carroll, newly appointed short subject manager for M-G-M and formerly manager of the Pathe branch in Spokane. During his stay here Mr. Carroll appointed Bill Rankin short subject representative for the local office, under Mr. Fish's direction.

L. D. Hatcher, theatre operator of Twisp, Washington, was a recent visitor on film row, and during his stay here he was pressed into service as one of the exhibitor arbiters at the regular meeting of the Seattle Film Board of Arbitration.

Manager George M. Ballantine, manager of the Fox exchange, and George P. Endert, of the Paramount branch office, packed their respective grips and assistants last week, and set sail for their respective sales conventions. Mr. Ballentine's trip was to carry him all the way across the continent to Atlantic City, while Mr. Endert's voyage only covered the California district this year.

"Cherry" Malotte, one of the most popular film salesmen in the Pacific Northwest, last week was appointed to the sales staff of the local Metro-Goldwyn-Mayer exchange by Manager Ben Fish. No definite sales territory has as yet been assigned to Mr. Malotte, but it is known that wherever he goes he will run into a bunch of his exhibitor friends.

Joseph Hubbell, representative of the International Newsreel from Los Angeles, spent a few days in this territory last week as an aftermath of the sad death of "Shorty" Randolph on a news filming expedition recently. During his stay in this territory Mr. Hubbell took over the films from the camera which was washed away at the time Mr. Randolph was drowned, and it was reported after a private screening that they were in good shape. It is believed unlikely that they will be included in the International reel.

John Hamrick, owner and general manager of the Hamrick chain of first-run and suburban houses in Seattle, Portland and Tacoma, left last week for New York City on a short business trip.

Ray Hall, editor of Pathe News since the recently-announced changes in the newsreel situation, spent a short time at the local Pathe office with Manager L. A. Samuelson last week.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert.	Pathe	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes	M-G-M	7603 feet	
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts.	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J.Goudal-G.Bancroft.	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute, The	M. Blue-L. Hvams.	Warne rBros	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy	M. G. M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley.	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney.	Lumas	5358 feet	
Naughty Nannette	V.Dana-Ed.Brownell.	F. B. O	5051 feet	
No Man's Law	Rex (Horse)- T. von Eltz-B. Kent	Pathe	6903 feet	April 24
Paying the Price	M. Carr-P. Bonner	Columbia Pictures	5558 feet	
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Horie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount	5306 feet	
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'-Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5524 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers.	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Vanity	L. Joy-A Hale-C. Ray.	Prod. Dist. Corp		
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
When Seconds Count	Billy Sullivan	Rayart	4803 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	May 13
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian	M-G-M		
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M		
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Don Desperado	L.Maloney-E.Gilbert.	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany		
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fast and Furious	R. Denny	Universal		
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	
Heart of the Yukon	A.Cornwall-J.Bowers.	Pathe	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	May 20
Irish Hearts	May McAvoy	Warner Bros	5597 feet	
Is Zar So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lightning		Tiffany	6500 feet	
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp		
Love Thrill The	La Plante-T. Moore	Universal	6038 feet	
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	
Lure of the Night Club The	Viola Vana-R Ellis	F. B. O.		
Million Bid A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mother	B. Bennett-C. Kent-Kent-M. J. Scott	F. B. O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe	4828	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-			
Rich Men's Sons	R. Graves-S. Mason J. F. McDonald	Columbia Pictures Fox	5480 feet	May 20
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray.	Paramount	6303 feet	
Silver Comes Thru	F.Thomson-E.Murphy.	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
Silver Shield, The (tentative)	Thomas Meighan	Paramount		
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O		
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	
Tillie the Toiler	Davies-M. Moore	M-G-M		
Tired Business Man, The		Tiffany		
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Yours to Command	G. O'Hara-S. Palmer	F. B. O	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs, The	Sandow (Dog)	Pathe	5 reels	
Back to Nature (tentative)	Richard Dix	Paramount		
Beware of Widows	La Plante-T. Moore	Universal	5670 feet	May 6
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Claw, The	Kerry-Windsor	Universal	5252 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Cradle Snatchers	L. Faxenda-J. F. McDonald-D. Phillips	Fox	6281 feet	
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Drums of the Desert (tentative)	W. Baxter	Paramount		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
Framed	M. Sills-N. Barr- N. Kingston	First National		
Good as Gold	Buck Jones			
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Meddlin' Stranger, The	Wally Wales	Pathe	5 reels	
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp		
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston	Fox		
Snowbound	B. Blythe-Agnew-L. Rich	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Tale of a Vanishing People		Tiffany	6600 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Western Rover, The	Art Acord	Universal	4404 feet	
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
New Morals (tentative	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Brabed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Hula	Clara Bow	Paramount		
Madame Pompadour	D. Gish-A. Moreno	British National Pic		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Underworld	R. Cortez-E. Brent	Paramount		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Bis Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	21550 feet	Nov. 28
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Stark Love	H.Munday-F.James	Paramount	6203 feet	Mar. 11
We're All Gamblers	T. Meighan	Paramount		

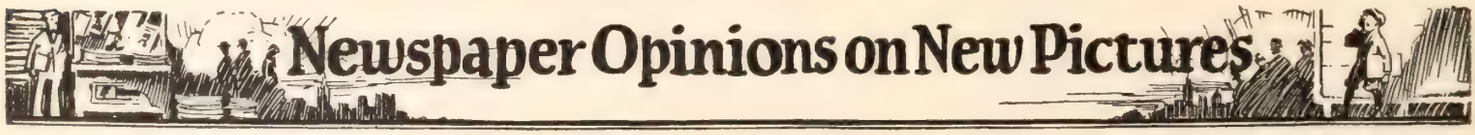
OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Woman on Trail, The	Negri-Cortez	Paramount		

Coming Attractions

Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal		
American Beauty	B. Dove-L. Hughes	First National		
Annia Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Backstage		Tiffany		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept. 11
Beau Sabreur	E. Ralston-G. Cooper-G. Bancroft	Paramount		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Better'Ole,The (road show)	Syd Chaplin	Warner Bros	9481 feet	Oct. 23
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Gun, The	George Lewis	Universal		
Black Diamond Express, The	Monte Blue	Warner Bros		
Black Ivory (road show)	M. Blue	Warner Bros		
Blood Ship The	O. Bosworth-I. Logan-R. Arlen	Columbia		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Brides Will be Brides	Laura La Plante	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	Universal	7713 feet	May 20
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Cossacks, The	John Gilbert	M-G-M		
Country, Beyond Law, The (tentative)	K.Maynard-D.Dwan	First National		
The Country Doctor	Faye-R. Schildkraut	Prod. Dist. Corp		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	A.Q.Nillson-L. Stone	First National		
Darling of the Gods, The	Special Cast	United Artists		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
First Auto, The		Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J S. Blackton (producers)		
For Ladies Only	J. Logan	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Garden of Allah The	A. Terry-I. Petrovich	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Glory Diggers The		M-G-M		
Good Service	Eddie Cantor	Paramount		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper, The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		

Feature	Star	Distributed by	Length	Reviewed
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Hard Boiled Haggerty	M. Sills	First National		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen	F. Sterling-G. Sidney	First National		
His Dog	J.Schildkraut-J.Faye	Prod. Dist. Corp		
Hitting for Heaven	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	George Jessel	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O.		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Lady Be Good	Mackaill-Mulhall	First Division		
Lady Bird The	Compson-McGregor	First National Pict.	6400 feet	
Land Beyond Law, The	K.Maynard-D.Dwan	First National		
Les Miserables	Special Cast	Universal		
Love	G. Garbo-R. Cortez-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magic Flame, The	Colman-Banky	United Artists		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Best Girl	M.Pickford-C.Rogers	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Patent Leather Kid, The	R. Barthelmess-M. O'Day	First National		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	Ramon Novarro	M-G-M		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Tose-Marie	Renee Adoree	M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	April 1
Say It With Diamonds	Lee B. Baker	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan	Universal		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Soul of Passion, The	Del Rio-McLaglen-D. Alvarado	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines	M-G-M		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Tender Hour, The	Lyon-Dove	First National		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Tidy Toreador, The	Hoot Gibson	Universal		
Tip Toes	D. Gish	Paramount		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hymans	First National		
Who's Your Friend? (tentative)	R. Dix-W. Powell			
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winning Oar, The	George Walsh	Excellent Pictures		
World's Illusion, The		M-G-M		



"Is Zat So?"—Fox Films, Roxy Theatre, New York City

Graphic: "*Packed with laughs.* . . . Best cinema offering Roxy has booked since he opened. Rollicking comedy and crowd loved it. Since Roxy's opened we have wanted to hear echo of 6,300 people laughing hilariously. They're doing it several times daily as this film unreels. Amusing and entertaining. No dull moments and there's a continuity of comedy furnished by the O'Brien-Lowe combination at its best. The original play has been closely followed." . . .

Evening World: Lowe and O'Brien handle very adequately story of prize fighter and manager who find themselves butler and second man in home of wealthy Fifth Avenue family. . . . Lowe, as hardboiled manager who treats his ward in most contemptuous manner, although having much affection for him, is good, and O'Brien is very dumb but nevertheless effective pug, acts splendidly, especially in some scenes with nursemaid, whose charms hands him final K. O. Young M. Fairbanks, Jr., Kathryn Perry as stenographer, and Dione Ellis as nursemaid, all gain complimentary reactions from audience, and it is our opinion that picture is a good form of movie farce."

Daily News: "Great little movie. And that's so! Without any arguments. . . . Roxy has at last initiated crackerjack comedy into Cathedral of the Movies. Picture packs a punch from first reel to conclusion. When you're not convulsed with mirth over O'Brien's and Lowe's comic antics, you're just "got" by humanity of love scenes, or else your enthused and excited over honest-to-goodness fight episodes. . . . You just can't go wrong on 'Is Zat So?' And we'll say again, that's certainly so."

American: "Filmed to point of rare, hilarious comedy. . . . sent yesterday's audiences into gales of laughter. . . . Comedy situations follow fast on each other's heels. . . . Mr. O'Brien's work evidently appreciated, for he gets louder and longer laughs than does Edmund Lowe, who gives amusing, if exaggerated performances as manager."

Times: "No little laughter was created yesterday afternoon in Roxy by silent antics of players in shadow version of 'Is Zat So?' . . Production shrewdly directed by Alfred E. Green. . . . Sequence devoted to fight in Fifth Avenue home most amusing."

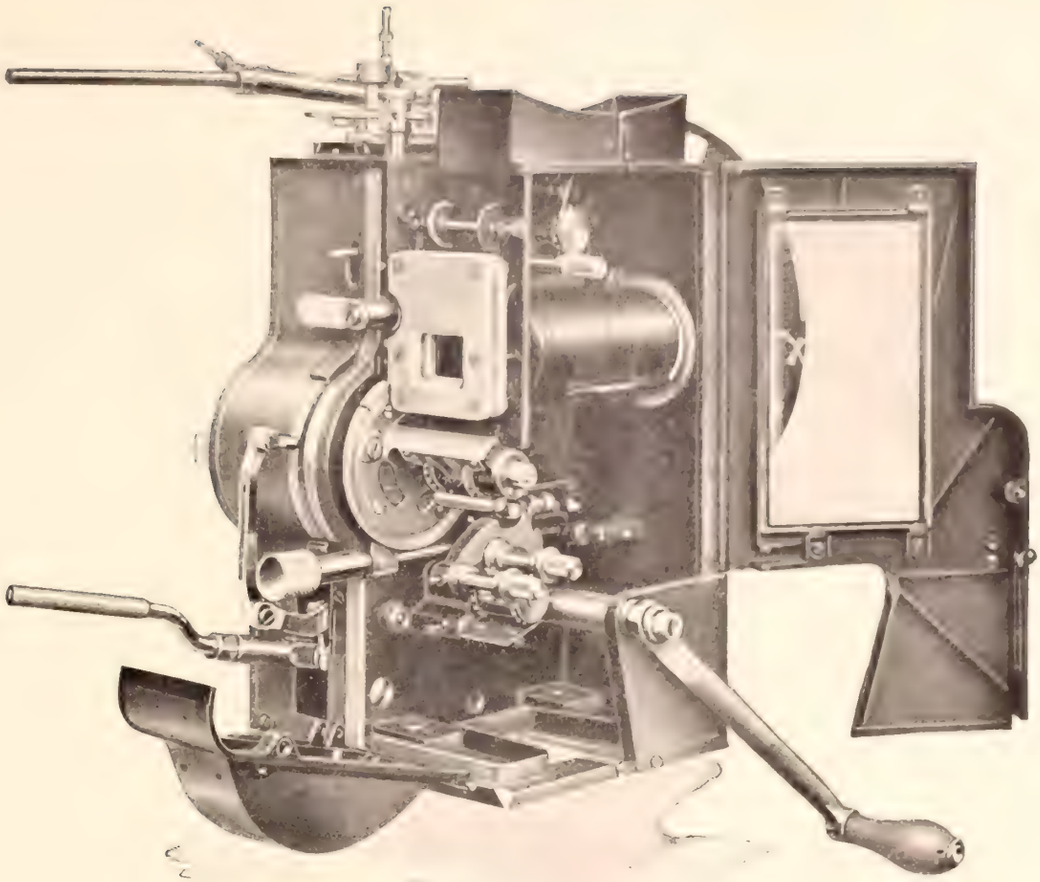
Mirror: "Delicious comedy ripples across silver sheet at Roxy this week. . . . George O'Brien ideally cast as dumbbell, lovable fighter. . . . His footwork is aces, but it is his lapse of headwork that zips humor and pathos into the flicker. . . . Picture is pleasant length. Short enough to make one want more; long enough to mould and brisk sure-fires comedy. . . . should be rated among comedy wows of year."

"Rich But Honest"—Fox Films, Hippodrome Theatre, New York City

Evening Journal: "Good picture. Here's a film that slipped into regular release, with no famous actors, no well known director and none of other usual elaborate trimmings. Delightful entertainment. . . . Story given couple of different twists."

American: "Honest screen entertainment. Contains everything guaranteed to please—theatre life, dancing contest, romance, realistic fight and happy ending."

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June 10, 1927

Motion Picture News

1927-1928

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"THE YEAR OF THE BIG PARADE AND BEN-HUR"



"It's great to be an M-G-M exhibitor"

Vol. XXXV No. 23

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With Reed Howes, Arthur Housman. Directed by Frank Strayer. Satevepost story by Nunnally Johnson.

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by the Great Paramount News

staff of super-cameramen throughout the world - though the first release is set for August 1st-!

1—Mississippi flood.

2, 12—Jack Dempsey exhibition fight for flood sufferers benefit at Santa Monica, Cal.

3—Davis and Hoover inspecting breaks in levee during Mississippi flood.

4—Von Hindenburg visiting old war-time comrades in Oldenburg Free State.

5—Aerial view of Mississippi flood.

6—Start of Lindbergh's trans-Atlantic flight.

7—Red Cross refugee tents at Vicksburg Mississippi.

8—Lindbergh before his hop to Paris.

9, 10, 11—U.S. fleet in New York harbor.

Proof it will be the best!

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ON

SHORT FEATURES

---Count 'em!

When you're showing your patrons a comedy, it's the number of laughs that counts! No matter whether it is a long feature or a short feature, the picture that registers the biggest number of laughs per reel is the one that is making the biggest appeal to your patrons.

And you'll probably get a better idea of the real importance of short comedies in general and *Educational's* comedies in particular if you actually test a few of them for laughs. Count the laughs! When you run a Lupino Lane Comedy, or a Hamilton Comedy, or a "Big Boy" Juvenile Comedy, or any other *Educational* Comedy, count the number of times your audience laughs per reel. Then just try to beat it with any other comedy you can get!

I invite you to make this test because I know that when you have finished it you will see more clearly the result of our seven years of concentration on short features. The men who make *Educational's* comedies know how to pack in the laughs. That's why they are such valuable box-office assets to 13,000 theatres



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JETTA IN TWO



JETTA GOUDAL in WHITE GOLD



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Adapted by **GARRETT FORT**
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Produced by
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JETTA GOUDAL

in

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"We consider Miss Goudal one of the loveliest ladies on the screen, as well as one of the most talented. Our advice is decidedly do not miss Jetta Goudal in 'Fighting Love'."

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with VICTOR VARCONI AND HENRY B. WALTHALL

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DIRECTED BY NILS OLAF CHRISANDER

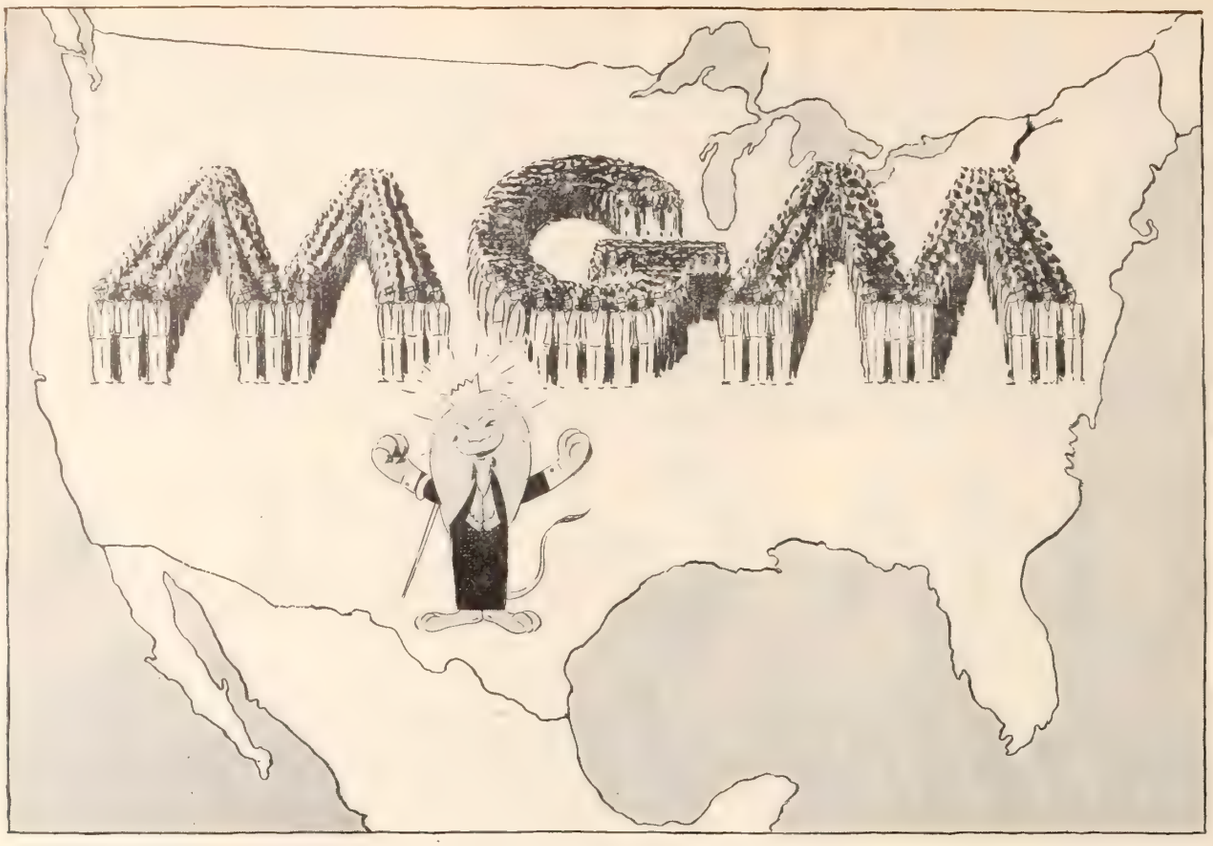
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THE news is sweeping across America
M-G-M's Big Parade of Stars is revealed
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HAPPY days to M-G-M showmen in '27-'28
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FOX NEWS

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Announcement

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The story of a fighting marine who insisted on doing his bit to uphold the glory of his adopted country.

* * * * *

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* * * * *

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A different type of theatrical flapper story—of a girl, Broadway wise, who tried to forget all she knew.

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The Exhilarating Experiences of A Young Man Who Was Hired To Keep Suitors Away From The Girl He Loved! Some Job!

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"THROUGH THE BREAKERS"

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The Tang of Salt Sea Air and the Mighty Power of the Restless Ocean are in the Drama by America's foremost playwright.

* * * * *

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Clicking heels and castanets—moonlight and mystery—the romance and allure of old Spain—are some of the ingredients of this tale of passionate love.

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A college drama by a college man. The atmosphere and point of view of the campus of today. A story based on fact which has all the thrills of fiction.

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An unusual psychological melodrama. The startling experiences of a woman who tried to turn back the hands of Time.

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A Screamingly Funny Farce About A Clever Girl Who Overcame A Prejudice Against Blondes—and How!

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The modern flapper! Powdered, Painted, Jazz-Mad on the surface—but deep beneath the veneer—What? A very unusual story with a unique twist.

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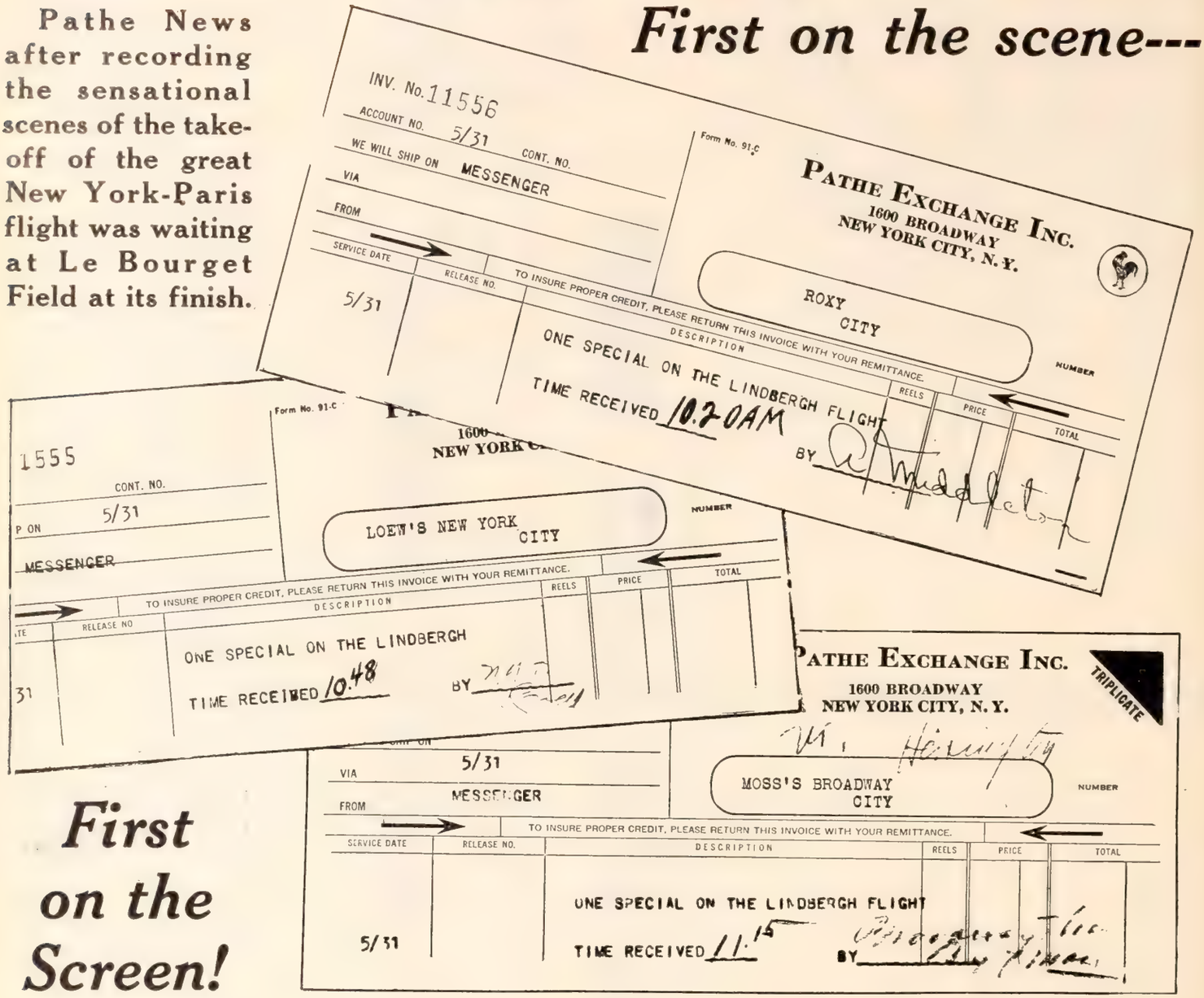
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Pathe News after recording the sensational scenes of the take-off of the great New York-Paris flight was waiting at Le Bourget Field at its finish.



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and the historic scenes of the greatest reception ever accorded any American were rushed by automobile and airplane to the fast liner Majestic which docked in New York at 11:57 A. M. Tuesday, May 31st.

BUT---

at 10:07 A. M.—*two hours before the ship docked,* the first prints of these scenes were on their way by messenger to the great Broadway theatres—and shortly afterwards, speeding airplanes were carrying others to every city in the country.

The climax of the greatest race in filmdom to get news pictures on the screen

with

Pathe News Victorious

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A George B. Seitz Production

The First of COLUMBIA PICTURES *The Perfect Thirty*

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ALL FOR YOU!
And most of it's NEW BUSINESS-
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THE MOST TREMENDOUS AUDIENCE-DEMAND EVER BUILT FOR ANY STAR!



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Produced by the... HARRY LANGDON CORPORATION

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FIRST NATIONAL

First National Pictures

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—to my hundreds of Showman friends for their wonderful wires and letters about the amazing box-office success of my first 3 First-Run Features! To show my gratitude I'm giving you my very best to date—

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KEN MAYNARD
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ARION JACKSON

Directed by
HARRY J. BROWN

First National Pictures

A FIRST NATIONAL

First-Run Western ... Right when you need it ... for Summer

Motion Picture News

Volume XXXV NEW YORK CITY, JUNE 10, 1927 No. 23

The New Boss

THE AMERICAN MERCURY has discovered "an amusement octopus."

In an article under that title the motion picture people are said to have throttled, deliberately and maliciously, all other forms of public entertainment, from the legitimate stage down to carnivals.

This is considerably at variance with our conception of the situation. The article in this, its leading theme, strikes us as not hitting on all cylinders, if indeed any at all.

* * * *

In one of the few, but always interesting interviews I have had with Adolph Zukor, he said that motion pictures got a wide open opportunity in the entertainment business because the stage business all over the country had gone to pot.

Cheap road shows were put out and the public, objecting to the price and quality of the entertainment offered, was acutely ready for the diversion in both respects held forth by the dramatic motion picture.

It has been my own impression, also, that this decline in the stage business was due largely to the fact that the legitimate theatres were tied up in a booking circuit and therefore had to depend too much upon too little competition in production.

At any rate it is apparent enough that the stage business throttled itself; and some able producers are outspoken in the belief that it throttled itself by throttling production competition at the fountain head.

* * * *

The title of the article gave me hope at first that it might deal with the situation, present and future, within the picture business.

With the rapid chaining up of theatres into a few big groups we seem, on the surface, to be following at present the experience of the stage business. And that leads to some very pertinent speculation over the future of motion picture entertainment.

The recent conventions held all over the country—at an expense I am told of about a thousand dollars a man—would indicate that there is plenty of competition among picture distributors. Certainly this huge effort to pep up sales forces gives a flat denial to those who gravely tell us that, so great are the theatre chains today, the selling of pictures to theatres is done across a desk in New York City.

And I don't see any great decline in production competition. There are fewer independent producers today, but such as these are, they are offering sizable programs and they are able, so far as I can see, to turn out just as good an average picture, if not better, than those big producers who are now so set upon the production of road shows.

There seems little doubt that the big theatre chains today dominate the industry. First the distributor dominated, then the producer gobbled up distribution and ran it to suit himself; now the theatre chains are in the driving seat.

And—it strikes me—theirs is a vast responsibility.

* * * *

The big producer today is out for the ownership of a thousand theatres, more or less, and makes no bones about it. With such an outlet he is guaranteed his negative and distributing cost. But that doesn't end him of his worries by a long shot. In fact, it would seem to increase them—for—

Those theatres have got to pay.

They have got to pay above every other consideration. For the investment in them beats the investment in production and distribution.

The stage theatre circuits were only booking circuits.

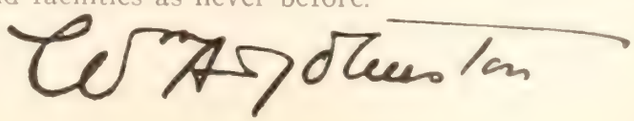
The picture producer, through his ownership of theatres, nowadays, goes direct to the public with his wares.

And those wares have got to be acceptable to the public.

So that, apparently, theatre chains or no chains at all, the producer today is under heavier than ever obligations to turn out good pictures.

Unless my brief argument here is full of holes it would seem as if Hollywood today needs the brightest show brains the industry affords, even at the expense of other branches.

And that, since theatre success while primarily a matter of pictures is also one of management and advertising, in both these lines we need man power and facilities as never before.



The Week in Review

Comment on Passing Affairs

DISCUSSING the great problem of production costs in the picture business, *The Wall Street Journal* said in a recent article:

"In addition to the showman's difficulty of hitting on a great popular success, the other great difficulty before the industry is to keep the cost of a picture within the bounds of preliminary estimates. This is a tangible problem with which the industry has been grappling with considerable success."

Continuing, the *Journal* declared that "unnecessary delays or attacks of temperament can play havoc with the cost of a film. To give one unusual example, a recent film which was to have cost $100,000 on schedule actually cost $700,000, on account of a series of unfortunate occurrences.

"Conditions which permit this, however, are being changed as rapidly and as completely as possible. All films are now made on a budget basis, with a carefully worked out allotment for each item of expenses . . . . When on account of some unusual circumstances, the budget is upset, it frequently results in the star or director responsible being eliminated. There are many persons of considerable ability who cannot turn out their work on a basis that will permit the film to make a good profit. These individuals are gradually being weeded out of the staffs of the large film producers."

THE *Journal's* remarks are interesting chiefly because they represent the viewpoint of large financial interests which have, some time since, placed their O. K. on pictures as attractive and safe investments.

It is, of course, true that some steps have been taken to curb production extravagances. But this movement, contrary to the optimistic note sounded by the *Wall Street Journal*, is decidedly in its infancy.

The amount of money which will be poured into Hollywood for next season's pictures is in the neighborhood of $120,000,000. This by no means indicates that production costs are coming down. On the contrary, it indicates clearly enough that they are rising. And one of the biggest factors in the rise is the matter of salaries.

On this point, the *Journal* is equally optimistic: "While in one sense producers are trying to do away with the star system they will never be able entirely to eliminate it, since in the motion picture field, more perhaps than any other, great ability or great drawing power can command its own price."

That is unquestionably true. In other words, the public makes the stars, after which, or during which time, the budgets are adjusted accordingly so far as star salaries are concerned.

But to complete the *Journal's* argument: "What the companies are able to do, however, is to develop younger talent, build up stock companies and cut the salaries of minor figures who can be replaced. Stars will be kept as long as their salary demands do not reach proportions that endanger the margin of profit in a film."

ALL of which sounds very simple, but unfortunately the situation in Hollywood cannot be reduced to any such formula. The elimination of stars is not the sudden process the *Journal* writer seems to believe it is. The public attends to that—over a period: not the picture producers.

And what would be a minor figure in Hollywood? Has the *Journal* writer ever been out to Hollywood? Minor, some of them may be in fact, but facts don't govern in Hollywood. As we have pointed out, Hollywood is the world's prize provincial city. And this has a lot to do with extravagant salaries.

Your studio folk—most of them—live in the small world depicted for them by slush-stories in the Los Angeles newspapers. Their ideas of themselves are large—very large. There are exceptions, but the number of high-hats in Hollywood greatly exceeds any other kind of headgear worn out there.

And you may take it as a fact that high-hats cut a big figure in this same, tough problem of production costs.

Editorial	2263
Week in Review	2264
Pictures and People	2265-69
Key City Reports	2282-84
Classified Ads	2285
The Check-Up	2286-87
Exhibitors' Service Bureau	2288-89
Studio Briefs	2290-91
Short Subject Reviews	2292
Feature Reviews	2293-96
Regional News	2297-2304
Accessory	2305-08
Release Chart	2309-12

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PICTURES AND PEOPLE



"Snookums" Sunny McKeen, of Stern Bros. "Newlyweds and Their Baby" comedies, romps on the White House lawn with President Coolidge. (International Newsreel Photo.)



Cornell Woolrich, whose novel, "Children of the Ritz," won the $10,000 prize in the College Humor-First National Pictures contest, and which will be filmed.



Reading down: E. W. Hammons, Sid Grauman, Dorothy Devore, Muriel Evans, Tay Gallagher, Estelle Bradley, Amma Styers and E. H. Allen, during the Educational convention.

Westward, Ho!

GEORGE REDDY, for the past seven years an important and popular member of the Pathe home office publicity department, has shaken the dust of Broadway from his feet, and by the time this is in print will be on a train bound for Hollywood to assume his new post as director of publicity at the Mack Sennett Studios. The tradepaper fraternity will be sorry to see George go, but glad of the opportunity and the advancement given George.

Starting as a youngster with the Morning Telegraph, George went from there to Robertson-Cole and from that company to Pathe, where he has been continuously since. Where other press agents were satisfied to entrust their copy to messenger boys, George has personally delivered everything to the editorial sanctum of each publication—and, if you don't think that means work, you don't know the publicity "racket." He is a brother of Joe Reddy, Harold Lloyd's publicity representative these many years.

To our friends on the West Coast we commend George as a hard working, likable and square-shooting publicity man—than which a newspaperman can say no more of a press agent.

The Day of Youth

WHILE the exploits of a 25-year-old flier are filling the papers, it is worth noting that the winning author in the First National-College Humor story contest is a 21-year-old youth, Cornell Woolrich. He won the $10,000 award with "Children of the Ritz," which will be his second published novel.



Vilma Banky, Samuel Goldwyn star now playing in "The Magic Flame," presents a rose to Victor M. Shapiro, advertising and publicity director of United Artists, who publicized her during the first year after her arrival in America, when he was publicity director for Samuel Goldwyn.



George J. Reddy, for seven years with the Pathe publicity department, now westward bound as the new director of publicity for the Mack Sennett studios.



Harry Sinclair Drago, author of "Whispering Sage" and other novels, who leaves for Hollywood about June 1 to do screen originals for Fox Films Corporation.



Julius Stern, president of Stern Brothers Comedies, with Sunny McKeen, the Snookums of "The Newlyweds and Their Baby" comedies, during their stop in Chicago.



Jacques Burkhardt, M. H. Hoffman and Emil B. Burkhardt with the new third-dimension picture device invented by the Burkhardt brothers and to be handled in America by Mr. Hoffman.

Snookums Romps With "Cal"

AS a brilliant climax to his tour of exchange centers in the East and Middle West, Snookums, the baby star of Stern Brothers comedies, early last week called on President Coolidge in the White House at Washington, and enjoyed the distinction of a romp on the White House lawn with the nation's chief executive. While a score of cameras, both still and newsreel, clicked, Snookums and President Coolidge shook hands and got acquainted. The young screen star was presented by Senator Smoot, of Utah, who previously had fallen a victim to the baby's sunny smile and cute ways. The President smiled broadly at the youngster's trick costume, as seen on the screen, and at the elf-like spit of hair that is Snookums' badge of individualism.

The President stooped down to take the baby in his arms. Quick as a wink and with surprising agility, Snookums seized the President's hands and walked up the President's legs just as he is accustomed to do with his father, L. D. McKeen, a physical instructor. This surprised the President but it tickled him immensely and it threw the cameramen into feverish activity. Here was a new kind of a Presidential reception.

Safe in the President's arms, the baby smiled and talked to him, waved his chubby hands at the cameramen, and beamed upon his proud mother standing a few feet away. The President, Senator Smoot, Snookums and Mrs. McKeen then were snapped and filmed in various poses.

From Washington the Stern Brothers starlet is due to go to Atlantic City and thence to Bridgeport, Conn. After that he will be taken to New York City for a week or ten days, before returning to the Hollywood studio of the Stern Film Corporation.



Metro-Goldwyn-Mayer executives and Mayor George Cryer of Los Angeles welcome branch managers to convention; left to right: Hunt Stromberg, Irving Thalberg, Mayor Cryer, Felix Feist, Louis B. Mayer, Harry Rapf, Bernard Hyman, E. J. Mannix and Eric Pommer.

Luminous Make-up

IRA MORGAN, a cinematographer at the Metro-Goldwyn-Mayer studios, is working along interesting lines in the use of colored lighting to replace make-up. It is being tested on "Twelve Miles Out." Colored spotlights and "pin lights" of various colors, and hence varying photographic values, are thrown on various parts of the face. Blue lights may be used to lighten a too ruddy complexion, or red for shading, and so on.

Jones With F. D. D.

CHARLES REED JONES, who has been an advertising man, publicist and editor in New York and California for the past 10 years, has been appointed director of advertising and publicity for First Division Distributors, Inc., the new Jesse J. Goldburg distributing enterprise.



First National executives snapped in Chicago just before they entrained for Hollywood for the annual sales convention.

Tea for Leo Meehan

LEO MEEHAN, star director on the F. B. O. lot, passed through New York long enough to be made guest of honor at a tea given him by the company on Monday afternoon, at the apartment of Joseph P. Kennedy, president of the company, at 200 West 57th Street, attended by representatives of the entire motion picture press in New York.

Mr. Meehan left Hollywood a week ago for Rome City, Indiana, to shoot exteriors for his next film "The Harvester," but decided to come on to New York for one day, say "hello" to the executives in the East, and then return to Rome City, where the entire company awaits him.

Mr. Meehan is now on his way West, and expects to complete exteriors in Rome City in two weeks.

French Beauty to Coast

CHRISTIANE YVES, French beauty who appeared in some of the foreign made sequences of "Ben Hur," left New York last Sunday by automobile en route to the West Coast in response to a call from Fred Niblo. She was in films in France for three years, and was one of the Parisian beauties brought to Rome for the Lew Wallace drama. While in New York she has been a special guest of the French consul.



Members of the cast of Columbia's inter-racial comedy, "Pleasure Before Business," have been selected with unusual care as to type. Here are five members of the cast who appear in important roles; left to right, Rosa Rosanova, Pat O'Malley, Max Davidson, Virginia Browne Faire, and Lester Bernard

Miss Mark to Wed

MISS WINIFRED MARK, a daughter of the late Mitchell H. Mark, will be married to Victor Aubrey Lownes at the home of her mother on June 1. They will make their home in Buffalo, N. Y.

The Asterisk Chart

ONLY one subject was found worthy of receiving the little asterisk this week by the National Board of Review, Pathe Review No. 25.

Meet Gerard McBride

WILLIAM McBRIDE of the Miner Mithograph Company, who is a familiar figure at the Fox Film offices (which are our source of information), is celebrating the arrival of Gerard, a son and his third child, at the New York Nursery and Child's Hospital. Gerard was born early Saturday morning, May 14, just escaping by a few hours the "Friday the 13th" jinx.

Film Sport News

FIRST returns from the baseball season of the M. P. league include Pathe's victory over Consolidated by a score of 13 to 10 and Warner Bros. defeat of United Artists, 17-14.

Plans are well under way for the annual film tennis tournament, and racket experts are busy practicing these days when the weather permits, which is not often.

Cameraman Honored

ARTURO GIORDANI, Pathe News cameraman at Rome, has had the Order of the Italian Crown with the rank of Chevalier conferred upon him by the King of Italy, in recognition of his services in bringing Italian news events before the world. He has been with Pathe some fifteen years.



Dave Oliver, staff cameraman of Paramount News, about to make a flight over New York to film the test flight of the Bellanca plane in preparation for the New York to Paris non-stop flight



The first of the three F. B. O. sales conventions, held at Atlantic City recently. In the front row centre may be seen J. I. Schnitzer, Lee Marcus, E. B. Derr and C. E. Sullivan, with Hyatt M. Daab at the extreme left.



Educational jollifications on the East and West Coasts; the larger photo shows the banquet at the Educational convention in Los Angeles; inset photo shows the housewarming in the new executive offices at 1501 *Broadway in the Paramount Building.*



The stills of "Seventh Heaven" give every promise that Fox Films has something unusual here. Above are reproduced four scenes at random from the picture, showing Janet Gaynor and Charles Farrell in gripping bits, and one of the elaborate Parisian street sets erected at Fox Hills.



Snapped at the opening of Grauman's Chinese theatre in Hollywood with "The King of Kings," De Mille's P. D. C. special; left, Cecil B. De Mille speaking into the microphone; centre, a night shot of the theatre itself, with the crowd waiting to see arriving celebrities; right, Will H. Hays, Sid Grauman and D. W. Griffith

Dolores Costello Coming East

DOLORES COSTELLO, Warner Brothers' star, will arrive in New York shortly for her first visit East since she entered screen work. Accompanied by her mother and her sister, Helene, who is also a Warner player, she will make the trip in time to be present at the first Broadway showing of her new production, "Old San Francisco," which is scheduled to open at the Warner Theatre on June 21.

It is two years since Dolores Costello has been in New York. At that time she was signed by Warner Brothers when she was appearing on the stage in George White's Scandals. Shortly after her arrival in Hollywood she was selected by John Barrymore as his leading lady for "The Sea Beast." This was followed by other pictures, including "When A Man Loves."

"Snookums" Captures Gotham

"SNOOKUMS," the baby starlet of "The Newlyweds and Their Baby" comedies, arrived in New York Wednesday on his tour of the East, and was received with an acclaim that would do credit to a Lindbergh. People crowded the curbs and jammed around the automobile which bore the youngster from the Grand Central Terminal to Broadway and Universal's New York exchange, 1600 Broadway.

A corps of news photographers, movie cameraman and reporters were at the train to meet the baby when he rolled in from Spuyten Duyvil, where he has been resting up for a week at the home of R. V. Anderson, of the International Newsreel Corporation, following his strenuous two weeks between Chicago and his visit with President Coolidge in Washington ten days ago.

After visiting the Big U exchange, the baby was taken to the Roosevelt Hotel, which will be his home for the next two weeks. That afternoon he made a personal appearance in the Wanamaker Auditorum in connection with a Baby Health Week program, built around his visit to New York. His subsequent days were marked with a series of interesting occurrences, such as a meeting with Mildred M. Pinkenfeld, New York City's 100 per cent baby, personal appearances in the Branford Theatre, Newark, and a visit to Bridgeport.

"King of Kings" Shea to Boston

JOSEPH C. SHEA, until recently grinding out belles lettres regarding the merits of "The Big Parade" for the benefit of the reading public of New York City, has transferred his typewritten affections to "The King of Kings." Joe left our midst this week bound for the city of beans, where he will arrange advance notices on the De Mille picture scheduled to open in that city June 13. Joe is doing lots more than telling the Bostonians about "The King" on this trip, as he has been made company manager, which involves counting the house, the cash, control of personnel, musicians, stage hands, etc. The production will be housed in the Tremont Theatre, and it is expected that the performances will run right through until the start of the Fall season. It would be a good idea for the city fathers of Boston to lay in an extra supply of tea and ice cream, for Joe's luncheon menu during the hot weather generally consists of three "balls" of ice cream and some iced tea—and a little hay fever.

Miss Hoffman Engaged

MR. AND MRS. H. HENRI HOFFMAN, of Midwood Manor, Brooklyn, announce the engagement of their daughter, Hermine, to Mr. David Lieberman, son of Mr. and Mrs. Emanuel Lieberman, also of Midwood Manor.

Miss Hoffman is a graduate of the Benjamin School For Girls, and has taken special courses at Columbia University and Cornell. Mr. Hoffman is Vice-President of Tiffany Productions, Inc.

Mr. Lieberman is a lawyer, a graduate of New York University Law School, and is associated with his father, who is one of the leading real estate operators in the Borough of Brooklyn.

Laemmle Entertains Diplomat

CARL LAEMMLE, president of the Universal Pictures Corporation, and his daughter, Rosabelle, entertained the German ambassador, Baron Von Maltzahn, at Beverly Hills last week. The function was a garden party, attended by several hundred guests, including public officials as well as motion picture executives and stars.

Dias Dorados, the magnificent estate of Laemmle, has been the scene of many brilliant entertainments in Los Angeles during the past few months. He will shortly close his home and arrive in New York the middle of June for his annual trip abroad.

Murray Anderson Abroad

JOHN MURRAY ANDERSON, producer of Publix stage shows, which open at the Paramount Theatre and then make a twenty weeks' tour of the country's leading cities, sailed Wednesday for England on the S. S. Aquitania. He will be abroad on a vacation of two months, during which time he will visit France and Italy. Upon his return, the early part of August, Mr. Anderson will resume his production activities for Publix at the Paramount Theatre.

Goodman Convalescing

ABE GOODMAN, assistant to Joe Fine, advertising manager of Fox Films, is rallying splendidly after an operation for appendicities at Dr. Farr's Sanitarium in Hoboken last week. Abe's many friends in the industry are pulling for his quick return to health and hope to welcome him back to his desk shortly.

Raymond S. Peck, Director, Canadian Government M. P. Studios, Dead



Raymond S. Peck

ASSOCIATES in the motion picture, government and business circles of Canada were shocked on May 27, to learn of the death of Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, in Ottawa Civic Hospital after an illness of three weeks, death being due to meningitis and complications, including symptoms of sleeping sickness. Mr. Peck was in agony for one week but lapsed into a state of coma nine days before he died.

In his passing, the Canadian Government has lost one of its most capable officials. He had brought the Government's film establishment from a small venture in 1920 to an organization that, in 1927, was known throughout the world. At the brief funeral service in Ottawa Friday evening before the body was shipped to Chatham, Ontario, for burial, there were countless representatives of the Government, Rotary Club, Y. M. C. A., Masonic Order, the moving picture business, the Ottawa Community Orchestra, Canadian newspapers, World's Poultry Congress, Canadian Confederation Committee, Canadian National Railways and other organizations with which he had been prominently identified during his life time of 41 years.

Mr. Peck began his career as a newspaperman and served with papers in London, Windsor and Detroit. He then became travelling representative for the Nash automobile company and the Firestone Tire Company, in the Southern States. Returning to Canada in 1917, he became a department manager with Canadian Universal Films at Toronto, and later manager of exchanges for the old Mutual Films. Prior to joining the Canadian Government in 1920, he was editor of the Canadian Moving Picture Digest of Toronto. During the last Imperial Conference in London, England, much of the discussion there regarding the moving picture situation within the British Empire revolved around data which Mr. Peck had prepared in Ottawa and which had been taken to the conference by Rt. Hon. W. L. M. King, Prime Minister of Canada.

"U" and Stanley Seek Footholds in Ohio

Westward Move of Theatre Company Arouses Interest; Film Firm Operates Through Schine Company

WITH both the Stanley Company of America and Universal seeking theatre footholds in Ohio that state becomes an important factor in the next development of the two circuits. The reports of the Stanley activity evoke considerable interest as this move marks the first advance westward of the circuit which, with West Coast Theatres, controls First National Pictures. Stanley and West Coast now are engaged on what is regarded as a nationalization of theatres. Stanley has an immediate building program of $10,000,000, while West Coast also is spending millions fortifying its position on the Coast.

In Cincinnati Stanley is dickering with Dan Conroy, president of the First National Bank of Portsmouth for acquisition of the three houses, these owned in whole or part by him. These include the La Roy, 1,600-seat house, showing a split week combination program of first run and four acts of Keith vaudeville; the Lyric, straight picture house and the Columbia. The first two are owned outright by Conroy, who has a one-third interest in the Columbia, with Fred Tynes owning one-third and Tynes' silent partner the remaining third.

Stanley, it is stated, wants all three houses or none, for the city now is in the throes of a price war which has every local house except the La Roy playing 15 cent matinees. The La Roy is 50 cents at night and all other houses 25 cents. With the La Roy operating under a "nut" of around $3,500 on the week, some extent of the effect of the slashings may be gained.

Chris Malavasos, who operates the Garden is declared to be dickering for a buyer, and, it is said, would welcome overtures from the Stanley circuit. Meanwhile, Variety Amusement Co., recently formed Cleveland chain, also is declared to be attempting to obtain a foothold here.

In Cleveland, Universal is entering the theatre field, through its subsidiary the Schine Enterprises, which operates around 70 theatres in upstate New York. The company is reported to already have gained footholds at Van Wert, Salina, Lima, Bucyrus, Sidney and Sandusky.

Several Cleveland exhibitors, owning out-of-town houses have been approached regarding sale of their houses to the Schine interests.

Latin Players Arriving For Work in Fox Studios

The S. S. "President Polk" of the Dollar Line which arrived in New York this week brought three new types of Latin beauty and personality for the studios of the Fox Film Corporation. From Naples, Genoa and Marseilles the "President Polk" transported the winners of the search for screen talent inaugurated and carried out by Fox Films in Italy and Spain last winter. The three are Senor Antonio Cumellas of Spain, winner of the contest for Spanish men; Signorina Marcella Battellini of Trieste, winner of the Italian contest for girls, and Signor Alberto Rabagliati, who won the contest for Italian men. With Signorina Battellini is her mother. The group will stay in New York for about a week and will then proceed to Los Angeles by way of the Panama Canal, arriving in Hollywood about June 23.

About 70,000 persons entered the contests in Italy and about 30,000 in Spain.

J. S. Woody Severs His Connection With Goldwyn

Because his plans for the screen production of "The Rise and Fall of Jesse James," compel him to leave Sam Goldwyn, J. S. Woody is returning to the motion picture industry in order to supervise the immediate production of the film depicting the life of the American bandit. Mr. Woody was granted a limited leave of absence by Mr. Goldwyn but this proving inadequate Mr. Woody was forced to terminate the business relationship. Mr. Woody made his first venture into the legitimate theatre recently by launching Frank Keenan in Eugene Walter's play, "Different Women" at the Woods Theatre in Chicago. The production of the life of Jesse James will be based on the life of that character by Robertus Love. Mr. Walker has worked for some time on the screen treatment and continuity.

Warner Bros. Releasing Four Films in June

The Warner Bros.' program of releases for the current month shows that four pictures, "The Black Diamond Express," "Simple Sis," "Dearie" and "What Happened to Father," will, in the order of their enumeration, come to exhibitors on June 4, June 11, June 18 and June 25. Monte Blue, Edna Murphy and Claire McDowell are in the first release, Louise Fazenda and Clyde Cook in the second, Irene Rich, William Collier, Jr., and Edna Murphy in the third, and Warner Oland and Flobelle Fairbanks in the final film scheduled for the month.

John Barrymore to Act in Modern Story

Instead of "Cellini," announced as John Barrymore's next production for United Artists, Barrymore will play his first modern screen role in five years in "The Tempest," an original story adapted by Fred de Gresac, described as a "realistic love drama." Frank Lloyd, director of "The Sea Hawk," will direct the new Barrymore number, the star's second independent production through United Artists. The story has three male characters.

Concerning a Certain Young Man Sought by Picture Producers

An Authentic Statement of Capt. Charles Lindbergh's Attitude Toward Motion Picture Offers, and a Prediction as to His Plans

By William A. Johnston

IF Capt. Charles Lindbergh, dauntless trail blazer of the air, accepts one of the many motion picture offers now before him, it will not be to appear in any lurid melodrama or cheap sentimentality. It will have to be a picture which promotes the general good of aviation in America—it will have to involve real money—and that money will go to advance the cause of aviation in some manner.

For strange as it may seem to an industry accustomed to celebrities who want to "cash in" even in advance of their achievements, Capt. Lindbergh is not interested in money—and that statement cannot be made too emphatic.

We make the statement arbitrarily, because we have it on the authority of Frank Tichenor, film man and publisher of The Aero Digest, who was with Lindbergh constantly until his departure, and one of our own staff men, L. C. Moen, who was in personal touch with Lindbergh on this subject during the week prior to the flight. And, we may add, some of those who unsuccessfully made offers to him at that time will concur with us in the statement.

Capt. Lindbergh's life since boyhood has been devoted to aircraft—he eats, breathes and sleeps aviation. The fact that he refers to his historic feat as accomplished by "we," himself and the plane, shows how near flying craft are to his heart. Money, to him, represents simply something with which to advance aviation.

If, therefore, some plan is evolved by which he may use the money received from a motion picture company to encourage or develop flying in America, he may accept—and if he does accept it will be to make a picture very different from the "mine run" of flying stunt films. If these conditions are not met, we make bold to predict that Capt. Lindbergh will reject any and all picture offers and go right on flying. One banking house has already extended the offer of unlimited financing for any plan he may choose, so he does not need picture money.

Frankly, it seems to us that any fictional melodrama from the typewriter of even the best of scenarists would pale into such dull lifelessness beside the stark, simple drama of his one flight, that it would be ridiculous and unfortunate to put him in "just a picture."

If a picture is to be made, what could be more appropriate and more forceful than the actual story of the New York to Paris flight? Why not do what the Russian picture makers have been trying of late in the re-creation of actual historic events? Show Capt. Lindbergh's boyhood, his first interest in aviaton, his exploits as a parachute jumper, his experiences as a student flier, in the mail service, his determination to enter the Paris "race," the building of the plane under his watchful eye, the one-stop flight across the continent, the anxious days of waiting for favorable weather, then the actual take-off and the breathless day and a half that followed until he again came into contact with his fellow men and the flash was received in a tensely watching America—"Lindbergh in Paris."



Lindbergh in his borrowed clothes, standing with Ambassador Herrick on the steps of the American Embassy in Paris, acknowledging the plaudits of the Paris throngs.

(Photo copyright International Newsreel)

There is color enough, romance enough, drama enough, here for any picture. Stage it with an eye to reproducing the actual events authentically, incorporate newsreel shots where they are available, filling in the gaps where they are not. Such a picture, rightly made, could have all the realistic thrill of a "Chang" or a "Nanook," and is the only thing, it seems to us, which would be fitting and adequate. If the sloppy "love interest," a "menace," and the usual paraphernalia of the scenario writer's craft are to be introduced, we are heartily opposed to such exploitation of a stirring and dignified feat of valor. Such things are all right in their place, we do not deprecate them—but this is not their place.

No doubt capitalizing upon prominence in various lines has a certain legitimate place in the motion picture scheme of things, but Capt. Lindbergh's achievement and motives are so far above the usual ideas of dollar-coining that a mere commercial exploitation of them would be very little to the credit of this industry—and we are glad that Capt. Lindbergh is the type of youth with the sanity and ideals to refuse to be a party to it. We hope, and firmly believe that he will continue so.

Newsreels in Scramble for Lindbergh "Beat"

By L. C. MOEN

WHEN the liner "Majestic" arrived in New York on Tuesday morning carrying the negative of Captain Charles Lindbergh in Paris, a mad race to be first on Broadway and elsewhere followed. The customs authorities refused to permit any of the film to be taken from the liner at quarantine by the newsreel firms, and the negative for Pathe, Fox, Kinograms and International was all delivered at the battery on a cutter. From here the race began.

An independent check-up by MOTION PICTURE NEWS at the Broadway houses showed that Pathe News was received first, with Kinograms, International and Fox News following in about that order, with some individual variation.

Fox News devoted its entire mid-week reel to Lindbergh; Pathe News used 700 feet; Kinograms about the same; while International put out its regular Wednesday reel and another reel of about 700 feet of Lindbergh in addition, furnished to regular subscribers and also available to non-subscribers as a special.

Pathe News' scoop in being first on

(continued on page ...)

Grainger Signs New 5-Year Contract With Fox

Agreement Said to Call For Highest Salary Ever Paid to Sales Executive in Film Industry



James R. Grainger

THAT J. R. Grainger will continue his association with Fox Film Corporation in the capacity of General Sales Manager is assured by the statement which has just been issued from the offices of William Fox, president of that company.

Mr. Fox confirms the signing of a contract by Grainger which extends his services with Fox Film Corporation for a period of five years from March 30, 1928. It was about two years ago that J. R., or Jimmy—as he is known to a host of friends in the motion picture industry—was appointed General Sales Manager of Fox.

Mr. Fox expressed himself as greatly pleased with the contract which had been executed between his company and Mr. Grainger. He said, "In the two years of close daily association which I have had with Mr. Grainger I have learned to admire and respect his keen judgment, dynamic driving power and thorough knowledge of motion pictures. I regard him as the outstanding personality in the field of motion picture sales executives."

Winfield Sheehan, vice-president and general manager, and who has for the past two years been in California in charge of production for Fox Film Corporation, likewise expressed his satisfaction. "Everyone connected with Fox is delighted with the extension of Jimmy Grainger's association. His knowledge of the requirements of motion picture theatres and his intimate touch with studio production make him a leader in his line. During the next five years, under Grainger's progressive leadership, big movements will occur in the distribution of Fox pictures."

The contract signed is said to call for the highest remuneration ever paid a sales executive in the motion picture business.

Mr. Grainger voiced his own satisfaction in the arrangement when seen at his office at Fox headquarters. "I have never been so happy in my work or in my business associations," he said, "as in the two years that I have spent as General Sales Manager for Fox Film Corporation. I have been in close, intimate, daily contact with Mr. William Fox and periodically with Mr. Winfield R. Sheehan during this period. I esteem it a privilege to be associated in business with men of their calibre and standing."

Seven New M. P. Firms Incorporate in New York

Last week witnessed about the usual number of motion picture companies incorporating at Albany in New York state. Records at the office of the Secretary of State in Albany, show that the following received charters: Charley Powers Pictures, Inc., capitalization not specified, Daniel G. Griffin, Julius Walerstein and F. E. Camus, New York City; Metex Film Laboratories, Inc., $50,000, Louis A. Benn, Albert T. Tamblyn, Andrew J. Harte, New Rochelle; Riviera Film Corporation, $100,000, Ercole Q. Montagna, Bruno DeSisti, Marie Pescatori, New York City; Wally Productions, Inc., $100,000, Walter J. Gluck, Richard J. Reynolds, Samuel A. Gluck, New York City; William Berinstein Theatre Service, Inc., $5,000, Julius, Harry L. and Benjamin M. Berinstein, Elmira; Irish Photo Plays, Inc., $10,000, Thomas L. Browders, George Crommery, Lillian M. Hayne, New York City; Komp Film Laboratories, Inc., $20,000, Herman J. Rieckers, LeRoy Danziger, Albert P. Wellheim, New York City.

German Raw Film Merger is Announced

Our Berlin correspondent, H. Fraenkel, reports that Agfa, the big German raw film concern, is going to tie up in the course of this year with the newly founded "Glanzstoff" raw film company. The Glanzstoff Company has been organized by the "J. G. Farben Anilin" concern, which is well known to be one of the world's mightiest industrial organizations, backed by many hundred millions of dollars. This tie-up which, according to our correspondent's report, is due within the next few months already, shall entail highly important consequences on the world's raw film market, as naturally the joined forces of those two concerns mean a very considerable power indeed.

Lubitsch is Welcomed By German Friends

Ernst Lubitsch, arriving at his home after five years' stay in America, was accorded a tremendous reception by the German trade. Many of his friends and numerous press representatives went to Hamburg to meet the famous director on his arrival. Our Berlin correspondent understands that Lubitsch is going to stay at least three months.

Newsreels Scramble for Lindbergh "Beat"

(*Continued from page 2271*)

Broadway was largely due to unusually careful advance preparation. Detailed descriptions of all scenes were cabled to New York by the Paris cameraman, and the continuity of the reel was carefully planned, with titles in readiness, so that all that remained to be done after the film was received was to identify the scenes and insert them between titles.

The "Majestic" arrived Tuesday morning, at at 10:07 the first print was delivered by the Pathe laboratories and was in a Broadway house before the ship docked. Three master negatives arrived from France, and prints were rushed to every account in the country. In addition to extensive use of the U. S. Air Mail service, special airplanes were dispatched to Boston, New Haven, Atlanta, Cleveland, Washington and Baltimore. All told, the mileage covered by planes in delivering a portion of the 500 Pathe News prints made was more than three times that recorded by Lindbergh on his non-stop Paris flight.

Kinograms, in addition to devoting three-fourths of its regular news release to Lindbergh in Paris, compiled a one-reel Educational special, "The Race to Paris," including the Fonck-Sikorsky wreck, Byrd, Chamberlain, Davis and Wooster, the Bellanca endurance test, Lindbergh's plane under construction, the Byrd accident, the Bellanca mishap, the Davis-Wooster disaster, Nungesser and Coli, Lindbergh's trip across the continent, preparations for the flight, and the take-uff for Paris. The arrival in Paris was to be added as soon as received.

International Newsreel delivered its Lindbergh reel to Broadway houses at just 15 minutes past noon on Tuesday, and had it on the screen in Chicago, Milwaukee, Washington, Baltimore, New Haven, Boston, Providence and other cities the same evening. It was shown Wednesday night on the Pacific coast. Airplanes were used, both for delivery of prints to exchange centres and to make connections with air mail planes.

Fox News had four men covering Lindbergh's activities in Paris, and made equally elaborate efforts to obtain nation-wide distribution as quickly as possible, with aircraft playing an important role.

After seeing all four newsreels, it is difficult to choose among them. There is little exclusive material, since the cameramen for the various newsreel firms were working side by side during Lindbergh's stay in Paris. Personally, we liked the Fox News presentation, though the advisability of devoting an entire issue to any news event, with no variety, might be open to argument. The Pathe News reel made a favorable impression through its excellent titling and smooth continuity, while Kinograms and International also had interesting shots.

Regular subscribers to any one of the four newsreel services were all well taken care of, however, and the effort involved in getting out this subject is probably almost unprecedented in news weekly annals.

M.P.T.O. Convention Details Set

Election, Talking Films and Chain Theatres Leading Issues; Record Attendance Expected June Seventh

ALL details of the eighth annual convention of the Motion Picture Theatre Owners of America have been settled and final arrangements are being completed at Convention headquarters, Neil House, Columbus, Ohio, where the sessions will be held June 7, 8, and 9, with a golf tournament scheduled for June 6th, the day before the meetings are officially called to order. Reports from Columbus indicate a large representation from all quarters as the central geographical location of the convention makes it very convenient for exhibitors. It is predicted that 2,000 theatremen will answer the roll-call.

Election of officers and the debates on talking film will be among the highlights of the meeting; chain theatres will be one of the most important topics discussed and, with a constructive policy outlined for the delegates, indications are the circuits will be considered in the light of an inevitable revolution in the industry.

Speakers line up thus far include Governor "Vic" Donahey, C. C. Pettijohn, Nathan Burkan, S. L. (Roxy) Rothafel, Harry Reichenbach, H. M. Warner, Judge Moses Grossman of the Arbitration Society of America, and Edward A. Guest, the poet. It is possible that Nicholas Longworth, speaker of the House, will be among those to address the convention; Mayor James J. Walker of New York has not as yet definitely decided whether he will attend, due to pressure of official business.

P. J. Wood, business manager of the Ohio M.P.T.O., who is acting as secretary of the convention committee, reports all space at the motion picture exposition taken. The exposition, which will be on the same floor of the hotel where the convention meetings and banquet are held, will comprise close to fifty exhibits.



Mayor James J. Walker congratulating President R. F. Woodhull, of the Motion Picture Theatre Owners of America, on his assumption of the duties of that office and wishing the organization and theatre owners the fullest measure of success at the coming Columbus Convention.

J. J. Harwood, chairman of the general convention committee, issues a final appeal to exhibitors to take advantage of the fare-and-a-half rate offered by the railroads. In order to secure this rate exhibitor must first secure a certificate from his local railroad station and, arriving at Columbus, must present it at convention headquarters where it will be authenticated. Upon presentation of the authenticated certificate the exhibitor (and his party) gets benefit of the half-rate on the return trip.

Secretary Wood announced this week that a complimentary ticket will be issued all delegates which admit themselves and party to all Columbus theatres, summer parks and American Association baseball games. Ohio exhibitors got together at a last moment rally and pledged support of their resources for the convention. It was also stated that Station WAIU, broadcasting station of the American Insurance Union, will co-operate with convention officials by broadcasting the banquet speeches for which Harry Reichenbach will act as toastmaster. There is considerable speculation as to the next president of the M.P.T.O.A. for the Middle West, long powerful in organization circles, is declared to be grooming several for the presidency. R. R. Biechele, William M. James, Frank J. Rembusch and W. A. Steffes are among Middle West leaders whose names are being mentioned. Steffes, it is stated, will come to the convention determined to bring the 1928 convention to St. Paul, where business men are making a strong bid for the event.

(Continued on page 2278)

Eastman Wins in Supreme Court

Rules Federal Trade Commission Without Authority to Order Disposition of Developing Laboratories

ACCORDING to a decision handed down this week by the United States Supreme Court the Federal Trade Commission "had no authority to require that Eastman Kodak divest itself of the ownership of the laboratories which it had acquired prior to the action of the Commission." This opinion, delivered by Justice Sanford, arose from an appeal of the Federal Trade Commission which sought to order Eastman Kodak to dispose of its positive print developing laboratories and cancel an agreement of Eastman Kodak made with independent laboratories in and around New York whereby the independents agreed to use American-made raw film exclusively if Eastman Kodak would not compete with them in manufacturing prints. The Commission issued its order which Eastman took to the Appelate Court. The Court decided against the Commission on the first point and upheld it in the latter.

The order of the Commission was issued following an investigation of complaints against the company; it found that the company acquired three laboratories used in making and developing positive prints whose combined capacity exceeded that of all other laboratories east of Chicago. The Commission's investigation disclosed that Eastman Kodak announced its intention of entering upon the manufacture of such prints, which announcement resulted in the independent laboratories entering an agreement that they would use American-made film of which Eastman Kodak produced 94 per cent of the total, only, to the exclusion of foreign made films, so long as Eastman Kodak did not compete with them in manufacturing prints.

The Commission directed Eastman Kodak and the independents to cancel this agreement and also ordered Eastman to dispose of the three plants. The company carried the case to the Appellate Court which held that the agreement in question "was an unfair method of competition which the Commission had authority to prevent; but that it was not unlawful for Eastman to equip itself to enter upon the business of manufacturing prints and the Commission had no authority to order the company to divest itself of the laboratories."

The Commission thereupon appealed to the United States Supreme Court which, in its opinion, pointed out that in previous decisions, it had been held that the Clayton act has no application to ownership of a competitor's property and business obtained prior to any action by the Commission. The purpose of the act was to prevent the continued holding of stock. "If purchase of property has produced an unlawful status a remedy is provided through the courts," it was further pointed out.

"So here," the decision concluded, "the Commission had no authority to require that the company divest itself of the ownership of the laboratories which it had acquired prior to any action of the Commission. If the ownership or maintenance of these laboratories has produced any unlawful status, the remedy must be administered by the Courts in appropriate proceedings therein instituted."

A dissenting opinion was filed by Supreme Court Justice Stone, in which Justice Brandeis joined.

Expansion of Stanley Theatre Chain Will Cost $10,000,000 to Execute

AN expenditure of $10,000,000 is involved in the contemplated expansion of the Stanley Company of Philadelphia, directors of the corporation, were informed this week by John J. McGuirk, president of the corporation, when they met to increase the rate of dividends from $3 to $4.

Mr. McGuirk declared that the expansion program will be continued with all possible speed and with sound business judgment. An increase in payments to stockholders is justified, according to Mr. McGuirk, because of the prosperity enjoyed by the Stanley Company in every way. The 14 weeks ending April 2 realized a profit of $1,620,000, according to the Stanley president, who concluded his remarks by saying that the development of Stanley activities had been extremely rapid during the past few months.

Brandt Cites Cooperation

Columbia Can Secure Players of Bigger Companies Because of Production Ability, States President

ADDRESSING the Exhibitors League of Baltimore at a luncheon of the League held May 26 at the Southern Hotel, Baltimore, Joe Brandt, president of the Columbia Pictures, stressed the co-operation that exists between his company and the bigger producing organizations in the matter of Columbia's being able to secure players for its productions from those organizations.

One of the members of the League brought up the question of an independent company being able to get worth-while box-office casts because the favorites were under contract to the big companies; Mr. Brandt explained his company is able to secure players because of the fact that the big companies realize Columbia studios have the ability to produce pictures of a high calibre. In this connection Mr. Brandt pointed out that Columbia will have as a member of the cast for its production "The Blood Ship," Richard Arlen, loaned by Paramount, Hobart Bosworth and Jacqueline Logan.

Mr. Brandt was introduced to the League by O. D. Weems, Columbia representative in the Baltimore territory. During the course of his remarks he emphasized his company's enlarged studio facilities and ample finances, and gave a brief outline of Columbia's program for the coming season, touched on the advertising plans arranged and, in closing, stated that Columbia will leave no stone unturned to make the very best pictures brains, money and enthusiasm could make.

About forty-five theatres were represented at the luncheon including Mr. Lake, Hippodrome Theatre; Mr. Mornstein, Queen Theatre; Mr. Levine, Irvington Theatre; Mr. J. Levine, Realart Theatre; Mr. L. Henderson, Fulton Theatre; Mr. C. Nolte, Linwood & Baltimore Theatres; Mr. S. Saltz, New Howard Theatres; Mr. Moore, New Theatre; Mr. W. Stump, Garden Theatre; Mr. Snyder, Bridge & Edmondson Theatres; Mr. Saltz, Majestic Theatre; Mr. Miller, Republic Theatre, Annapolis, Md.; Mr. F. Hornig, Horn & Royal Theatres; Mr. C. Hicks, Hampden Theatres; Mr. A. Price, Avalon-Aurora-Preston Theatres; Mr. W. Macy, McHenry-Garden Theatres; Mr. Bien, Morrel Park Theatre; Mr. Tunick, Popular Theatre; Mr. Zimmerman, Echo Theatre; Mr. F. Durkee, Palace-State-Belnord-Grand-Forest-Community Theatres; Mr. L. Garman, Pimlico-Belvedere Theatres; Mr. T. Goldberg, Walbrook-Harford Theatres; Mr. Back, Rialto Theatre; Mr. Blum, Idle Hour Theatre; Mr. L. Rome, Capitol-Broadway-Apollo-Goldfield Theatres; Mr. H. Cluster, Crystal Theatre; Mr. Schlossberg, Solax-Broadway-Garden Theatres.

H. M. Warner Talks to London Meet from N. Y.

A SIX-MINUTE address by H. M. Warner, president of Warner Bros., who sat at his desk in New York, opened the convention of Warner Bros. sales organization in London, England, on Tuesday, May 30. The wireless telephone was the medium used by Mr. Warner in making his talk. Delegates and representatives of the English press and trade papers heard his voice, beginning at 9:30, New York time. Amplifiers brought the executives' words to everyone in the hall where the convention took place. His company's plans for the coming months was the gist of Mr. Warner's talk.

Herman Starr presided over the London convention.

N. Y. Graphic Establishes New Rate on M. P. Ads.

Announcement has just been made that the New York Graphic an evening paper having the third largest circulation of the newspapers publishing in the metropolitan area, has established the run-of-paper rate on motion picture advertising.

The Graphic is the third New York daily to give motion picture interests the benefit of the commercial rate. Following the campaign waged by Hanff-Metzger, which handles the theatre and national advertising for Paramount, The Telegram and Staats-Zeitung announced a reduction from the usually high rate charged on amusement advertising.

East Texas Theatres Organized With $100,000

Sol E. Gordon is the president and general counsel of the new corporation, The East Texas Theatres, Inc., which has been granted a charter and will be organized with $100,000 capital. The basis of the new company is four theatres, located at Nacogdoches and Lufkin, Texas, and will acquire other houses throughout East Texas. J. C. Clemmons is the vice-president and general manager; E. L. Kurth, chairman of the board; J. H. Kurth, Jr., treasurer, and T. R. Clemmons, secretary.

The Jefferson Amusement Company, which is headed by Sol E. Gordon and the Clemmons brothers, will be the managing company. Robert H. Clemmons, supervisor of the Jefferson Amusement Company, will be the managing director of the East Texas theatres. He will be succeeded at Port Arthur by M. C. Clemmons, who has been in charge of the Jefferson Amusement Company's interests at Orange.

Universal Casts Keane for "Viennese Lovers"

A featured role in "Viennese Lovers," scheduled by Universal to be one of its important productions for the new season, has been assigned Raymond Keane, juvenile actor, who will play the young lover of Mary Philbin in the picture which F. Harmon Weight will direct. Jean Hersholt, one of the co-stars of the production, will play Miss Philbin's father. According to present plans, filming will be started within a few days under the supervision of Paul Kohner. Supporting players are now being cast.

Paramount News Staff Holding Convention

THE American members of the staff of Paramount News assembled this week, beginning Tuesday, for a four day convention at the Roosevelt Hotel in New York. This meet, according to Emanuel Cohen, editor of Paramount News, will be the first national convention of cameramen in the history of the newsreel. Wednesday, the first day of the convention, was devoted to an inspection tour of the Paramount offices and theatre, the Long Island laboratory and the new laboratory being erected in 43d Street. Thursday saw the news men assembled at the Roosevelt, where Mr. Cohen delivered the opening address. Other speakers and their topics were: A. J. Richards, "Feature Stories"; S. H. MacKean, "Covering News Stories"; W. C. Park, "Reel Makeup," and Stephen T. Early, "Contacts and the Associated Press."

Talks scheduled for Friday are: L. S. Diamond, "Organization"; Stanley B. Waite, "Distribution of Paramount News"; Miles F. Gibbons, "Local and Foreign Editions"; David Sussman, "The Laboratory"; Fred Waller, "Lenses and Filters," and Eugene La Roche, "Cameras."

The visiting cameramen will be tendered a banquet by home office executives on Friday evening at the Roosevelt. Individual problems will be discussed on Saturday.

Pathe-P.D.C. Announce Program

Ten De Mille Specials, Four Roadshows and 26 Releases from P. D. C.; Pathe Lists Features and Short Reels

ANNOUNCEMENT was made this week by the merged Producers' Distributing Corporation and Pathe Exchange, Inc., of the attractions comprising the complete screen programs for the season 1927-28. P. D. C. announces a feature schedule headed by ten De Mille Studio Specials, four roadshows, and 26 releases and Pathe lists a line-up of 40 or more features in addition to a number of all varieties of short length productions, embracing news films, magazine reels, serials and novelties.

The ten De Mille specials include the following:

"The Fighting Eagle," starring Rod LaRocque—a story of France in the days of the Napoleonic wars, based on Sir A. Conan Doyle's "Brigadier Gerard." Directed by Donald Crisp. Adapted by Douglas Z. Doty, supervised by C. Gardner Sullivan.

"The Blue Danube," starring Leatrice Joy, with Victor Varconi—a drama written about the haunting Strauss melody.

"The Westpointer," starring William Boyd, story of West Point produced with the cooperation of the United States Military authorities. Directed by Donald Crisp, continuity by Douglas Z. Doty, supervised by C. Gardner Sullivan.

"The Forbidden Woman," starring Jetta Goudal, with Joseph Schildkraut and Victor Varconi—a story of love and intrigue with a background of war in Morocco.

"Chicago," an all-star special with Phyllis Haver, Victor Varconi, Robert Edeson, Julia Faye, Louis Natheaux and May Robson—a screen version of the stage play of the same name by Maurine Watkins.

"Hold 'Em Yale!" starring Rod LaRocque—a college picture based on a story by Owen Davis.

"Power," starring William Boyd, a story of the mastery of man over the forces of nature, with a beautiful love story and a conflict between love and duty. By William C. De Mille.

"The Wreck of the Hesperus," a grim melodrama of the sea; based on Longfellow's famous poem. Directed by Elmer Clifton.

"Rip Van Winkle," with Rudolph Schildkraut, a screen version of Washington Irving's century old classic.

"Craig's Wife," with Victor Varconi, a domestic drama without the usual triangle, written by George Kelly.

Following is the list of the twenty-six DeMille releases, with stars and featured players. Detailed announcement of the directors is not available at this time.

"The New Yorker," starring Rod LaRocque, a story of smart modern society. "The Angel of Broadway," starring Leatrice Joy, a dramatic story of a clean living night club entertainer who dons the uniform of a Salvation Army girl for an act and who actually becomes the real thing. Story by Leonore Coffey. "The Rush Hour," starring Marie Prevost, a comedy based on the story, "The Azure Shore," written by Frederick and Fanny Hatton. Directed by E. Mason Hopper, continuity by Zelda Sears and Fred Stanley. Supervised by F. McGrew Willis.

"The Skyscraper," starring William Boyd, a romance of the modern skyscraper. Story by Dudley Murphy, supervised by Walter Woods. "Beautiful But Dumb," starring Vera Reynolds, a comedy drama based on Richard Harding Davis' story, "The Bar Sinister," by Clara Beranger. "He's My Man," with Phyllis Haver, written by Peter B. Kyne. "The Leopard's Lady," starring Jetta Goudal, a picture of circus life and of a girl who as a lion tamer is the central figure. Written by Clara Beranger.

"Such Is Fame," with Rudolph Schildkraut, a screen romance, written by Richard Connell. "Stand And Deliver," starring Rod LaRocque, a war story with Greece as its locale. "Self Defense," starring Leatrice Joy, a story of a young married couple who live beyond their means and who get into difficulties. From Wallace Irwin's "All Front and No Back."

"The Girl In The Pullman," starring Marie Prevost, a farce, made from Wilson Collison's farce, "The Girl in Upper C." "Walking Back," starring Vera Reynolds, a story of a flapper and her boy friend who are mixed up with a band of crooks. From George Kibbe Turner's story, "A Ride in the Country." "The Wise Wife," with Phyllis Haver, a comedy based on Arthur Somers Roche's Cosmopolitan serial.

"Midnight Madness," starring Jetta Goudal, a love story involving a girl and two men in the jungles of Africa. "My Country," with Joseph and Rudolph Schildkraut. Story by Julien Josephson. "What Holds Men," starring Leatrice Joy. Story by Margaretta Tuttle. "In Bad With Sinbad," with Franklin Pangborn, The story of an Englishman's adventures with hijackers, waterfront bullies, taxi bandits; story by P. G. Wodehouse.

"Let 'Er Go, Gallagher," with Junior Coghlan, a screen version of Richard Harding Davis' story of newspaper life. "Free And Easy," starring Marie Prevost, story [illegible] "The Heavy Appendix," by Frederick and Fannie Hatton. "The Heart Of Katie O'Doone," starring Vera Reynolds, story by Leroy Scott.

"Woman Of The Night," starring Jetta Goudal, a mystery drama by Max Marcin. "On To Reno," starring Marie Prevost, story written by Joe Jackson. "The Main Event," starring Vera Reynolds, love drama of the prize ring.

"My Friend From India," with Franklin Pangborn, a screen version of the stage farce. "A Blonde For The Night," starring Marie Prevost, a comedy by Wilson Collison.

The supporting casts in each of the pictures alluded to in the foregoing, will be selected not only from Mr. DeMille's stock company, but also from the best available talent wherever found. It is planned to release the foregoing pictures as follows: Five in September, four in October, four in November, and three in December, 1927, and four in January, four in March, four in April, three in May and two in June, 1928.

The four DeMille road shows include Cecil B. DeMille's "The King of Kings," "The Pioneer Woman," "The Army Mule" and another Cecil B. DeMille personally directed picture with a cast including Joseph Schildkraut, Jacqueline Logan, Robert Edeson, Julia Faye and Louis Natheaux, the title of which is not announced.

The Pathe feature program offers a wide diversity of multiple-reel entertainment. Harold Lloyd will be presented in a reissue of his feature-comedy, "Grandma's Boy," in which he was supported by Mildred Davis. Charles Chaplin will be offered in a reissue of his "Sunnyside," and, in addition to the subjects mentioned above, there will be a series of three Monty Banks feature comedies and five series of outdoor westerns totalling 40 pictures.

Monty Banks' first release of the new season will be "A Perfect Gentleman," in which Ruth Dwyer appears opposite. Leo Maloney, is aided by his trained horse, Monte Cristo, and his dog, Bullet. "Border Blackbirds" will be one of his first releases for this season and "The Devil's Twin" will probably follow.

Lester Scott, Jr., will offer his trio of Western stars in twenty-four out-door features. Buffalo Bill, Jr., will appear in "Pals In Peril," "The Interferin' Gent" and others, making up the eight of the series.

Buddy Roosevelt has just finished "Code Of The Cow Country" and is now making "The Phantom Buster," which are typical of the eight in his series.

Wally Wales has just completed "Skedaddle Gold" as the first of his eight pictures. George Walsh will appear in a series of melodramas being produced by Pathe. They will probably number six, the initial vehicle featuring Walsh, supported by Claire Adams and Gladys Hulette.

Eight other features embracing comedy and melodrama will be placed on the schedule.

(Continued on page 2276)

New Faces Join Roster of Christie Players

JANE MANNERS and Doris Lawson, two new feminine screen personalities, have just been signed to appear in Paramount-Christie Comedies. The two girls will appear with Bobby Vernon, Billy Dooley, Jimmie Adams, and other Christie comedians.

The first two Paramount-Christie comedies to be released this fall by Paramount will be "Short Socks," starring Bobby Vernon, and "Row, Sailor, Row!" starring Billy Dooley. These pictures are now in production at the Christie studio, the facilities of which have been enlarged to handle the production schedule for the new season.

Skouras on Roadshowing

Declares Showing in Legitimate Theatres Poor Management on Part of Distributors

IN the opinion of Spyros Skouras, president of Skouras Bothers' Circuit in St. Louis, roadshowing of pictures in legitimate theatres is poor management on the part of distributors, and he believes this view is shared by a majority of theatre owners.

Mr. Skouras states that, "In playing their super pictures in the antiquated type of legitimate theatres they are giving their product the worst possible atmosphere and surroundings. In every important city there is a modern well ventilated motion picture theatre where these super films could be presented.

"Certainly an exhibitor doing business week in and week out with a film company is entitled to consideration. If this exhibitor is so situated that he can furnish a first class modern theatre why should the film company ignore him and play its picture in a theatre which handicaps his presentation in every way?

"With the possible exception of New York and Chicago roadshow pictures often are presented early in the fall or late in the spring. The legitimate theatre is not equipped with a cooling system and therefore the picture suffers. I happen to know of two roadshow presentations in St. Louis which were killed because of adverse weather conditions in the spring. If these pictures had been played in a motion picture theatre this would not have occurred.

"The producer also must not lose sight of the fact that the motion picture is the life of his business. Why then is it constructive to throw his greatest strength into the legitimate theatre? To an exhibitor this appears to be lack of vision on the producer's part and it should not require argument or red tape to convince him that he is not exercising sound judgment."

Educational Actors Active

Lupino Lane and Lloyd Hamilton Engaged on First Comedies of New Series; Other Funsters Busy

ACTUAL camera work on new comedies has been started at the Educational studio where Lupino Lane, Lloyd Hamilton, Dorothy Devore and others are now busy on the production of their respective vehicles. Announcements of initial comedies in several series has been made by Educational Film Exchanges, Inc. Lupino Lane will star in a "fire" picture. "Toy" Gallagher, who was featured in Cameo comedies last year, is Lane's leading lady in this production. An entire company of fire apparatus, besides the fire-fighting equipment at the Educational studio, will be employed in the picture. For the fire highlight Educational has constructed a three-story studio building.

Charles Lamount, who until recently directed "Big Boy" in juvenile comedies, is directing the Lupino Lane comedy.

The role of a new army recruit will be Lloyd Hamilton's first for the new season. Estelle Bradley, who appeared opposite Hamilton in "Goose Flesh," an Educational June release, will again act as Hamilton's leading lady.

Stephen Roberts is directing Clem Beauchamp and Phil Dunham in the first Mermaid comedy to be placed into production. Sixteen comedies will make up the Mermaid series with Beauchamp, Dunham, George Davis and others slated to enact leading roles. Dunham has the principal role in "Night Owls," a new comedy of the Cameo brand.

"Giddy Gobblers," Neal Burn's latest Christie comedy, will have Edna Marion as the chief feminine player.

Columbia Buys New Los Angeles Studio

AS AN outward indication of its policy of expansion for the season of 1927-28, Columbia Pictures Corporation announces through its vice-president, Harry Cohn, who is also in charge of production, the purchase of the Horsley studio located at 1439 Beachwood Drive, Los Angeles. Involved in the deal are extensive studio grounds, a two-story cement and frame structure housing eight offices, a large stage downstairs and dressing rooms and other quarters above. Various producing equipment is also included in the transaction. The Horsley studio adjoins the property of the company on Gower Street. The new property doubles the stage capacity and givs Columbia one of the largest studios in the Hollywood section. Both of the plants will be combined and run under the name of Columbia studios.

Sam E. Rork and Daughter Arrive From West Coast

Accompanied by his daughter Anne, Sam E. Rork, producer for First National, arrived in New York this week intending to stay for a week or two. While in the city Mr. Rork will confer with Richard A. Rowland regarding "A Texas Steer," a special production starring Will Rogers which will be his next picture.

Miss Rork will have an impoprtant part in "A Texas Steer," which Mr. Rork expects to place in work around the middle of July with Richard Wallace directing. Paul Schofield is doing the adaptation of "The Texas Steer" from Charlie Hoyt's old farce.

Pathe-P. D. C. Program is Announced

(*Continued from page 2275*)

Mack Sennett will offer three series of twelve comedies each: Mack Sennett Comedies, a series of twelve two-reelers, enacted by such comedians as Billy Bevan, Madeline Hurlock, Eddie Quillan, Andy Clyde, Barney Hellum, Mary Mabery and Alma Bennett; Mack Sennett Girl Comedies, a series of twelve two-reelers, offering the bathing girls in sprightly fun; and Sennett-Smith comedies, a series of twelve two-reel comedies featuring Mary Ann Jackson, Ruth Hiatt and Raymond McKee, supported by the Sennett stock company of comedians. Sennett will also offer two new Harry Langdon Comedies — "Soldier-man" and "Fiddlesticks," also two two-reelers starring Ben Turpin—"Love's Languid Lure" and one to be announced.

Gaiety Comedies—a series of two-reel domestic comedies enacted by Taylor Holmes and Leah Baird. Lawrence Windom is directing this series under the supervision of Leander De Cordova at Studios on the West Coast. Roy McCardell prepared the scenarios for the first three pictures.

Hal Roach will offer a number of brands of comedies, including, Will Rogers in a series of twelve one-reel featurettes, entitled "Will Rogers our Unofficial Ambassador Abroad." Grantland Rice Spotlights, a series of twenty-six one-reel films revealing the best in sport. J. L. Hawkinson, the producer of this series, is now in Europe gathering new material.

Patheserials—five ten-chapter serials—will be released during the coming season including: "The Crimson Flash," a mystery melodrama by George Arthur Gray, directed by Arch Heath, with a cast including Cullen Landis, Eugenia Gilbert, and Thomas Holding: "The Hawk of the Hills," also by George Arthur Gray, directed by Spencer Bennet, and enacted by Allene Ray, Walter Miller and Frank Lackteen: "The Masked Menace," adapted by Paul Fairfax Fuller from Clarence Budington Kelland's Saturday Evening Post story "Still Face," directed by Arch Heath and enacted by Larry Kent, Jean Arthur and Thomas Holding. Other serials will include "The Man Without a Face," by A. M. and C. N. Williamson, and Edgar Wallace's "The Terrible People" and "The Fellowship of the Frog."

"Rarebits," a series of twelve one-reel novelty films to be edited by Beth Brown. "The Weaker Sex" will be the first release.

Pathe News—104 issues of the news film edited by Ray Hall and filmed by cameramen in every part of the world. Pathe Review—52 issues of the screen magazine released at the rate of one reel a week.

Aesop's Film Fables—52 releases of the cartoon reel supervised by Paul Terry and produced by the studio staff of Fables Pictures, Inc., of which Amedee J. Van Beuren is President. Topics of the Day—52 releases of wit and humor culled from the press of the world, by the editorial staff of Timely Films, Inc., of which Amedee J. Van Beuren is President, and Charles McDonald is Editor in Chief. Other short subject series will be announced later.

Brenon Finishes Casting "Sorrell and Son"

Herbert Brenon, who is to make a screen version of the successful novel, "Sorrell and Son," as his first independent production for release through United Artists, this week announced from Hollywood his selection of players to portray the characters of the book. They are as follows: Stephen Sorrell, father, H. B. Warner; Christopher Sorrell, son, as man, Nils Aster; Christopher Sorrell, as boy, Mickey McBann; Fanny Garland, Alice Joyce; Molly Roland, Mary McLean; Thomas Roland, Norman Trevor; Florence Ralfrey, Carmel Myers; Dora Sorrell, Anna Q. Nilsson; Sergeant-Major Buck, Louis Wolheim and Dr. Semon Oragge, Paul McAllister. Nils Aster is a 25-year-old Swedish-born actor, who makes his American debut in "Topsy and Eva." Louis Wolheim and Paul McAllister have both appeared in United Artists' pictures, the former in "Two Arabian Knights" and the latter in "The Winning of Barbara Worth."

Brenon has signed James Wong Howe, formerly with him at Paramount, as chief photographer for this production. No actor has as yet been chosen for the role of Kit, although Brenon is seeking players indicated as the public's preference for the parts.

Chicago's Woodlawn Theatre Sold to Lubliner-Trinz

Andrew Karzas' Woodlawn Theatre, Chicago, about which there have been rumors for many months, has been sold to B. F. Lindheimer, who represents Lubliner & Trinz interests in their various real estate transactions. The consideration for the property, part fee and part leasehold estate is reported to be $1,063,000 cash.

It is reported on good authority that Mr. Lindheimer is head of a syndicate, which will erect a $1,500,000 structure on the Woodlawn Theatre site, which will include a three-story, two thousand seat theatre, a ten story hotel and a six story office building. It is further said that the proposed theatre has been leased to Balaban & Katz who are vitally interested in this neighborhood through their Tivoli Theatre.

The sale discloses, however, the retirement, whether permanent or not, of Mr. Karzas from the motion picture field, for in addition to the Woodlawn Theatre sale, the lease on the North enter Theatre, at Lincoln and Robey, and also on the State Theatre at Hammond, was assigned by the Karzas Theatre Corporation, to the Lindheimer interests, Lubliner & Trinz having taken over the operation of these theatres a few days ago.

Abe Fabian Dies After Long Illness

Abraham M. Fabian, son of Jacob Fabian, of the Stanley-Fabian Corp., died Wednesday after a long illness following a nervous breakdown. Funeral services were held at Paterson, N. J., Thursday.

He withdrew from active participation in business last year.

James Cruze With Pathe-P. D. C. De Mille Announces at Convention



James Cruze

JAMES CRUZE has joined Pathe-P. D. C. as one of its producers and will direct two road-show attractions and supervise three regular releases for the company, was an announcement of Cecil B. De Mille at the joint convention of the Pathe-P. D. C. mid-western sales forces at the Hotel Stevens, Chicago, last week. The announcement of Cruze' affiliation with the company was one of the highlights of Mr. De Mille's talk in which he outlined the program for the coming season.

Mr. Cruze will establish himself at the Metropolitan studios, in Hollywood, and will make "The Pioneer Woman" and "The Army Mule," which will be produced on an elaborate scale; he will also supervise production of "My Friend From India," a picturization of a stage farce, "The Skyscraper," starring William Boyd, a romance of a modern skyscraper by Dudley Murphy, and "The Night Flyer," a drama of the railroad from the story by Frank Speerman, "Held for Orders."

Another statement of Mr. De Mille was to the effect that Walter Woods, who has been associated with Cruze on many of his productions, has been signed as a production supervisor.

B'klyn Building Program Totals $25,000,000

Paramount, Fox and Universal Theatre Projects Included in List of Twenty-One

OF all sections in the New York and New Jersey zone, Brooklyn and Queens have probably shown a more marked increase in theatre projects and actual construction than any others, according to reports which include one issued by the Brooklyn Real Estate Board to the effect that a minimum expenditure of $25,000,000 will go for theatre development in the Brooklyn Borough during 1927.

Twenty-one projects are listed, from the two big de luxe theatres planned by Fox and Paramount in the downtown Brooklyn section, to the several neighborhood houses. The cost of the Fox project is estimated at $8,000,000, while Paramount's investment in a proposed theatre and office building is said to run around the $5,000,000 mark.

Paramount is also reported to have plans under way for the erection of two de luxe neighborhood theatres; one at Flatbush and Tilden avenues, and one in the Jamaica territory. Both of these will directly compete with smaller suburban theatre circuits, and will probably seat about 3,500 each.

Universal's new neighborhood house, in the Boro Park section, designed by John Eberson, famous Chicago architect and said to be the first atmospheric theatre to be erected in Metropolitan territory, is fast nearing completion. The first part of September will undoubtedly witness its opening. Universal also has two others under way at Kingston and New York avenues on Empire Boulevard, and at Pineapple and Fulton streets in the Brooklyn Heights section.

In Brooklyn and on Long Island, the A. H. Schwartz theatre chain has several new theatres under way.

American Legion Honors S. L. Rothafel

BEARING the signature of Howard P. Savage, national commander of the American Legion, a bronze placque and an honorary certificate setting forth a resolution of the National Executive Committee of the American Legion, in session at Indianapolis, Indiana, was presented on Memorial Day to S. L. Rothafel in recognition of his humane work with wounded war veterans in various hospitals.

The resolution contained an expression of the sincere thanks and appre- wounded men are receiving entertainciation of the Legion for the origination by Roxy of the plan whereby the wounded men are receiving entertainment via the radio.

Dorothy Devore Starts Working for Educational

Dorothy Devore recently signed to a contract whereby she will make six comedies for Educational, started working on the first of the series on June 1 under the direction of Norman Taurog, who has just finished directing Lloyd Hamilton. During the past year or more Miss Devore played the star role or feminine lead in a number of feature productions of different companies.

Ten Paramount Players Renew Their Contracts

During the past week or so ten players, including six junior stars, re-signed with Paramount. The graduates who renewed their contracts were: Ivy Harris, Thelma Todd, Charles Rogers, Jack Luden, Walter Goss and Josephine Dunn. Paramount views their re-signing as proving beyond doubt the success of Paramount school, that it proved valuable both to the corporation sponsoring it and the students who attended it.

Norman Kerry With Greta Garbo in M-G-M's "Love"

The male lead in "Love," Metro-Goldwyn-Mayer's forthcoming production and Greta Garbo's initial starring vehicle, will be Norman Kerry and the rest of the cast will consist of Lionel Barrymore, Zazu Pitts, Helene Chadwick, Mario Carillo, Andre Beranger, Dorothy Sebastian and Maude Turner Gordon. It had been originally intended to give the romantic lead in "Love" to Ricardo Cortez, but the selection of Kerry was made necessary because of the casting of Cortez for the romantic lead in "Terror." "Love" is now in work and is being produced on an elaborate scale at the Metro-Goldwyn-Mayer studio.

M-G-M to Star Chaney in "The Wandering Jew"

"The Wandering Jew," a novel which has also been adapted to the stage, will serve as a forthcoming vehicle for Lon Chaney. Eugene Sue's story has been in the hands of the staff of scenarists at the Metro-Goldwyn-Mayer studio for some time. According to present plans Chaney will be starred in at least three new pictures for the present season. These are "The Hypnotist," "Hate," based on Frank Packard's "The Four Stragglers," and an adaptation of "Seven Seas," the prize story by Gaston Leroux.

No'west T. O. Contract for Columbia Product

A contract signed this week by W. A. Steffes, president of the M. P. T. O. of the Northwest, and Joe Brandt, president of Columbia Pictures, consummates negotiations for the distribution of Columbia's group of thirty pictures in Minnesota, North and South Dakota and the Upper Peninsular of Michigan. The Northwest M. P. T. O., which is a branch of the national organization, becomes, with the acquisition of the Columbia product, the largest independent exchange in the territory, although it is only two years old.

Dorothy Farnum Signs Contract With M-G-M

Dorothy Farnum, scenarist, has signed a contract for one year with the Metro-Goldwyn-Mayer company. She will write original stories, adaptations and continuities.

Fox Films Signs Lois Moran to Contract

A CONTRACT by means of which she will become an exclusive Fox star has been entered into by Lois Moran with Winfield R. Sheehan, vice-president of Fox Films. The young actress will begin working on her first picture of the new season at the Fox Films studio on the West Coast about July 15, according to an announcement from Mr. Sheehan. She will work under the direction of Dr. Ludwig Berger, director of "The Waltz Dream," in a picture to be called "I Don't Want to Marry," an adaptation of "Ich Heirate Nicht," a Hungarian stage success by Bela Szenas. Mr. Sheehan's announcement says that Miss Moran's screen personality will, in the Fox pictures, be transformed from a sweet ingenue to the modern, vivacious girl, appearing for the first time in the picture with bobbed locks.

More Gotham Distributors Announced by Lumas

Five additional Gotham franchise holders, who will distribute the Gotham brand of productions during the coming season, are announced by Budd Rogers, vice-president of Lumas Film Corporation, who returned last week from a visit to the exchanges in the Central States. Signing up for another year of Gotham features are Security Pictures Co. of Ohio, which will serve exhibitors in Ohio and Kentucky; Favorite Film Corp., which will serve Michigan from Detroit; Messrs. Montague and McConville of Boston, who have held the Gotham franchise for the past three y ears, and who will continue to serve New England through Consolidated Films, Inc.; Jack Lannon of the Columbia Exchanges, Inc., of Seattle, Washington, who will cover Washington, Oregon, Idaho, Montana, Wyoming and Alaska.

Postpone Opening of "First Auto" Until June 27

Changing its plans for the first presentation of "The First Auto" to allow an extra week to the engagement at the New York Colony of "The Missing Link," Warner Bros. has postponed the opening of the racing story, an extended run production, from June 22 to June 27. In "The First Auto," which will replace the Syd Chaplin comedy at the Colony, are Barney Oldfield, veteran racer of autos, Patsy Ruth Miller, Russell Simpson, Frank Campeau, William Demarest, Paul Kruger, Gibson Gowland, E. H. Calvert and Douglas Gerrard. Roy Del Ruth is the director.

Columbia Signs Players for Three Pictures

Johnnie Walker, John Bowers and Ann Christie were signed by Harry Cohn, vice-president of Columbia Pictures in charge of production, this week for roles in Columbia films. The title role in "The Kid Sister" was filled this week by Miss Christie. John Bowers will have the leading male role in "For Ladies Only" while Johnny Walker will play the juvenile lead in "The Clown."

All M. P. T. O. Convention Details Settled

(*Continued from page 2273*)

PROGRAM
Eighth Annual Convention
MOTION PICTURE THEATRE OWNERS OF AMERICA
June 6th to 9th, 1927,
AT
Columbus, Ohio.

Convention and Exposition Headquarters, Neil House.
Business Session—West End of Ball Room, Neil House.
Association Headquarters—Room No. 160, Neil House.

MONDAY, JUNE 6TH

Golf Tournament at Elks' Country Club. Tee off at 8:30 A. M.
10:00 A. M. Meeting of Administrative Committee. Room 160—Neil House.
8:00 P. M. Meetng of National Board of Directors. Room 160—Neil House.

TUESDAY, JUNE 7TH

Registration of delegates.
ALL DELEGATES MUST REGISTER.
Information and registration desk on Mezzanine Floor, Neil House.

BUSINESS SESSION

11:00 A. M. Opening address by J. J. Harwood, Cleveland, Ohio, Chairman of the General Convention Committee.
Address of welcome on behalf of the Motion Picture Theatre Owners of Ohio by State President William M. James.
Address of welcome on behalf of the City of Columbus by Mayor James J. Thomas.
Response by A. Julian Brylawski, Washington, D. C.
Formal opening of Business Session of Convention and address by National President R. F. Woodhull of Dover, N. J.
Report of Board of Directors by Joseph M. Seider.
Report of National Treasurer Louis M. Sagal.
Address by Past President Sydney S. Cohen, Chairman of the Advisory Committee.
"Let There Be Light—and HOW." Address on the Low Intensity Reflecting Type of Light Source by C. M. Burlingame, Vice President, Perfection Arc Company, Milwaukee.
"The Independent Producer." Address by A. J. Moeller, President, American Cinema Association of New York.
"Lighting and Projection Economies with Mazda Lamps." Address by J. C. Kroesen of Edison Lamp Works, Harrison, N. J.
Appointment of Committees.

WEDNESDAY, JUNE 8TH

11:00 A. M. Report of Committee on Credentials.
Report of Business Manager, M. J. O'Toole, New York.
Consideration of Constitutional Amendments.
"SHOWMANSHIP." Address by Samuel L. Rothafel ("Roxy").
"EXPLOITATION." Address by Harry Reichenbach, New York.
Report of Special Committee.
Nomination of National Directors.
6:30 P. M. Banquet in Ball Room of the Neil House.

BANQUET PROGRAM

Toastmaster, Harry Reichenbach.
Short addresses by
Hon. Vic Donahey, Governor of Ohio.
C. C. Pettijohn, representing the Motion Picture Producers and Distributors of America.
Samuel C. Rothafel, "Roxy" of New York City.
Harry M. Warner, of Warner Bros., New York.
R. F. Woodhull, President, Motion Picture Theatre Owners of America.
Nathan Burkan, New York City.
Edgar Guest, Detroit, Mich.
10:00 P. M. Dancing in Ballroom, Neil House.

THURSDAY, JUNE 9TH.

11:00 A. M. Election of National Directors.
Reports of Committees.
Miscellaneous Reports.
"The Trade Press." Address by Fred J. McConnell, New York, Editor of Exhibitors Daily Review.
Report of Board of Directors on the election of National Officers and Administrative Committee.
Installation of National Officers.
Adjournment.

PROGRAM FOR THE LADIES

Headquarters, Parlor A—Mezzanine Floor, Neil House.
Reception Committee for the ladies—
Mrs. R. F. Woodhull, Mrs. J. M. Seider, Mrs. W. M. James, Mrs. P. J. Wood, Mrs. Maurice Sharr.
2:00 P. M. Tuesday, June 7th.
Automobile Sightseeing trip. Meet at High Street entrance. Neil House.
2:00 P. M. Wednesday, June 8th.
Reception at Executive Mansion by Mrs. Governor Donahey. Meet at High St., entrance, Neil House.

Official badge and courtesy card will admit all delegates and visitors to theatres, Olentangy Amusement Park and American Association Baseball Park.

Ministers Make Religious Number on Vita

THE week of June 10, the occasion of the centennary of Jamestown, New York, when the celebration of the city's birthday will be the sole aim of Jamestown, will feature the first number on the Vitaphone for religious purposes—the voices and gestures of two ministers of the First Baptist Church of Jamestown, the Reverend W. H. Hickman and the Reverend W. J. Ford, representing the ministry of the community.

Vitaphone is producing this number gratis and for the purpose of helping the exposition and show the possibilities of the sound and screen device in spreading religious teachings. The number will not be sold, but will be loaned wherever the demand is great enough and at the discretion of the leaders of this enterprise. It will be shown at the Winter Garden theatre.

Albany Office of M.P.T.O. of N. Y. Closed Down

The headquarters of the Albany Zone of the New York State M. P. T. O., which have occupied a portion of the third floor in the Mark Strand building, are to be permanently closed at once, by orders of William Dillon, of Ithaca, president of the New York State M. P. T. O. A letter ordering the closing of the headquarters and the sale of all office furniture was received late last week by Louis Buettner, district zone manager.

The comparatively few exhibitors now paying dues into the Albany Zone will be notified to pay their dues hereafter to the Buffalo Zone. According to President Dillon's letter, the closing of the Albany headquarters is necessary on account of lack of finances and one which he regrets. It is claimed that the exhibitors of northern and central New York have shown but little interest in maintaining the headquarters.

Sparks Assuming Management of Florida Theatres

Management of the Imperial, Republic and Rialto theaters of the Public operations in Jacksonville, Fla., the Palace and Strand at Lakeland, and the Pheil and Rex at St. Petersburg will be assumed by E. J. Spark's Enterprises begining May 29, under the pooling deal which negotiated in New York recently.

The Republic will be closed immediately for renovation, new policy will be instituted at the Imperial, and the Rialto will operate as usual until the Republic is again ready for business. Probability is that the Rialto will then be closed permanently.

The Palace and Strand at Lakeland will be operated under general supervision of Mr. Sparks, with B. B. Garner and M. C. Talley in charge. The Cameo will be closed for the summer.

"Manpower" Title of New Richard Dix Film

"Manpower" has been definitely selected as the title of Richard Dix's next Paramount picture.

Missouri Exhibitors Meet

Wehrenberg Re-Elected President M.P.T.O. of Bullion State and Southern Illinois; Mc Cawley Speaks

FRED WEHRENBERG, of St. Louis, Mo., was unanimously re-elected president of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois at the annual convention of the organization held at the Elks' Club, St. Louis, Mo., on Tuesday, May 24.

Wehrenberg, who owns and operates the Melba, Cherokee, Michigan and Red Wing theatres in St. Louis, is the first exhibitor to be honored by re-election as president. Heretofore the head officer has held office but one year, and the renaming of Wehrenberg is a tribute to him personally and in recognition of his work the past year.

The principal speaker at the convention was State Senator A. L. McCawley of Carthage, Mo., who led the successful fight against Governor Baker's measure, the ten per cent tax on amusements and tobacco sales for public educational institutions. Others who addressed the gathering were Circuit Attorney Howard Sidener, State Senator Joseph Mogler, and State Representatives John Rees of Wellsville, Mo., and L. C. Hehl.

At the convention's afternoon session it was reported that to date the theatres of the territory have reported $4,156.64 in flood relief benefit show receipts. This figure does not include the big St. Louis first-runs such as the Missouri, Loew's State, Ambassador, the Orpheum Circuit House nor the twenty-four theatres operated by the St. Louis Amusement Company. With final reports from all theatres in the territory it is believed the grand total will approximate $15,000.

The meeting was adjourned until August 16, when reports will be received by the organization from the Committee on Ways and Means. The question of holding quarterly meetings instead of annual gathering will be considered by the Ways and Means and Executive Committee and some action may be taken at the August 16 meeting.

At the banquet held on the Elks' Club Rathskeller at noon covers were laid for 134 persons.

The other officers elected by the organization were:

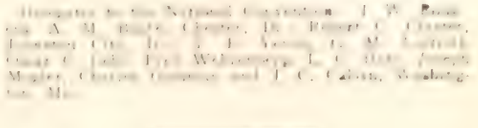
Vice-presidents, I. W. Rodgers, Cairo, Ill., and Poplar Bluff, Mo.; W. W. Watts, Springfield, Ill.; Jon F. Rees, Wellsville, Mo.; T. E. Yemm, Duquoin, Ill., and J. C. Hewitt, Robinson, Ill.; secretary, L. C. Hehl, St. Louis, Mo.; treasurer, Oscar Lehr, St. Louis, and sergeant-at-arms Green M. Luttrell, Jacksonville, Ill.

Executive Committee: Joseph Mogler, St. Louis; J. C. Hewitt, Robinson, Ill.; W. W. Watts, Springfield, Ill.; Charles Goldman, St. Louis; Maury Stahl, St. Louis; W. O. Reeves, St. Louis; T. E. Yemm, Duquoin, Ill.; L. A. Dernstein, Springfield, Ill.; I. W. Rodgers, Cairo, Ill., and Poplar Bluff, Mo.; T. M. James, St. Louis, Mo.; Miss Mable R. Miller, Madison, Ill., and Mrs. A. Hall, Dupo, Ill. The president, treasurer and secretary are also members of the executive committee.

The Board of Arbitration to work with representatives of the St. Louis Film Board of Trade in deciding disputes between exhibitors and distributors are Oscar C. Lehr, W. O. Reeves and Clarence Kaiman, all of St. Louis. The alternates are Wehrenberg and Mogler.

The Committee on Ways and Means: I. W. Rodgers, J. C. Hewitt, W. O. Reeves and T. E. Yemm. This committee was empowered to retain a paid organizer to thoroughly organize the territory in Eastern Missouri and Southern Illinois.

The Resolution Committee: Oscar C. Lehr, Chester Kaiman, St. Louis; Charles Goldman, T. M. James and John F. Rees.



Canadian Music Society Canvassing Theatres

The Canadian Performing Rights Society, Limited, Toronto, is canvassing theatres, hotels, dance halls and fall fairs in Canada to take out licenses with the organization to cover copyright on British musical compositions. The cost of licenses to theatres is rated at 15 cents per seat per annum.

As a counter move the Musical Amusement Association is reorganizing as the Musical Protective Association with headquarters at Toronto, the new association to be incorporated. N. L. Nathanson, managing director of Famous Players Canadian Corp., and Sir Henry Thornton, president of the Canadian National Railways, are sponsoring the new organization. The original association was formed by Col. J. A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada; J. C. Brady, president of the Ontario M. P. T. O.; Jerry Shea of Shea's Hippodrome, and Jack Arthur of the Uptown and Regent Theatres, Toronto.

T. O. Protest Presence of Carnivals at Ottawa

A VIGOROUS protest against the presence of carnivals on the civic playgrounds of Ottawa, Ontario, was entered before the Ottwa Board of Control by a deputation representing the Theatre Owners' Branch of the Retail Merchants Association of Ottawa, when a resolution was presented asking for a complete ban against the carnivals or the establishment of a license fee of $200 per day.

The exhibitors, who were headed by P. J. Nolan, proprietor of the Rex and Wellington Theatres, told the Board of Control that the carnivals were conducting their activities in the name of charity, but that they were really disguised commercial enterprises, drawing an undesirable element and retaining practically all receipts. They paid no taxes to the city, and yet they provided unfair competition for the local theatres which had hundreds of thousands of dollars invested and paid heavy taxes and municipal fees.

The deputation included Mr. Nolan, J. M. Franklin, manager of B. F. Keith's Theatre; Ray Tubman, manager of the Regent and Imperial Theatres; J. T. Moxley, Francais Theatre; Solomon Coplan, Princess Theatre; Ambrose Nolan and J. K. Paisley, manager of the Ottawa Fair.

Resume of Current News Weeklies

INTERNATIONAL NEWSREEL No. 44: Galveston, Texas—"Beauty queen of world" chosen in big contest; Shanghai, China—China quiet but marines hold fighting edge; Washington, D. C.—Baby star delights President Coolidge; New York City—Zoo animals greet audiences with new act; Rome, Italy—Inventor rolls his own with speedy motor hoop; Kelly Field, San Antonio, Tex.—Uncle Sam's "Eagles" in majestic flight; Oregon City, Ore.—Salmon leap high falls to spawn and then die.

PATHE NEWS No. 45: Shanghai, China—Gen. Smedley Butler reviews veteran Devil Dogs guarding Uncle Sam's interests; New York City—East Side's tireless peddler merchants reap rich harvest; Washington, D. C.—Snookums makes big hit when Senator Smoot takes him to call on President; Dover, England—President Doumergue and Foreign Minister Briand of France greeted by Prince of Wales; Boston, Mass.—Speedboats set fast pace; Black Hills—State Game Lodge, secluded in Custer Park, South Dakota, tentatively chosen by Chief Executive for vacation; Heroes of Air—Lindbergh paying glowing tribute to aerial pioneers whose exploits inspired him to conquer Atlantic.

FOX NEWS, VOL. 8, No. 70: England—Lieuts. Carr and Gillman attempt non-stop trip to India; Washington, D. C.—President dons attire of yachtman as he and Mrs. Coolidge start on cruise of Mayflower; Shanghai—2,000 Japanese sailors march before Admiral Ayamada; Buffalo, N. Y.—Her playmates envy little girl's strange pets—two three-weeks-old lion cubs; England—President of France nation's guests and gets Doctor of Law degree at University of Oxford; Philadelphia—Gay plumage of Knights Templar decorate city; Portsmouth, Va.—Four baseball fans killed and many injured when storm causes collapse of grandstand; North Atlantic—Planes catapulted from deck of warship; Oldenburg—Von Hindenburg pays visit to town where he served as captain 50 years ago; Idaho—Towering timber fo West yields to man's progress; Galveston—Great throng witnesses 'pageant of pulchritude,' won by Miss New York.

FOX NEWS, VOL. 8, No. 69: Louisiana—Despite efforts of frantic thousands, waters pour through levee at Melville; Paris—Snapshots arrival of Lindbergh after daring ocean hop, sent by cable; New York City—Children of 5th Avenue race luxurious toy water craft; Boston, Mass.—Harvard oarsmen win from Pa. and Mass. Tech.; Princeton, N. J.—Yale loses first varsity rowing race in 5 years; Rochester, N. Y.—Dr. Rush Rhees breaks ground for $10,000,000 men's college addition to U. of Rochester; Haariem, Holland—Two princes from Java pay visit to famed Dutch tulip fields; Washington, D. C.—Ex-Lieut. Gov. Lowman of N. Y. succeeds Gen. Andrews as federal chief; Rheims—France celebrates reconstruction of famed cathedral; Promontory, Utah—Pioneer days again enacted as ranchers hold wild horse round-up; Galveston, Tex.—Prettiest girls of all nations arrive to display charms; Texas—Sec'y of War Davis sees 200 planes fly.

PATHE NEWS No. 46: Shanghai, China—Bluejacket units from Japanese men-'o-war hold review in International Settlement; Nanking—Motley worker throngs stage labor demonstration; Oberlin, Ohio—Five survivors of group that founded Anti-Saloon League in 1893 hold reunion; Astoria, Oregon—Life saving crews brave fury of wind and wave in constant patrols; Boston, Mass.—Automobile thrill-hunters go on shocking motor ride; Le Bourget Field—Crowds rush for Lindbergh's plane.

INTERNATIONAL NEWSREEL No. 45: London, England—British troops in daring display before royal eyes; Chicago, Ill.—Skater flirts with doom on edge of high building; Miami, Fla.—Fire in Everglades sweeps 64,000 acres of rich land; McRae's Landing, La.—More flood relief asked as last levees crumble; Phila., Penna.—Foremost college stars in athletic meet; Paris—Lindbergh's triumphant arrival after flight across Atlantic. Le Bourget, France—Crowds gather as news comes that Lindbergh is nearing goal.

Two Educational Films Finished for June Release

The new Educational-Christie comedy featuring Neal Burns has been titled "Giddy Gobblers." It has been completed for release early in June. Al St. John will be featured in an Educational-Mermaid Comedy which has been titled "No Cheating," to be released in June. An unusually large and well-balanced supporting cast appears with the star in this comedy. Lucille Hutton is leading lady, while Clem Beauchamp, Phil Dunham, Jack Lloyd and Blanche Payson are included among the supporting players. Stephen Roberts directed.

Paramount Signs Lane Chandler for Westerns

Lane Chandler, a young Westerner only six months in Hollywood, has been signed to a long-time contract by Paramount and will play the leading role in "Nevada," the Zane Grey story in which Gary Cooper was to have been starred. Cooper instead will play a leading role in "Beau Sabreur."

Chandler, a year ago, was a passenger agent in Yellewstone National Park. A director of a two-reel Western being made there gave him a bit that turned out so well that Chandler came to Hollywood for a screen career.

First National Transposes Releases for June

Release dates on three of its five pictures to be released during June have been switched by First National. "Dance Magic" is now announced for release on June 12th instead of on June 26th. "Framed" will be released on June 19th instead of the 12th and "Naughty But Nice" on the 26th instead of the 19th.

"Land Beyond the Law" and "The Sunset Derby" will be released as scheduled on June 5th.

Beulah Livingston U. A.'s Coast Publicity Director

Beulah Livingston has been appointed by Joseph M. Schenck the West-coast Publicity Director for Feature Productions and units under the Schenck jurisdiction.

In her present post she will have a large organization working under her and will keep in close touch with Victor Shapiro, advertising and publicity director of New York for the United Artists.

Chase to Take Charge of Excellent's Sales-Service

Excellent Pictures Corporation announced this week the election to a vice-presidency in its organization of Maurice A. Chase, who will act as general sales manager, taking full charge of all sales and service problems in connection with the distribution of the 18 Excellent Pictures for 1927-28.

Samuel Zierler, president of Excellent, intends to give his personal attention to production. He leaves shortly for the Pacific Coast. Quite a number of Excellent's scheduled eighteen are already completed, including the Pauline Frederick picture, "The Nest," also "Back to Liberty," "The Stronger Will," "Your Wife and Mine," "Life's Crossroads." The others, according to present plans, including those in the making and others to follow, will be done at Hollywood.

Three Tiffany Pictures Ready for Release

"Backstage," "The Beauty Shoppers" and "Snowbound," three Tiffany productions, have been completed and are ready for release. The cast in "Backstage" includes William Collier, Jr., Barbara Bedford, Alberta Vaughn, Eileen Percy. In "The Beauty Shoppers" are Mae Busch, Doris Hill, Ward Crane, Dale Fuller, Thomas Haines and James A. Marcus. Betty Blythe, Bobby Agnew, George Fawcett, Lillian Rich, Guinn Williams and Harold Goodwin are in the leading roles of "Snowbound."

Charlie Murray to Portray Steve Brodie for F. N.

Steve Brodie, the man who became famous years ago by leaping from the Brooklyn Bridge into the East River, will be portrayed on the screen by Charlie Murray, according to an announcement from John McCormick, West Coast production chief for First National, who states that E. M. Asher will produce for his company a vehicle for Charlie Murray and George Sidney which will be titled "Steve Brodie Took a Chance."

Marceline Day Opposite Novarro in "Romance"

Miss Day played her first feminine lead Ramon Novarro in his next starring vehicle, "Romance."

Miss Day played her first feminine lead with Metro-Goldwyn-Mayer in "The Barrier." She had the feminine leads in "The Boy Friend" and "Rookies."

"Romance" will be directed by John S. Robertson.

Cantor Rosenblatt Signed for "The Jazz Singer"

Joseph Rosenblatt, cantor, is to appear in "The Jazz Singer," which will soon go into production at Warner Bros.' Hollywood studio. Cantor Rosenblatt was signed this week by H. M. Warner and is to appear as a singer—not as an actor.

Maugham Story Bought by Swanson

AFTER long negotiations the screen rights to Somerset Maugham's magazine story, "Sadie Thompson," have been acquired by Gloria Swanson as her next production for United Artists release. The announcement came from Miss Swanson in Los Angeles that "The Woman and the Puppet," the Pierre Louis story, which was to have been Miss Swanson's second independent production, is now postponed to follow the Maugham story. Through the courtesy of Winfield R. Sheehan, of Fox Films, the star has signed Raoul Walsh to direct "Sadie Thompson." The film will be made in the actual locales of the story, including San Francisco and the South Sea Islands. Production will be begun in June in California and the film will be released in November by United Artists.

New Dog Star in "The Harvester"

A setter dog, discovered by F. B. O. in Alameda County, California, and which has been under training for several months by Professor Hermany, German animal trainer, who formerly appeared in vaudeville throughout the United States with a troupe of performing dogs, will enact the part of Belshazzar, the canine in the Gene Stratton-Porter story, which is about to be produced in the exact locale described in the book. Hermany, who has studied the action mentioned in the story, has re-named the dog so that it now answers readily to the name of Belshazzar. Everything has been done to make the dog feel at home in his studio environment.

Joan Crawford in "Spring Fever," Haines Vehicle

On completing her role opposite John Gilbert in "Twelve Miles Out," Joan Crawford will be given the feminine lead in William Haines' initial M-G-M starring film, "Spring Fever."

Another addition made last week to the cast of "Spring Fever," was George K. Arthur.

Janet Gaynor Cast for "Two Girls Wanted"

Janet Gaynor, Fox Films feature player, is making active preparations for her appearance in "2 Girls Wanted," an Alfred E. Green production which will be launched at the West Coast Studios in the immediate future.

This play, by Gladys Unger, is now enjoying its ninth month in New York.

Walter Lang Signed to Direct for Columbia

Harry Cohn, vice president in charge of production for Columbia Pictures, this week signed Walter Lang to a contract to direct six of the company's 1927-28 productions. Lang's latest production before joining Columbia was "The Satin Woman" with Mrs. Wallace Reid.

Sennett and Roach Farces on Pathe Shorts Program

Mack Sennett's "Carol in the Ivy" and Hal Roach's "Love 'Em and Weep" are the two principal comedy releases on Pathe's group of shorts for the week of June 12. Madeline Hurlock and Billy Bevan are featured in the Sennett film and were directed by Earl Rodney under the supervision of J. A. Waldron from a story by Carl Harbaugh and Jefferson Moffitt. In the Roach offering are Mae Busch, starred, Stan Laurel, Jimmy Finlayson, Oliver Hardy, Charlotte Mineau and Vivien Oakland. They were directed by Fred L. Guiol under the supervision of F. Richard Jones.

Also on the schedule for June 12 are "Flying Feet," a Grantland Rice Sportlight; "Hard Cider," an Æsop's Film Fable, the concluding chapter of "Melting Millions," Topics of the Day, Number 24, Pathe Review, Number 24, and Numbers 50 and 51 of the Pathe News. The Pathe Review issue offers "Bits of Nature," "Before the Footlights Flash" and "Enchantment."

First National Buys "The Noose," Unpublished Play

Richard A. Rowland, general and production manager for First National, has just closed a contract for the screening rights to "The Noose," an unpublished stage play by Willard Mack and M. M. Van Loan, which had an all-season run on Broadway and which is now playing in Chicago.

Whitman Bennett Begins Work on Executive History

Whitman Bennett, active for many years in the film industry, but now retired, though not permanently, announces that he has finally begun working on The Executive History of the American Film Industry.

The book will cover the business side of the industry.

Two Universal Exch. Heads Win Trip

W. J. HEINEMAN of the Salt Lake City exchange and Morris Joseph of the New Haven office are the winners in the Western and Eastern divisions, respectively, of the sales contest between various exchanges during the fifteen week period ending May 7. As the result of their fine showings they will be awarded a free trip to Europe with Carl Laemmle, sailing from New York about June 29.

Competition proved so keen among contestants of the Southern division that a single winner did not emerge victorious from the spirited race. For fifteen weeks the Charlotte and Oklahoma branches ran point for point, ending in a dead heat. Because of this, E. F. Dardine and W. P. Moran, respective managers of the Charlotte and Oklahoma offices, will split the cash value of the trip to Europe.

In and Out of Town

J. I. SCHNITZER, senior vice-president of F. B. O., has returned to the home office in New York following the close of the tri-city F. B. O. convention in Los Angeles. Mr. Schnitzer visited St. Louis, Louisville, Indianapolis and Chicago on his return trip. Lee Marcus, general sales manager, is expected in New York about the end of the week.

MRS. PAUL [illegible] wife of the Universal director sailed for Europe several days ago on the S. S. Albert Ballin for Germany where she will spend some weeks with her mother before returning to America. Leni's work on a Universal film prevents his leaving accompanying his wife to Europe.

Italian Premier Approves Intern'l New S-M-G-M Plan

In an audience granted by Premier Benito Mussolini to E. B. Hatrick, in charge of all of William Randolph Hearst's motion picture interests, Edward Getlin, European manager of International News reel, and C. F. Curione, representing the Metro-Goldwyn-Mayer interests, the arrangement between the Luce Film Company, the official Italian Government organization, and the Hearst interests, was personally approved by the Premier, a report from John P. Burke, Universal Service staff correspondent at Rome, states.

The agreement provides for the publication of photographs taken by the Luce and the exhibition of films produced by the Italian National Institute and for the exchange and diffusion of films educational in character as well as news events that occur in Italy.

Pathe Presents Wales and Hutchinson Films June 12

Two feature attractions will be offered by Pathe on June 12 in "The Meddlin' Stranger," starring Wally Wales, and "The Trunk Mystery," a mystery story in which Charles Hutchinson and Alice Calhoun have the leading roles. In the Wales vehicle, made by Lester F. Scott, Jr., are Nola Luxford, feminine lead, Charles K. French, Bob Fleming, Mabel Van Buren, James Marcus and Doris Karloff. "The Trunk Mystery" was produced by Productions, Incorporated, and it has Ford Sterling in a comedy role. Others in the cast are Otto Lederer, Lila Leslie and Ben Walker. Frank M. Crane directed and Frederic Chapin prepared the scenario from a story by Forest Sheldon.

Vita's Abraham Lincoln Number at Roxy Theatre

During the present week, Memorial week, fifty odd theatres around the country are using the Lincoln Caswell impersonation of Abraham Lincoln on the Vitaphone during which Caswell delivers the Gettysburg Address. The Roxy Theatre in New York is one of the houses offering the Caswell number.

Key City Reports

New York City

THE Memorial Day week-end saw record business at Broadway houses, with the thousands who left town apparently replaced by an even larger number of out-of-towners, judging from the milling throngs along Broadway on Monday. The Roxy claims total receipts of $70,540 for Saturday, Sunday and Monday.

Last week, with almost continuous rainy weather, business business was fairly good but not remarkable. The Paramount, with "Rough House Rosie," was the only house to show a substantial increase over the previous week, though the gross was still nothing to boast of. "The King of Kings" at the Gaiety also showed some increase.

Two houses, the Capitol and the Strand, had pictures in their second week. The Capitol did well enough with "Mr. Wu" to warrant satisfaction, and the Strand found "Resurrection" worthy of a third week, which does not happen often at this house.

"Chang" continues to draw strongly at the Rivoli, and "Beau Geste" on a grind basis at the Rialto brought in a nice gross. "The Missing Link" and Vitaphone stays around the $14,000 mark, with "The Big Parade," "Camille" and "The King of Kings," and "When a Man Loves" with Vitaphone at Warners goes along steadily at a figure a couple of thousand below this.

"Seventh Heaven" is off to a good start at the Harris, following "Glory," and the next week or two will show to what extent this can be counted on for a run. Chances look good.

Salt Lake City

THE fore part of last week the weather in Salt Lake was extremely cold, but picture business has averaged fairly good for this time of the year, both in first run downtown houses and the second run and neighborhood theatres.

"Afraid to Love" proved to be quite a big hit at the Paramount Empress with a special stage attraction. **"Wedding Bills" did an average business at the Victory. "Madame Wants No Children" topped the double feature bill at the American;** the other picture was Universal's **"Held by the Law," and a fairly large crowd was drawn.**

Belle Bennett in "Mother" was very favorably received at the Gem **with capacity business** having been enjoyed. **"A Little Journey" went over fairly well at the Kimena as a second run production. "Spangles" topped the vaudeville program at the Orpheum, where an unusually good week has been enjoyed.** An added attraction at the Orpheum was the LeChrist Dance Revue. **Marion Davis in "Tillie the Toiler" is reported to have gone over very well at the Pantages** in connection with their regular vaudeville entertainment.

Ottawa

WOW! A week with two holidays! that is what the exhibitors of Ottawa, Ontario, had during the week of May 23. One was Empire Day, May 24, and the other was Ascension Day, May 26. Civil servants, banks, schools and some stores observed the religious fete while the whole city was closed up for Empire Day—all except the theatres and they cashed in appreciably.

The Regent, under Manager Ray Tubman, had one of its best weeks with Lon Chaney in "Mr. Wu," with the Navy League Band of Victoria, B. C., as an added attraction. Chaney attracted big crowds both afternoon and night and the women patrons admitted that they liked him. **Manager J. M. Franklin of B. F. Keith's was busy counting the money all week and the reason was that "Cabaret" made a real hit among all classes.** Odali Careno, grand opera singer, also helped to swell the throng.

The Imperial Theatre, now under the Famous Players banner, also came up some more in its business standing, excellent crowds witnessing Kyne's "The Understanding Heart." At the Centre, Manager **Don Stapleton also cashed in well with "Fashions for Women,"** matinee crowds being probably better than those of any other local house.

Outside of city league baseball, there were practically no counter-attractions for theatres during the week—not even a carnival.

Central Pennsylvania

LESS than average box office receipts were recorded by the Harrisburg picture theatres during the week, attributed in part to variable weather, with sharp changes in the temperature, and the fact that exhibitors generally looked upon it as a "between the seasons" period. There also is considerable unemployment in the city and environs just now.

Nevertheless Constance Talmadge brought satisfactory business to the Colonial in "Venus of Venice," which was accepted as clever light entertainment. At Loew's Regent **"Lovers," starring Ramon Novarro and Alice Terry, drew average good crowds.**

The Victoria feature was the Richard Dix fight picture, **"Knockout Reilly,"**—a distinctly man's picture—which, however, **for some unaccountable reason failed to pull very hard.** This was notwithstanding that those who saw it expressed themselves as well satisfied. Manager Charley Jones provided some extra exploitation.

"Mike," with Sally O'Neill and William Haines, returned and showed with a fair degree of success at the Grand. The film attraction at the State the last half of the week was "Wandering Girls," with Mildred Harris.

Tampa

THE opening this week brought back reminders of "boom times." Most every house in the city had lines of waiters Sunday afternoon and night. A great star, perfect exploitation and a famous title, "Don Juan," pulled an opening Sunday at the Tampa that crept up pretty close to the record, with the following three days big.

"Whirlwind of Youth" was the feature attraction playing the last half of the week to very good business, giving the Tampa an excellent week.

"See You in Jail," opened the week for the Strand to very good business. "Blind Alleys," with Thomas Meighan, a Tampa favorite, did excellent for three days, with **"The Telephone Girl" closing the week to good business.**

"Hills of Peril," "The Heart Thief" and "Lightning Lariats" gave the Franklin three thrillers of the kind that find favor with their patrons, and all pulled good business. Every theatre in Tampa reported an increase in their business this last week.

Detroit

ANOTHER drop in business and industrial activities offered some reason for mediocre ticket selling in the downtown theatre district. Poor weather conditions during the early part of the week also lowered estimates at the box offices.

The Michigan theatre celebrated with an anniversary stage show and Lois Moran in "Whirlwind of Youth." Money came in fast after the first three days. In the meantime, fair attendance was the rule. Both attractions received excellent comment in the dailies.

Dolores Costello graced the Capitol screen in "A Million Bid," and Herbert Rawlinson appeared in person as master of ceremonies on the stage. **Nice receipts were the result,** and statistics indicate that Rawlinson, who has been receiving heavy publicity, will remain a few more weeks.

"Lost at the Front," featuring Charlie Murray and George Sidney, went along gayly to the tune of clicking coins and will be presented until the demand ceases. **It was backed by Vitaphone programs.**

In view of the first week business, Karl Dane's comedy feature, **"Rookies," flopped badly at the Adams. Matinees, however, made up the losses to some extent.**

The State bill included Laura La Plant in "Beware of Widows" and an elaborate presentation. These productions drew fairly well, but patrons were not entirely pleased with the screen play's scenario.

Seattle

EARLY spring weather—a combination of sun and showers—had little effect upon theatre business in this territory last week. As is the case a great part of the time, the houses that had the pictures did the business—others dragged along.

By far the outstanding success of the week was "Rookies" at the Coliseum Theatre. This picture met with the approval of every theatregoer; Manager Al Raleigh put over a sterling campaign; Jan Sofer provided an elaborate musical setting; and the result was very big business—the best that the house has had in many weeks. So popular was the picture that the week's engagement was indefinitely extended.

Second in appeal at the box office was "Sorrows of Satan" at the United Artists Theatre. This picture played ten days to very good business, although the last three days of the run were noticeably off.

At the Columbia Theatre, a reissue of "The Count of Monte Cristo" played to very good houses for the week. The stars were extensively exploited, and resulted in

a decidedly pleasing box office report each day.

"The Better 'Ole," and Vitaphone in its fourth week at John Hamrick's Blue Mouse Theatre fell off during matinees, but continued to line patrons out in front of the theatre at every evening performance. It would be considered a very good fourth week. The fifth week will end the run.

At the Fifth Avenue, "Lovers?" and Fanchon and Marco's "Vanities" stage revue did very slight business. Both the picture and the stage show were below par, according to audience comment. This condition has existed for the last three consecutive weeks.

"Fighting Love," at Pantages, "Moulders of Men," at the Winter Garden, and "Madame Wants No Children," at the Embassy, were average attractions. "The Red Kimona," at the Strand Theatre, played to good business at 25c and 50c.

Neighborhood business showed a slight decline in general.

Milwaukee

MILWAUKEE'S downtown theatres enjoyed a very satisfactory week. The usual summer-time slump in theatre activity which has been threatening for some time, has been delayed still another week by extremely cold weather.

One of the main attractions in the downtown houses this week was "Monte Cristo" at the Alhambra, where newsreel pictures of Lindbergh's start for Paris also proved a popular feature. "The Tender Hour" at the Wisconsin was very well attended. The revival of the "Miracle Man" met with surprising success at the Garden. "Special Delivery" at the Strand, and "The Understanding Heart" at the Merrill, were apparently well liked by Milwaukee audiences for they played to good houses during the entire week.

Neighborhood theatres also profited by the cold weather, which drove folks indoors and to the theatres. "IT" playing at the Milwaukee, Savoy, Colonial, and Mirth found appreciative audiences. The Tower and Modjeska played "Mr. Wu" to gratifying returns.

Portland, Ore.

"ROOKIES," at the Broadway, rocked the house with laughter, and attracted good business throughout the week. "The Better 'Ole" is still doing satisfactory business in its third week at the Blue Mouse.

"The Prince of Tempters" got business for the Columbia, but was not liked. The local censors sheared it generously, and all of the "kick" was eliminated.

"Ritzy," at the Rivoli, did better than usual and pleased. "See You in Jail" drew average crowds and was rated as a good program attraction.

"Flesh and the Devil" second run at the Peoples drew well, though not quite as much as was expected.

"Men of Purpose" played at the Music Box for nine days following the close of the Will King Musical Stock at that theatre, and got by nicely. They had the cooperation of the local War Veterans, and benefited by this assistance.

Cleveland

THE average of all theatre reports for the past week was fair. A few local houses did average business, some did poor business, but most of them had a fair week. The weather was rainy and cold.

"The Better 'Ole," in the second week at the Stillman, did satisfactory business, but is not being held any longer. "Tillie the Toiler" pulled better than the present average at the Allen, together with preliminary pictures of Capt. Lindbergh's flight and an effective stage and musical presentation of the flight. "The Monkey Talks" was accorded favorable criticism and consequently did well at the Palace for this time of the year. It was supported by a consistently good vaudeville program. "Frisco Sally Levy" coupled with Charles Chaplin's "Shoulder Arms" did well enough at the Cameo to warrant being held over another week. "Women Love Diamonds" was just fair from the State theatre box office angle. "Matinee Ladies," the attraction at the Park, was another "fair" business getter. "Upstream" catalogued as "unusually good entertainment" succeeded in drawing pretty well at Reade's Hippodrome the first half of the week, but closed its week's engagement at Keith's East 105th St. with just a fair average. "Tarzan and the Golden Lion," the attraction at the Hippodrome the last half of the week, was about a June average. "Husband Hunters," good light entertainment, coupled with Vitaphone. specialty numbers, pulled through the week with fair honors. Neighborhood houses report business below the standard for this time last year. Depressed business conditions generally, unemployment and a feeling of business unrest are given as causes for this state.

New Orleans

TWO big pictures were given their New Orleans premiere during the past week and both lived up to expectations as box office successes. At the $2,500,000 Saenger theatre, "Mr. Wu," starring Lon Chaney and Renee Adoree, coupled with an elaborate New York Publix Stage Show, "Chinese Jade," did a remarkable business. At Loew's State "The Demi-Bride" also did a splendid business. On the stage were five acts of vaudeville, but this picture, according to Manager Rodney D. Toups, was enough to pack them in.

As a matter of fact, the New Orleans theatres are enjoying one of the best weeks in months. The flood scare has disappeared and New Orleans' population is not sticking close to home any longer.

"Easy Pickings," with Anna Q. Nilsson, Kenneth Harlan and Billy Bevan, played to good houses all week at the Strand.

"Women Love Diamonds," did not come up to expectations with playgoers. Although a picture featuring gorgeous gowns, it did not even make a hit with the women folk and as a result the Liberty's business was not up to standard.

The Globe did a fine business with "Ladies at Play," with Doris Kenyon and Lloyd Hughes. "The Magic Garden," with Margaret Morris, was the Trianon attraction and the management reported satisfactory business.

Although featured in conjunction with a musical comedy show featuring two score pretty girls, Rin-Tin-Tin in "The Hills of Kentucky" did a fine business at Saenger's Crescent theatre.

At the Orpheum Marie Prevost in "The Night Bride," did a splendid week's run. The stage bill was not up to the standard and the picture and patrons were highly pleased.

The Lyceum featured "The Kid Brother," with Harold Lloyd. Although the pictures had its premiere sometime ago at the Saenger theatre, crowds flocked to see the bespectacled comedian in this rib tickler. The Tudor played "London," with Dorothy Gish, to full houses.

The neighborhood theatre managers report that their business has increased greatly during the past week. These included the managers of the Granada, Capitol, Pantania, Lafayette, Tivoli, Mecca, Valentino, Gaiety, Casino, Fine Arts, Famous, Carrollton, Dreamland, Fern and Rivoli.

Kansas City

A WEEK of average attendance was experienced by practically all first-run houses of Kansas City this week, despite good weather and a fairly strong lineup of pictures.

At the Royal, "Resurrection," which was held over from last week, did a fair business, but not quite up to expectations. At the Newman, Gloria Swanson in "The Love of Sunya" did perhaps the best business of any picture for the week, but attendance was below other pictures of the same type.

"Heaven on Earth" at the Libery remained within the bounds of an "average" week, which also can be said of "The Little Adventuress" at the Globe. "The Bachelor's Baby" at the Pantages was slightly better than normal in attendance, the afternoon business coming to the rescue, due to feminine appeal.

Albany and Troy

ALMOST constant rainfall coupled with chilly weather brought unusually heavy business to the motion picture theatres of Albany and Troy during the past week. After one or two days of rainfall, people apparently began to seek amusement outside of their own homes, and made their way to the theatres.

At the Leland, "The Scarlet Letter," midwinter business was reported with matinees also running big. At the Clinton Square theatre, where "Laddies" was holding forth, there was some slump due to the fact that the street on which the theatre is located, is in a torn up condition and will be for some time to come. The theatres in Albany all featured news reels showing Lindbergh's take-off and were wise enough to heavily advertise the feature in the newspapers. Applause invariably greeted the picture on every occasion.

At the Mark Ritz, "The Notorious Lady" proved good entertainment and ran to satisfactory business throughout the week. The Mark Strand used "The Telephone Girl" together with Vitaphone presentations and while the seven o'clock show was not exceptionally big, the attendance results for the week were satisfactory.

In Troy, "Evening Clothes" ran well for the first four days at the Troy theatre and with the last three days given over the "The Demi-Bride." A heavy rainstorm on Sunday night seriously crippled the best day of the week for the theatre.

At the Lincoln, in Troy, the "Flaming Forest" did fairly well for the first four days with "Tracked by the Police" doing about the same for the last three days.

Chicago

POOR box office statements were reported by a great majority of Chicago theatres last week, although there were a few houses where business was more favorable.

McVickers where "The Night Of Love" opened for an indefinite run, did better than average business, probably due to the controversy with the censorboard over a permit for this picture, which received wide publicity. At the Chicago, "Rough House Rosie," Spitalny's orchestral production, "Martha," and stage production "The Sampler," drew only fair business. "Three Hours," the feature and Paul Ash's "Night Club Nifties," accounted for average business at the Oriental. "Convoy" got away to only a fair start at the Roosevelt.

"Rough Riders" went into its second week at the Auditorium with a fair attendance.

At the Uptown, "Evening Clothes" on the screen and Bennie Kreuger on the stage, played to average business, while the Granada with "Cradle Snatchers" a Vitaphone program and Charles Kaley in a clever stage production, brought an encouraging box office report. The same was true at the Sheridan which had as its screen offering, "Wedding Bills" and Verne Buck and his orchestra, who are rapidly growing in popularity. The Harding, with "Children of Divorce" and the Senate with "The Scarlet Letter," did fair business.

The Capitol with "The Love of Sunya" as its screen feature and Del and his merrymakers, did an average business, while at the Tivoli, "The Scarlet Letter," and usual elaborate stage show, accounted for fair box office.

Oklahoma City

"MR. WU" kept business good all week at the Criterion Theatre. The sign boards on this were attractive, but there was no extra advertising apparently. "Babe Comes Home" didn't break any records at the Empress, in fact, it was changed in mid-week to "Three Hours." This later picture played to only fair business. "Almost a Lady" was well received by audiences at the Liberty the first part of the week. The usual change in program was made in mid-week, and "The Overland Stage" drew good sized crowds for three days. "The Brute" was well attended at the Capitol the first of the week, and "Wedding Bells" drew well at the last of the week.

The weather remained fair with a couple of days of real heat—this tends to lessen the theatre crowds here.

St. Louis

ONCE more the Weather Man played the part of villain in the cast and business as the result was far from what it should be, and it was impossible to judge the pulling power of the feature films that were on the screens of the leading first runs of the city.

In the neighborhood houses business was again decidedly off. This appears to be a general condition throughout this territory.

At the Grand Central the screen attraction was "The Love Thrill" in which Laura La Plante was starred. It enjoyed a fair week.

The Missouri Theatre offered on its screen "The Whirlwind of Youth with Lois Moran and Donald Keith as the headliners.

The Ambassador's feature was "A Million Bid." Dolores Costello was the starette.

Over at Loew's State Theatre "The Demi Bride" with Norma Shearer as the chief attraction. She has quite a following in St. Louis and despite the adverse weather on many days many of her admirers turned out.

The St. Louis Theatre's film attraction was "The Night Bride" with Marie Prevost in the leading role. Five acts of Orpheum Circuit Vaudeville helped to keep business up to standard everything considered.

Ottawa

UNCERTAIN weather played havoc with outdoor plans all during the week of May 16 in Ottawa, Ontario, and the result was that the people forsook garden plots, painting jobs and auto outings to attend the local theatres.

"Getting Gertie's Garter" drew well at B. F. Keith's Theatre and Manager J. M. Franklin found that patronage increased from day to day. The Centre Theatre had a good all-round week with "The Notorious Lady," both matinee and night business being well up to the mark. Patrons at the Regent Theatre did not think much of "Lovers" insofar as the story was concerned but they liked the stars Ramon Novarro and Alice Terry as of yore. These film artists undoubtedly saved the picture. Box office returns were excellent at the Regent.

The Imperial Theatre, with Ray Tubman as new manager, had the best week in several months with "Love's Blindness" by Elinor Glyn. The picture was liked and the name of the authoress also helped to draw. Matinee patronage was much improved. The Francais Theatre split the week with "The Better 'Ole" and "The Beautiful Cheat." The former again proved highly popular and the latter better than average.

At the Laurier Theatre in Hull, Quebec, "Tell It to the Marines" brought out heavy patronage and both old and young liked it. At the Eden Theatre, Hull, there was not much excitement over "The Transcontinental Limited."

Philadelphia

BUSINESS in the downtown section at most of the theatres is moving along at just a fair tempo.

Gloria Swanson in "The Love of Sunya" at the Stanley did a fairly good business. The show was bolstered up by Allen K. Foster's Cob-Web Revue, the Balabanow Five, accordionists, and Edward Albano, baritone.

"Cabaret" with Gilda Gray, continues to do fairly well at the Stanton, while "The Better 'Ole," with Vitaphone Unit is doing better than satisfactory business at the Aldine.

A repeat of Lon Chaney in "Mr. Wu" at the Arcadia after playing the Stanton proved a wise decision as the picture is holding up very well there.

The Karlton, with "Women Love Diamonds" reported fair business for the week.

Marion Davies in "The Red Mill" with Charlie Chaplin in "Shoulder Arms" at the Victoria aided by a lobby ballyhoo, did well.

"The Show" with John Gilbert and Renee Adoree had a good week at the Palace while the Globe offering "Prisoners of the Storm" and the Capitol with "Heroes of the Night" had a mediocre week.

The Fox drew well with Corinne Griffith in "Three Hours." The cinema feature was supplemented by the Keller Sisters and Frank Lynch, radio and recording stars, Julia Kelety, Parisian singer, and Eddie Conrad and Marion Eddy in separate numbers, helped to make an attractive bill.

Los Angeles

LOS ANGELES theatres over the past few weeks have all stepped along to good business and this week was no exception. Every theatre is featuring a good bill and the box offices have registered accordingly.

The Forum Theatre last week presented a foreign picture; a production from Germany—"The Aftermath" and from all indications it pleased the audience. The sponsors are looking for a release but up to the present time no affiliations have been made.

The Carthy Circle is building steadily with "7th Heaven" and according to reports the picture is getting over nicely. "The Love of Sunya" at the Criterion is hitting along in its second week to good receipts.

Grauman's Chinese Theatre report heavy advance sales on "King of Kings" and good business every day. "Lost At the Front" featured at Loew's State is doing average and Clara Bow in "Rough House Rosie" sent the box office barometer up a few notches at the Metropolitan. Better than normal is reported for "Rough House Rosie." "Rookies" is clicking at the Million Dollar. "Is Your Daughter Safe?" a sex exposure picture dealing with white slave conditions has held the California Theatre for over nine weeks.

San Francisco

THE past week was an especially good one at both down town first run houses of San Francisco and at the residential houses also. The reasons for the especially good business was that the pictures shown, practically all over were of the superior type. The weather also was favorable.

"Don Juan" at the St. Francis drew a large crowd and all were more than pleased with the acting and the manner it was put on. "Senorita" also drew a large crowd and Partington's revue on the stage, called "Paramount Revue," was considered marvelous. "Wedding Bills" at the California was a good show, but the house did not draw as well as expected for this picture. "Lovers" as shown at the Loew's Warfield Theatre was fair and the stage offering "Spring Idea" proved attractive. "Abie's Irish Rose," drew a big crowd to the Capitol, even though the prices were advanced a great deal.

"No Man's Gold" at the Pantages was considered well put on, which together with the acts drew well. The screen comedy, "Man Bait," proved popular at the Golden Gate Theatre, as did their acts of vaudeville and Pathe Review. The Union Square did well with "Flaming Fury" and "When the Wife's Away," together with the vaudeville acts. The Cameo Theatre drew a crowd by playing to women only the picture, "The Naked Truth."

CLASSIFIED AD SECTION

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Situation Wanted

EXPERIENCED projectionist desires position immediately. Five years' actual experience and references. Box 375, Motion Picture News, New York City.

ORGANIST at liberty. Experienced in largest theatres of Chicago, San Francisco. Reference reads: "One of few organists capable of impressing audience with great variety of tonal color in mammoth organ. Music never monotonous; always ear-pleasing; always voiced to suit mood of picture. Classical and jazz solos created much favorable comment." Wire W. J. Conkie, 1453 Williams, Denver, Colorado.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chicago.

Equipment For Sale

MAILING LISTS: 21,000 moving picture theatres giving name, address, population and, in most cases, seating capacity, price $50.00 for the complete list or $6.00 per M. by states. Also film exchanges, studios and supply dealers. Ask for itemized price list. All lists guaranteed. Trade Circular Co., Inc., 166 W. Adams Street, Chicago.

JUST FORECLOSED mortgage on a complete picture show equipment. Used ninety days in Palm Theatre, St. Louis. It consists of two latest model Powers machines Westinghouse transformer, Dalite screen, opera chairs. Will sell any part at bargain prices. Cash or payments. S. Lears, 3759 Pinegrove Ave., Chicago, Ill.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

VENEER and upholstered theatre chairs, rare bargain. Please state requirements. C. G. Demel, 845 State Street, Chicago.

Newspaper Opinions

"Rookies" — Metro-Goldwyn-Mayer, Adams Theatre, Detroit, Michigan

News: "Another fine military comedy. . . . Comedy echoes of 'The Big Parade.' . . . During last year funniest pictures released have been those with background of war or khaki, and now we have 'Rookies.' If you are in condition to do lot of laughing see it. . . . Dane at his very best. . . . Practical jokes come thick and fast and mighty thrill is saved for climax. . . . George K. Arthur gives remarkable performance, and Marceline Day does part nicely."

Free Press: "An instance of picture which producers made without raving over its super-excellence in advance, and which happened to prove riot with public from its first showing. . . . One long gale of laughter. . . Has number of corking shots. Genuine fun and comedy crowded into picture and thrills galore. . . . Cast is excellent."

Detroit Times: "One of those high-geared comedies. . . . Carries on brighter side of military life. . . Sam Wood keeps proceeding traveling at express speed. Comedy angles pile up on each other in rapid succession. . . . Leaves spectator limp from laughing. . . . Climax gala affair."



A group of newspaper displays, representative of the style of advertising used by first runs to exploit showings of "Rookies" (M-G-M) is illustrated above. The humorous exploits of two recruits are indicated in the treatment accorded this comedy in these advertisements which were used by the following theatres: Cameo, Cleveland; Capitol, Cincinnati; Loew's Columbia, Washington, D. C.; Loew's Aldine, Pittsburgh, and Loew's theatre, Buffalo.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Belle of Broadway, The	—	2	10	—	61	5,877 Ft.
Lone Wolf Returns, The	—	1	11	—	68	5,750 Ft.
PARAMOUNT						
Ace of Cads	2	5	20	2	63	7,786 Ft.
Afraid to Love	3	5	5	1	51	6,169 Ft.
Aloma of the South Seas	1	4	25	3	68	8,514 Ft.
Blind Alleys	1	4	9	1	61	5,597 Ft.
Blonde or Brunette	1	3	20	1	66	5,872 Ft.
Born to the West	—	4	33	—	67	6,042 Ft.
Cabaret	—	1	8	3	75	6,947 Ft.
Campus Flirt, The	—	2	22	13	79	6,702 Ft.
Canadian, The	1	9	18	—	61	7,753 Ft.
Casey at the Bat	1	14	28	7	65	6,040 Ft.
Cat's Pajamas, The	—	3	17	5	72	5,863 Ft
Children of Divorce	1	4	10	8	3	6,662 Ft.
Diplomacy	4	8	15	—	54	6,950 Ft.
Eagle of the Sea, The	—	7	22	—	63	7,250 Ft.
Evening Clothes	2	3	11	1	61	6,287 Ft.
Everybody's Acting	1	5	11	4	66	6,139 Ft.
Fascinating Youth	—	3	27	1	68	6,882 Ft.
Fashions for Women	—	4	10	3	68	6,296 Ft.
Fine Manners	1	8	24	1	62	6,435 Ft.
Forlorn River	—	11	21	1	61	5,992 Ft.
Good and Naughty	—	4	9	2	66	5,503 Ft.
Grass	2	2	7	—	55	6,348 Ft.
Great Gatsby, The	4	5	8	1	52	7,296 Ft.
Hold That Lion	2	8	22	5	65	5,811 Ft.
Hotel Imperial	—	7	18	1	63	7,091 Ft.
It	—	—	18	24	87	6,452 Ft.
It's the Old Army Game	5	7	16	1	55	6,889 Ft.
Kid Boots	1	2	36	3	70	5,650 Ft.
Kid Brother, The	3	3	36	8	70	7,654 Ft.
Kiss in a Taxi, A	1	7	16	3	63	6,439 Ft.
Knockout Reilly	—	1	14	4	93	7,080 Ft.
Lady of the Harem	1	6	13	—	59	5,717 Ft.
Let It Rain	1	7	12	4	64	6,052 Ft.
London	3	3	6	—	50	5,584 Ft.
Love 'Em and Leave 'Em	1	8	12	1	58	6,075 Ft.
Love's Greatest Mistake	—	12	12	—	55	6,007 Ft.
Man of the Forest	—	2	24	5	73	5,187 Ft.
Mantrap	—	7	21	—	63	6,077 Ft.
Mysterious Rider, The	—	1	11	1	70	5,957 Ft.
Nell Gwyn	4	5	16	2	59	6,741 Ft.
New York	—	2	14	—	66	6,877 Ft.
Padlocked	—	3	24	3	70	6,700 Ft.
Palm Beach Girl, The	—	5	31	6	71	6,918 Ft.
Paradise for Two	—	3	20	—	66	6,187 Ft.
Popular Sin, The	2	3	16	—	61	6,244 Ft.
Potters, The	—	1	19	1	70	6,680 Ft.
Quarterback, The	—	—	32	15	80	7,114 Ft.
Rainmaker, The	4	5	23	4	64	6,055 Ft.
Show Off, The	1	3	24	3	68	6,196 Ft.
So's Your Old Man	1	4	25	6	70	6,347 Ft.
Stranded in Paris	—	1	25	2	71	6,106 Ft.
Tin Gods	—	3	24	7	73	8,568 Ft.
Variety	1	5	21	12	74	7,804 Ft.
Volcano	1	4	16	—	62	5,467 Ft.
We're in the Navy Now	—	1	24	19	82	5,519 Ft.
You'd Be Surprised	5	12	19	—	53	5,994 Ft.
You Never Know Women	—	8	15	—	—	6,064 F.t
FILM BOOKING OFFICES						
Adorable Deceiver, The	1	5	5	—	52	4,879 Ft.
Bigger Than Barnum's	2	7	21	2	62	5,391 Ft.
Breed of the Sea	1	2	8	—	66	6,450 Ft.
Broadway Gallant	1	—	7	2	64	5,510 Ft.
Cowboy Cop, The	—	2	8	1	67	4,385 Ft.
Dead Line, The	—	1	10	—	67	5,000 Ft.
Hands Across the Border	—	2	28	4	72	5,367 Ft.
Her Honor, the Governor	1	4	8	2	73	6,709 Ft.
Jade Cup, The	3	2	6	—	51	4,656 Ft.
Kosher Kitty Kelly	1	8	16	2	58	6,103 Ft.
Laddie	1	2	27	4	70	6,931 Ft.
Lone Hand Saunders	—	2	20	6	74	5,447 Ft.
Magic Garden, The	—	3	5	2	67	6,807 Ft.
Masquerade Bandit, The	1	1	8	1	65	4,919 Ft.
One Minute to Play	—	6	25	8	72	7,713 Ft.
Out of the West	—	1	11	—	68	4,609 Ft.
Regular Scout, A	2	—	10	2	67	5,601 Ft.
Two Gun Man, The	—	1	26	8	76	5,139 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	2	13	4	73	6,433 Ft.
Amateur Gentleman, The	3	5	15	2	60	7,790 Ft.
Blonde Saint, The	1	5	13	1	62	6,800 Ft.
Brown Derby, The	1	3	20	5	70	6,700 Ft.
Don Juan's Three Nights	1	2	7		69	6,374 Ft.
Duchess of Buffalo, The	2	7	13	1	58	6,940 Ft.
Easy Pickings	1	2	7	—	59	5,400 Ft.
Ella Cinders	—	5	23	9	73	6,540 Ft.
Forever After	—	2	16	8	77	6,330 Ft.
Great Deception, The	2	3	17	3	66	5,855 Ft.
Into Her Kingdom	1	4	16	2	65	6,447 Ft.
It Must Be Love	—	6	26	3	67	6,848 Ft.
Just Another Blonde	1	3	12	—	61	5,603 Ft.
Ladies at Play	—	5	9	2	64	6,119 Ft.
Lady in Ermine	—	9	14	—	58	6,400 Ft.
Lunatic at Large, The	3	2	9	—	55	5,521 Ft.
Masked Woman, The	2	2	7	—	55	5,434 Ft.
McFadden's Flats	—	2	20	14	80	7,846 Ft.
Men of Steel	—	4	25	5	71	9,153 Ft.
Midnight Lovers	2	5	8	—	53	6,100 Ft.
Mismates	1	6	11	—	57	6,856 Ft.
Miss Nobody	—	3	13	4	72	6,859 Ft.
Orchids and Ermine	—	8	9	7	69	6,734 Ft.
Overland Stage, The	1	3	12	3	73	6,392 Ft.
Pals First	—	6	12	—	60	6,834 Ft.
Paradise	1	—	13	1	69	7,090 Ft.
Perfect Sap, The	1	2	11	—	62	5,982 Ft.
Prince of Tempters, The	1	15	11	1	70	7,780 Ft.
Puppets	—	6	15	—	61	7,486 Ft.
Ransom's Folly	4	5	17	—	57	7,322 Ft.

Title of Picture						
Savage, The	1	4	10	3	67	6,275 Ft.
Sea Tiger, The	—	1	10	1	70	5,606 Ft.
Senor Daredevil	—	3	21	8	75	6,862 Ft.
Silent Lover, The	—	9	13	1	60	6,999 Ft.
Sporting Lover, The	1	4	9	1	61	6,446 Ft.
Stepping Along	1	3	13	2	66	7,043 Ft.
Strong Man, The	—	5	18	1	65	6,882 Ft.
Subway Sadie	—	2	24	5	73	6,727 Ft.
Sweet Daddies	1	1	16	5	75	6,562 Ft.
Syncopating Sue	1	6	18	1	62	6,770 Ft.
Three Hours	—	6	8	—	57	5,774 Ft.
Twinkletoes	—	2	21	3	71	7,833 Ft.
Unknown Cavalier, The	1	4	11	4	68	6,595 Ft.
Venus of Venice	—	10	6	1	54	6,324 Ft.
White Black Sheep, The	2	2	13	3	67	6,788 Ft.
Wilderness Woman, The	—	8	22	2	64	7,533 Ft.
FOX						
Ankles Preferred	1	4	9	2	63	5,498 Ft.
Auctioneer, The	—	4	10	1	64	5,686 Ft.
Bertha, the Sewing Machine Girl	1	1	8	1	66	5,242 Ft.
Black Paradise	1	2	17	—	65	4,962 Ft.
Blue Eagle, The	1	6	14	2	63	6,200 Ft.
Canyon of Light	—	7	10	5	67	5,399 Ft.
City, The	1	4	6	1	56	5,508 Ft.
Country Beyond, The	—	1	12	1	70	5,363 Ft.
Family Upstairs	1	2	16	3	69	5,971 Ft.
Fig Leaves	—	3	11	3	70	6,498 Ft.
Flying Horseman, The	—	—	20	1	71	4,971 Ft.
Gentle Cyclone, The	1	1	13	1	67	4,825 Ft.
Great K. & A. Train Robbery	—	1	16	7	78	4,800 Ft.
Hard Boiled	—	2	18	2	70	5,680 Ft.
Last Trail, The	1	5	9	2	62	5,190 Ft.
Lily, The	2	5	6	—	51	6,268 Ft.
Man Four Square, A	2	—	15	1	66	4,744 Ft.
Marriage License	1	5	11	—	58	7,168 Ft.
Midnight Kiss, The	1	4	7	—	56	5,025 Ft.
Monkey Talks, The	—	4	6	—	58	5,500 Ft.
More Pay—Less Work	—	2	10	1	68	6,027 Ft.
Music Master, The	—	3	14	3	70	7,754 Ft.
No Man's Gold	—	2	25	7	74	5,745 Ft.
Return of Peter Grimm, The	—	4	13	1	65	6,961 Ft.
Silver Treasure, The	1	3	11	—	61	5,386 Ft.
Summer Bachelors	—	3	11	4	72	6,782 Ft.
Thirty Below Zero	1	3	10	3	67	4,691 Ft.
Three Bad Men	—	2	23	14	79	6,710 Ft.
What Price Glory	—	3	12	6	75	11,400 Ft.
Whispering Wires	1	—	7	3	74	5,946 Ft.
Wings of the Storm	—	3	8	1	65	5,244 Ft.
Womanpower	1	2	15	2	66	6,240 Ft.
METRO-GOLDWYN-MAYER						
Altars of Desire	1	4	9	—	59	6,037 Ft.
Bardelys the Magnificent	—	—	15	7	80	8,536 Ft.
Battling Butler	1	6	20	4	66	6,970 Ft.
Big Parade, The	—	—	8	4	80	12,550 Ft.
Blarney	7	8	8	—	44	6,169 Ft.
Boy Friend, The	3	3	12	1	59	5,584 Ft.
Demi-Bride, The	—	3	17	6	73	6,886 Ft.
Desert's Toll, The	—	2	11	—	65	5,376 Ft.
Exit Smiling	8	3	2	—	33	6,461 Ft.
Faust	1	5	16	3	64	8,110 Ft.
Fire Brigade	1	7	14	3	63	8,716 Ft.
Flaming Forest, The	—	3	22	3	70	6,567 Ft.
Flesh and the Devil	—	3	28	16	78	8,759 Ft.
Gay Deceiver, The	3	9	10	1	53	6,624 Ft.
Johnny Get Your Hair Cut	—	3	14	5	73	6,781 Ft.
La Boheme	2	4	16	5	67	8,781 Ft.
Little Journey, The	1	3	12	—	61	6,088 Ft.
Love's Blindness	2	6	8	2	58	6,023 Ft.
Lovey Mary	—	4	15	1	66	6,167 Ft.
Magician, The	4	6	10	1	53	6,960 Ft.
Mare Nostrum	—	3	20	3	70	9,476 Ft.
Mr. Wu	—	1	10	3	74	7,603 Ft.
Paris	3	5	14	—	56	5,580 Ft.
Red Mill, The	3	6	14	3	61	6,337 Ft.
Road to Mandalay, The	2	2	28	9	73	6,551 Ft.
Scarlet Letter, The	—	4	13	4	70	8,229 Ft.
Show, The	1	4	15	4	68	6,308 Ft.
Slide, Kelly, Slide	—	2	14	8	77	7,865 Ft.
Taxi Dancer, the	—	6	9	1	61	6,289 Ft.
Tell It to the Marines	—	1	19	18	83	8,800 Ft.
Temptress, The	—	6	17	10	74	8,221 Ft.
There You Are	—	2	15	—	67	5,652 Ft.
Tin Hats	—	4	26	6	72	6,598 Ft.

Title of Picture						
Unknown	—	5	12	3	65	6,388 Ft.
Valley of	4	4	19	2	61	5,580 Ft.
Waltz Dream, The	3	1	18	2	63	7,322 Ft.
Wanted	—	3	9	4	71	6,025 Ft.
War Paint	—	2	11	4	73	5,032 Ft.
PATHE						
Devil Horse, The	1	1	15	3	71	5,853 Ft.
PROD. DIST. CORP.						
Rainbow Riley	1	3	15	—	66	6,612 Ft.
Clinging Vine, The	1	3	11	1	63	6,420 Ft.
Corporal Kate	—	2	9	4	75	7,460 Ft.
Dice Woman, The	—	3	7	—	66	5,614 Ft.
Eagle Feather	—	3	11	2	63	6,750 Ft.
Flame of the Yukon	1	1	15	—	63	5,800 Ft.
Getting Gertie's Garter	—	3	8	—	68	6,859 Ft.
Gigolo	1	5	18	2	66	7,295 Ft.
Her Man O' War	—	3	10	—	63	6,106 Ft.
Last Frontier	—	3	19	—	63	7,964 Ft.
Nervous Wreck	3	5	8	—	59	6,730 Ft.
Prince of Pilsen	3	2	14	2	63	6,600 Ft.
Sea Wolf	1	2	15	—	64	6,763 Ft.
Shamrocked	—	2	10	—	65	5,865 Ft.
Sunny Side Up	1	4	6	—	55	6,007 Ft.
Unknown Soldier	—	1	22	17	82	7,979 Ft.
Up in Mabel's Room	—	1	24	10	81	6,345 Ft.
Young April	1	3	13	1	63	6,858 Ft.
UNITED ARTISTS						
Beloved Rogue	—	1	12	8	80	9,380 Ft.
Black Pirate	3	9	22	12	69	6,388 Ft.
General, The	—	4	9	1	64	7,440 Ft.
Love of Sunya	—	7	7	2	73	7,311 Ft.
Night of Love	—	2	16	9	77	7,600 Ft.
Son of the Sheik	—	2	25	24	83	6,685 Ft.
Sparrows	6	11	17	4	62	7,763 Ft.
Stella Dallas	1	7	26	10	72	10,157 Ft.
Winning of Barbara Worth	—	4	13	7	74	8,560 Ft.
UNIVERSAL						
Buckaroo Kid	1	3	10	2	67	6,167 Ft.
Butterflies in the Rain	—	10	10	1	57	7,319 Ft.
Chasing Trouble	3	4	5	—	48	4,585 Ft.
Cheerful Fraud	2	4	12	1	60	6,968 Ft.
Denver Dan	—	3	9	3	70	5,292 Ft.
Fighting Peacemaker	1	4	8	—	57	4,292 Ft.
Flaming Frontier	1	7	20	10	71	8,829 Ft.
Held by the Law	1	1	9	—	63	6,929 Ft.
Her Big Night	—	2	11	1	67	7,603 Ft.
Ice Flood	—	2	14	—	66	5,747 Ft.
Love Thief	2	7	10	—	54	6,822 Ft.
Man in the Saddle	2	6	9	3	61	5,492 Ft.
Marriage Clause	—	—	16	7	79	7,680 Ft.
Michael Strogoff	—	4	11	3	68	9,315 Ft.
Midnight Sun	—	8	21	2	64	8,767 Ft.
My Old Dutch	2	5	13	—	58	7,685 Ft.
Oh Baby	1	7	8	—	55	7,152 Ft.
Old Soak	—	1	18	2	71	7,445 Ft.
Phantom Bullet	—	5	17	1	65	6,148 Ft.
Poker Faces	2	1	19	4	70	7,808 Ft.
Prisoners of the Storm	1	4	13	1	63	6,102 Ft.
Rolling Home	2	2	16	5	72	6,993 Ft.
Runaway Express	1	5	7	2	61	5,865 Ft.
Sensation Seekers	—	2	7	1	67	7,015 Ft.
Set Up, The	1	3	7	1	61	4,478 Ft.
Silent Rider	—	—	10	2	75	5,879 Ft.
Spanish	1	2	9	—	61	5,633 Ft.
Take It from Me	5	4	12	4	60	6,640 Ft.
Texas Streak	—	1	15	4	75	6,367 Ft.
Whole Town's Talking	—	3	9	—	63	6,662 Ft.
Yellow Back	3	1	6	—	52	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	20	6	76	6,954 Ft.
Better Ole	—	3	6	5	74	9,481 Ft.
Broken Hearts of Hollywood	1	2	10	—	62	7,770 Ft.
Don Juan	—	2	8	6	78	10,018 Ft.
Don't Tell the Wife	—	3	7	—	61	6,972 Ft.
Footloose Widows	—	2	10	2	70	7,163 Ft.
Hero of Big Snows	2	3	12	2	63	4,745 Ft.
Millionaires	—	2	9	—	65	6,903 Ft.
My Official Wife	2	4	10	1	61	7,846 Ft.
Private Izzy Murphy	—	1	12	7	80	7,889 Ft.
So This Is Paris	3	4	8	1	55	6,135 Ft.
Third Degree	—	1	17	2	73	7,647 Ft.
While London Sleeps	—	4	7	1	63	5,810 Ft.
Wolf's Clothing	2	3	3	2	61	7,068 Ft.

Exhibitors Service Bureau

"New Idea Orchestra" Now Howard Theatre Feature

Starting Monday, May 9th, Wheeler Wadsworth and his New Idea Orchestra will be presented each week at the Howard Theatre, Atlanta.

Wadsworth is a widely known radio entertainer, a saxophonist, a phonograph record artist, and a composer of popular songs.

No innovation ever entered Atlanta on the wave of a more effective advance campaign than that which introduced the "new idea." The town has literally been plastered with snipes, banners and billboards, and there's not an open-eyed individual in Atlanta who hasn't been asking "what is this 'new idea' the Howard is talking about?"

Style Shows on Stage and Screen Popular Hit

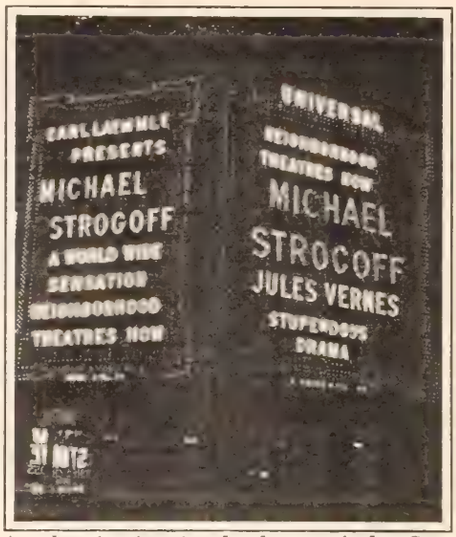
Manager G. R. Stewart offered two fashion shows to his patrons—one on the stage and the other on the screen, when "Fashions for Women" played at the Publix Sterling Theatre, Greeley, Colo.

The store putting on the fashion review also helped in exploiting the double attraction. The store devoted one of its best windows to the display of stills, gowns, and cards announcing the fashion review, title of picture, name of theatre, and play dates.

Seed Dealer Ties Up With "Magic Garden" Showing

A co-operative stunt involving the free distribution of flower and vegetable seeds resulted in a harvest of profitable publicity for the showing of "The Magic Garden" at the Tivoli theatre, Chattanooga, Tenn.

The copy on the little packages read, "Mayo's Annual Garden Flowers—These seeds will produce a Magic Garden which we hope will rival the beauty of Gene Stratton Porter's latest and best story The Magic Garden which will be shown at the Tivoli, April 21, 22, 23."



An electric sign in the heart of the Great White Way advertises neighborhood showings. Universal's giant sign with billing for "Michael Strogoff" at the Community house is shown above.

Telephone Girls Compete for Beauty Prize

The Broadway Theatre, Portland, Oregon, made several effective tie-ups for "Orchids and Ermine," among them being one with the local telephone company.

The contest was conducted by one of the leading newspapers of the city to find the most beautiful telephone operator, the winner appearing in person at the Broadway Theatre during the last night's engagement of the picture, at which time she was presented with a large silver cup from Colleen Moore.

The telephone company also placed an automatic switchboard in the corner of the theatre, and put small disks advertising "Orchids and Ermine" on the mouthpieces of many downtown business phones. Four extra girls were instructed to go through the telephone directory, and call the subscribers to announce.

Ballyhoo on Broadway for "Convoy" at Strand

A ballyhoo stunt which attracted great attention from Broadway crowds leaving theatres exploited the Strand theatre's presentation of "Convoy" during the week in advance of its engagement at that house. The unique character of the stunt stirred up considerable interest. From 10 o'clock until midnight, six men, in evening clothes went through the crowds in the theatre section from Times Square to 53rd Street, handing out illustrated newspapers advertising "Convoy."

The high-hat gentlemen had a ballyhoo of their own. This consisted of a cabby, guiding his rig close to the curb, who acted as leader of the expedition. As he walked along he kept up a barking act, crying "It's Convoy—the Big Parade of the Navy—Read about it—talk about it—laugh about it—cry about it—but see it."

Novel Stage Setting With "Night of Love" Trailer

Manager Charles H. Amos worked a stage novelty with the showing of the trailer on "The Night of Love" prior to that film's showing at the Publix Florida Theatre, St. Petersburg, Fla.

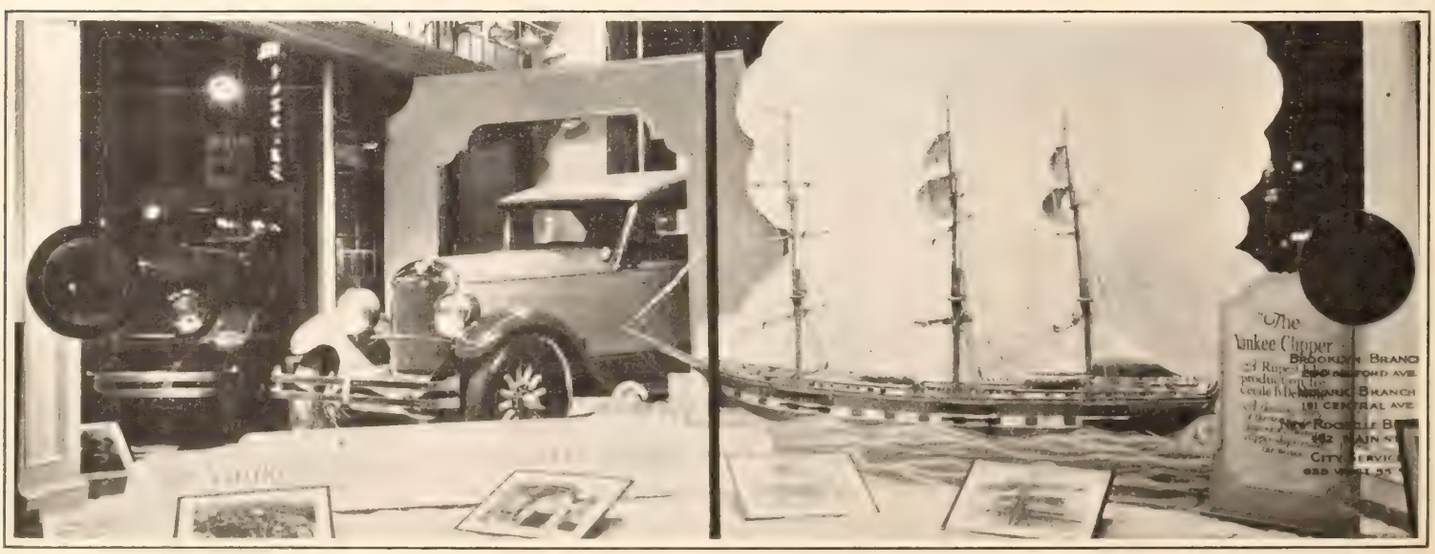
The figures of Colman and Banky were cut out of compoboard and placed in a Spanish doorway on stage.

While the trailer was being shown these figures of Colman and Banky were illuminated with blue light and faded into an amber.

Incense Burner As Lobby Atmosphere for "Mr. Wu"

The aroma from incense burnt in the theatre lobby was so strong that people could detect the odor outside on the street—when Lon Chaney in "Mr. Wu" played at the Rex Theatre, Spartanburg, S. C.

The lobby and foyer was fitted up with all sorts of Chinese curios, bamboo, and dogwood.



Show window of Reo company at Broadway and 54th St., featuring tie-up with "The Yankee Clipper" (P. D. C.) during the presentation of that picture at the Roxy theatre.



PAVING the way for the opening of the Vitaphone at the Mark Strand in Albany, N. Y., Tony Veiller, a former newspaper man, and whose father was the author of "Within the Law" and "The Thirteenth Chair," has been doing some educational work through a series of newspaper advertisements explaining to residents of Albany just what the Vitaphone is.

The advertisements attracted a great deal of attention and followed slides that were used on the screens of all of the Stanley theatres in Albany. Mr. Veiller's advertisements were original, and conceived only after considerable study.

House Organ Solves Publicity Problem for Tri-State Co.

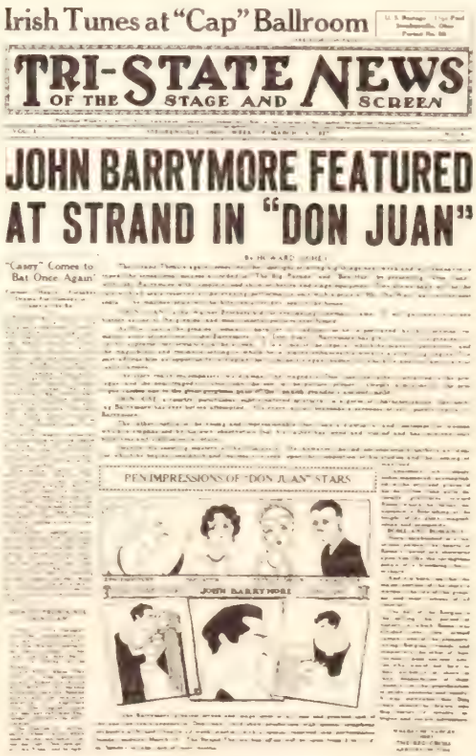
A WEEKLY house organ, made up in the style of a news tabloid, which the Tri-State Amusement Co., of Steubenville, Ohio, introduced last March, has already established itself as one of the important publications of that section and, according to officials of the company, which operates theatres in Steubenville and East Liverpool, has proved an invaluable builder of friendship between the theatres and the public.

The "Tri-State News" is edited by Howard Lichey, director of public relations. It is an eight-page paper made up in orthodox newsy style, with a liberal use of illustrations and containing a large budget of information relating to the forthcoming attractions at the Capital, Strand and Olympic theatres, the houses operated in Steubenville, by the Tri-State company.

Mr. Lichey informs this department that the publication was started because the local papers had failed to give the amount of publicity to pictures which his company felt the people of the section really desired. "We find it a great medium for publicity," he declares. "Our local paper was never liberal in giving us advance publicity, until this publication was started, but since it made its appearance, the local editor is crying for motion picture copy. We print over 10,000 copies weekly and they are sent out over a mailing list that has grown by leaps and bounds through the demand for the paper. If the mail man is one day late, our telephone is kept constantly busy with inquiries."

Here, then, is just another illustration of the fact that newspapers that cut picture publicity down to the bone are neglecting a news feature of widespread interest to their readers. And it is not the first instance where an enterprising theatre publicity department, by starting a newsy house organ, has awakened local editors to the fact that movie news is news of real appeal to the public.

The "Tri-State News" is now carrying general advertising that amounts to considerable revenue to the publishers. Steubenville merchants are using it with profit. In a recent issue we find the ads of a wide variety of business organizations; department stores, fruit stores, druggists, storage companies, beatuy shops, specialty stores, furniture companies, garages and automobile service and accessory dealers, florists, butchers, hardware stores, taxi companies, and all the rest which make up the business activities of a city.


Irish Tunes at "Cap" Ballroom

TRI-STATE NEWS
OF THE STAGE AND SCREEN

JOHN BARRYMORE FEATURED AT STRAND IN "DON JUAN"

"Canary" Comes to Bat Once Again

PEN IMPRESSIONS OF "DON JUAN" STARS

JOHN BARRYMORE

Reproduction of the front page of an issue of Tri-State News, featuring "Don Juan" (Warner Bros.)

Noon Organ Recitals Are Featured at Capitol

The organ recitals recently instituted at the Capitol Theatre in New York are meeting with popular approval from Broadway picture patrons and will be continued as a featured attraction preceding the regular daily performances.

The recitals were introduced with a view to stimulating interest in the musical literature for this instrument and are played by Dr. Melchiorre Mauro-Cottone. The programs include compositions with which the public are more or less familiar. From time to time, however, classic organ works are introduced for the purpose of bringing out the musical qualities of the instrument.

The program for week of May 7 included the "Triumphal March" from the "Queen of Sheba," by Gounod; "Humoresque," by Dvorak; two Victor Herbert compositions, "Yesterthoughts" and "Badinage;" and Sullivan's "The Lost Chord."

Laundry Checks as Heralds for "Mr. Wu"

Two thousand laundry checks distributed in Newburgh, N. Y., exploited the showing at the Broadway theatre in that city of "Mr. Wu." The checks contained some Chinese inscription on one side of the card and on the other side there was copy advertising the Lon Chaney screen vehicle. "This isn't a laundry creek," the advertising inscription read, "but it's a sign of real entertainment—Lon Chaney in Mr. Wu, with Renee Adoree, at the Broadway, Monday, Tuesday and Wednesday."

Studio Briefs

Under the direction of Orville Dull, Buck Jones is in production on his latest picture for Fox Films, "Blackjack," one of the stories for the 1927-28 program. Exteriors were shot at Lone Pine, in the heart of the High Sierras, where the atmosphere is picturesque and primitive. The pioneer days is the theme of the story by Johnston McCulley. Barbara Bennett is Jones' leading lady and the rest of the cast includes Theodore Lorch, George Berrell, Harry Cording, William Caress, Buck Moulton and Murdock MacQuarrie. Harold Shumate scenarized the McCulley story.

By signing Garret Fort to a long term contract, the Warner Brothers have augmented their staff of scenarists. Fort's most recent affiliation has been with Cecil B. De Mille, for whom he wrote original stories and adaptations, among them "White Gold" and "The Yankee Clipper."

Gertrude Astor will have a part to her liking in "Shanghaied," the F. B. O. picture which Ralph Ince is making at the F. B. O. studio from the story by Edward J. Montagne, entitled "Limehouse Polly." Miss Astor will interpret the role of "Blonde Bessie." Some of her associate players will be Patsy Ruth Miller (starred), Tom Santachi, Walt Robbins, H. L. Jacobson, and Alan Brooks. Exterior scenes of the seas for "Shanghaied" were taken at Catalina Island.

The screen treatment of "Baby Face," scheduled by First National as one of Colleen Moore's earliest pictures for the new season, will be prepared by Marna Tully, magazine fiction writer and wife of Jim Tully, author of "Beggars of Life" and other novels. "Baby Face" is the title under which "Synthetic Sin," the stage play by Frederick and Fannie Hatton, will be produced.

In production at the Hal Roach studio are a Charley Chase comedy, a Max Davidson comedy and a fun reel featuring Stan Laurel, Oliver Hardy and Jimmy Finlayson. James Parrott is directing the Chase unit in which are Edna Marian, Eugene Pallette, Anita Garvin and Oliver Hardy. Supporting Max Davidson in his Jewish comedy are Martha Sleeper, Eddie Clayton, Lillian Leighton and Tiny Sanford. No title has been selected for this production which the Leo McCarey unit is producing. The Roach ranch at Moapa, Nevada, will probably be used for the comedy starring Laurel, Hardy and Finlayson. Fay Lanphier, Miss America of 1925, has signed a Roach contract for a prominent role. Viola Richard will have the principal feminine part. Work is to get under way immediately.

Prosper Merrimee's "Carmen" has just been finished by Director Raoul Walsh for Fox Films. Dolores Del Rio has the title role, Victor McLaglen the role of the bull fighter and Don Alvarado the part of Don Jose. Mathilde Comont plays the part of Michaela and Fred Kohler the part of the gypsy chief. Carmen Costello and Jack Bastian have the other featured roles. Fox officials announce that "Carmen" will be issued as one of the 12 specials to come from their company.

One of the first things that Sam Sax, Gotham and Lumas president, did after his arrival in California was to engage Mae Busch for the stella roles in Gerald Beaumont's story, "The Rose of Kildare" and Norman Kellogg's "The Girl From Rio." The first production to go into work will be "The Girl From Rio" which Tom Terris will direct. It will mark the first appearance of Miss Busch under the Gotham trademark and will be ready for release in the early fall.

Following her American debut in "Drums of the Desert," Marietta Millner, Paramount's Viennese importation, has been assigned the role of leading woman opposite Thomas Meighan in his first West Coast picture, "We're All Gamblers," to be directed by James Cruze. Miss Millner responded to direction in "Drums of the Desert" through an interpreter.

Bringing the cast of players in "The Trail of '98" up to an even forty, Grace Borden, young actress who had a part in "A Million Bid," is the latest addition to Clarence Brown's body of actors and actresses who are appearing in the Metro-Goldwyn-Mayer special.

A contract was recently consummated between Sam Sax, independent producer, and Tom Terris, director and producer, whereby Mr. Sax has secured the directorial services of the latter for "The Girl From Rio." Mr. Terris has produced pictures having to do with Spanish atmosphere before and made "The Bandolero" for Metro several years ago. Casting will begin on "The Girl From Rio" upon the arrival of the director in California.

A former associate with Julian Johnston at the Paramount Long Island studio, Randolph Bartlett, has been appointed film and title editor at the F. B. O. studio in Hollywood by William Le Baron, vice-president in charge of production. Mr. Bartlett, who has been in the motion picture business for a number of years, left New York last Saturday to assume his new duties at the F. B. O. plant. Two and a half years ago he was business manager of the Lasky studio scenario department.

"Buttons," a romance of the seas which will serve as Jackie Coogan's next Metro-Goldwyn-Mayer starring vehicle, is scheduled for early production with George Hill at the directorial helm. It is based on an original story by Hill and Hayden Talbot and was scenarized by Marion Constance Blackton.

A Wampas baby star for 1927, Natalie Kingston, has just been signed by F. B. O. for the leading feminine role in "The Harvester," the Gene Stratton-Porter novel which is about to be filmed by Director J. Leo Meehan at the Stratton-Porter farm near Rome City, Indiana, where "Limberlost" is located. Miss Kingston has just finished playing the leading role opposite Milton Sills in "Framed."

The feminine lead in Harry Langdon's next comedy vehicle, now being filmed at the West Coast studio of First National at Burbank, California, will be played by Gladys McConnell, who was selected this year as one of the Wampas baby stars. Langdon immediately decided that she was the girl for his picture when he saw her in a Buck Jones production. Consummation of the contract was announced this week by William H. Jenner, general manager of the Langdon Corporation. Arthur Ripley is directing the comedian.

Reports from the Mack Sennett studio indicate that the comedy producer is active in producing releases for the Pathe schedule. Director Harry Edwards has just completed a new comedy, "The Golf Bug," featuring Billy Bevan, Eddie Quillan and Alma Bennett. The Smith Family is in the midst of another of their domestic difficulties under the direction of Alf Goulding. With Johnny Burke portraying the male lead, Harry Edwards is guiding Billy Bevan, Andy Clyde, Alma Bennett, Sunshine Hart and Matty Kemp through a laugh-offering based on the Weepah gold rush in Nevada.

The producing unit having returned from location near King City, California, the complete cast of players who will support Gary Cooper in his second Western for Paramount has been announced. Betty Jewel is his leading woman and Jack Luden, who will soon be seen as a star of his own right in Paramount Westerns, will appear as Miss Jewel's brother. Herbert Priar, character actor, and Jim Corey are in the cast also. Flash, the Wonder Horse, will again be Cooper's mount. "The Last Outlaw" is the title of the Cooper vehicle.

Plans for another production that the Warner Brothers plan for Irene Rich for the coming season are shaping up. "The Outpost," a story by Mark Canfield, will supply the material for the Rich picture. Anthony Coldeway is now doing the scenario. Michael Curtiz, who has been chosen to direct the picture, has cast William Russell as Miss Rich's leading man.

Norway is now represented at the Mack Sennett studio in the person of Byarbe Hellum, a comedian out of Christiania and a newcomer to this country who has signed a contract with the comedy producer. Mr. Helleum's first name has been changed to Barney. He recently impersonated Chester Conklin in a new Keystone Kop comedy called "Love in a Police Station" and was also seen in "Catalina, Here I Come."

Myrna Loy has been added to the cast of "The Heart of Maryland," the Warner Bros.' production starring Dolores Costello. Miss Loy will take the part of a mulatto girl.

When "American Beauty," by Wallace Irwin, is placed into production by Carey Wilson as a First National picture, the leading feminine roles will be taken by Billie Dove and Virginia Lee Corbin. Lloyd Hughes will have the chief masculine role, a part which he has just finished in Miss Dove's "The Stolen Bride," her initial stellar vehicle for First National.

Universal's option on the directorial talents of William J. Craft, the director who recently completed the Universal-Jewel production, "Hot Heels," has been exercised, with the result that the director will make a new feature for the Laemmle organization. A suitable vehicle for Craft is now being selected. He directed a serial for Universal a year ago and has since been with several producers of independent pictures. In "Hot Heels" are Patsy Ruth Miller and Glenn Tyron.

The new comedy team of George Bancroft and Chester Conklin will make its comedy debut in "Tell It to Sweeney," a railroad story for which Paramount has also cast Jack Luden and Mary Brian. The story is an original by Kerry Clarke, Percy Heath and Eugene de Rue, and it will be directed by Frank Strayer.

The male lead in "Buck Privates," the comedy drama which Melville Brown will produce for Universal, will be played by Malcolm MacGregor. Lya de Putti is the star of the production and some of the featured players are Zasu Pitts, Eddie Gribbon and James Marcus. Actual work on the picture is scheduled to start next week under the supervision of Robert Wyler.

In "A Hot Potato," his final Van Bibber release for the season, Earle Fox has Nancy Nash as his chief feminine support. This comedy, which has just been finished, is number 24 of the Van Bibber brand through which the sophisticated Van Bibber has clowned his way. His work in portraying the Richard Harding Davis character won for him his long-term contract with Fox Films to play featured roles. Jess Robbins directed the latest Van Bibber from a scenario by Sam White and Murray Rothe. Sid Brown was assistant director and George Meehan cameraman. Among the support are Howard Truesdale, Katherine Bates, Sidney Bracey, Arthur Wesy and C. L. Sherwood.

Corinne Griffith has signed a sextet of players for "The Garden of Eden," her first United Artists production which will be directed by Hobart Henley. The six players do not include the leading man and are as follows: Louise Dresser, Andre Berenger, Edwin Martindel, David Torrence, Rose Dione, Emily Fitzroy. Production on the film began at the United Artists' studio in Los Angeles during the week. June Mathis wrote the scenario for "The Garden of Eden," based on the play in German by Rudolph Bernauer and Rudolph Oesterreicher.

Russell Simpson is the latest addition to Metro-Goldwyn-Mayer's cast of 41 principals for "The Trail of '98," a tale of the frozen north, which Clarence Brown is directing. More than 7,000 extras are said to have appeared in the [illegible] already filmed by Brown, and it is estimated by M. G. M. [illegible] will be needed to film those yet to be taken.

Now that his "Dance Magic" is in the cutting room, Robert Kane has his production unit concentrating on "Hell's Kitchen" for First National release. The story is that of a foundling who is brought up by three foster fathers, an Irishman, a Jew and a German, played by Hugh Cameron, George Sidney and Ford Sterling. Frank Capra and Joseph C. Boyle are directing. Ben Lyon is the juvenile lead.

The final scenes of "Arizona Nights," Fred Thomson's last picture for F. B. O., were filmed this week at the F. B. O. studio under the direction of Lloyd Ingraham. "Arizona Nights" is adapted from the story by Stewart Edward White and is said to be the star's best for F. B. O. Silver King, Thomson's horse, has an important part in the picture, and others in the cast include J. P. McGowan, William Courtright, Lottie Williams, William McCormick and Dan Peterson.

Ruth Taylor, featured actress, has been signed by Universal for a role in "Out All Night," Reginald Denny's new starring vehicle for Universal which was formerly known as "I'll Be There."

The titling of "Judgment of the Hills," the F. B. O. drama which Leo Meehan directed, will be done by Dorothy Yost, who has been recently signed by William Le Baron for that job. Miss Yost has just finished adaptating "The Harvester" for the screen, which Leo Meehan will also direct.

An F. B. O. producing unit of about 40 people left Los Angeles recently for Rome City, Indiana, where exteriors for "The Harvester," Gene Stratton-Porter's story, will be filmed in the exact locale described in the book. Natalie Kingston and Orville Caldwell are to portray the leading roles. Will R. Walling will be the heavy and Belshazzar, an English setter, has been trained especially for this production. After a number of weeks spent in Indiana the company will return to Hollywood, where interior scenes will be shot.

The Ghetto, New York's famous East Side section, moved to the Fox studio on Tenth Avenue and 55th Street this week where Director Allan Dwan is filming "East Side, West Side," the novel by Felix Riesenberg. George O'Brien, Virginia Valli and J. Farrell McDonald have the principal parts. Charles Kirk, in charge of construction, has built a set representing a section of the East Side that takes up nearly the entire studio. Also in the cast are Frank Allsworth, John Kearney, Dore Davidson and Sonia Nodalsky.

Ralph Ince and his "Shanghaied" company have sailed for Catalina Island to do the final sequences for the sea picture which he is making for F. B. O. Accompanying the director on his trip to the Isthmus were Patsy Ruth Miller, Wally Fox, assistant director, and Joe Walker, cameraman. The company will return to the studio within a few days.

Right on the heels of the announcement that Bob Steele would be starred by F. B. O. in a series of Western pictures came word from F. B. O. that Lillian Gilmore has [illegible] play opposite him. Preparations are now in progress for the first pictures in which [illegible] and it is expected that actual [illegible] inaugurated in the near future and that the title of the first vehicle will be "The Mojave Kid."

Production on "My Best Girl," Mary Pickford's new picture, was begun last Wednesday, May 25, at the United Artists' studio with Sam Taylor directing and Charles Rogers as leading man. The opening scene takes place in a [illegible] store.

The comedy role of the British recruiting sergeant in "Quality Street," will be played by Lionel Belmore, British stage and character actor. Marion Davies is starred in "Quality Street." Conrad Nagel is her leading man.

"The Secret Studio," featuring Olive Borden, has been finished by Victor Schertzinger for Fox Films. In supporting roles are Walter McGrail, Margaret Livingston, Clifford Holland, Joseph Cawthorn and Ben Bard. New York's Greenwich Village is the locale of the story, which centers around artists and models. Miss Borden made some of the village sequences while she was in New York a few months ago playing the title lead in "The Joy Girl."

The direction of "Beau Sabreur," Paramount's companion story to "Beau Geste," was this week assigned to John Waters, a young director who handled the megaphone on several of the Zane Grey Westerns. Originally William Wellman, director of "Wings," had been slated to direct the Wren sequel, but his health dictated otherwise; he will go to Catalina Island for two months to recuperate. The change in directors for "Beau Sabreur" has resulted in the return of Gary Cooper to the cast of "Nevada," which Waters will direct before making "Beau Sabreur." As soon as suitable stories are chosen for him, Lane Chandler, who had been announced for "Nevada," will appear in a series of Westerns.

Richard Wallace, former director of one-reel comedies for Hal Roach and director of "The Poor Nut" for First National, has been given the assignment by First National official to direct "The American Beauty," Billie Dove's second starring production for First National. It is scheduled to go into work this week with Lloyd Hughes in the male lead and Virginia Lee Corbin and Paul Vincenti in the cast.

In "Hell's Kitchen," a forthcoming First National picture, a duplication of the Yale-Harvard race at New London, plays an important part. Two crews are being recruited from the various race courses and arrangements have been made to film the actual race on June 24 then to take the screen crews over the course the next day for closeups. Cameras will probably also record the American Henley in case the New London race is not suitable for filming because of inclement weather.



"Wine, Women and Sauerkraut"
(Fox Imperial Comedy—Two Reels)
(Reviewed by E. G. Johnston)

IF your patrons like a fast-stepping comedy with a mixture of slapstick, plenty of bare-legged chorines, rough and tumble action and some good gags which are pulled on a railroad hand truck, they'll like this one. It's all about a stranded show troupe who are in difficulties at a hotel over their bill. However, their guardian manager is resourceful and in the end gets them out of trouble. The Sauerkraut part of the title has to do with a bankrupt delicatessen store which our hero puts on its feet, incidentally winning the proprietor's daughter. Yes, the chorus girls are all pretty and do some real, fancy stepping. Claire Cannon, Nick Stuart, Fred Walton, George Gray and Jacques Rollens are the featured players. It ought to produce enough laughs to satisfy any comedy crowd.

"My Mistake"
(Universal-Stern Excusemaker—Two Reels)
(Reviewed by E. G. Johnston)

THIS Stern Brothers' two-reeler opens with Charley King in considerable trouble. An all-night party in his house is in its last stages, floors are littered and the anti-prohibitionists are being brought to by a few of the more valiant. Then right on top of all this comes a telegram from his absent wife that she's on the way home. Charley rushes to the station and while waiting a woman asks him to hold a baby. She never returns and later proves to be a kidnapper. In the meantime, he still has the kid and his wife arrives. The rightful mother finally turns up and irons out Charley's assertion that he is not leading a double life. It's a good comedy.

"Gun Justice"
(Universal-Mustang—Two Reels)
(Reviewed by E. G. Johnston)

HERE we have Fred Gilman again in the role of a Ranger who has come to the aid of a lady ranch owner involved in a range dispute with a bold, bad boss of a neighboring outfit. The latter has had the nerve to violate all range tradition by putting up a barbed wire fence and even his nephew thinks it's a dirty trick to play on a nice little girl, even though she doesn't appear to run true to defenseless form. As a matter of fact that lady actually threatens the bad man with a six-gun, and thereby almost gets herself in heaps of trouble when the uncle kills the nephew and plants her gun by the apparently dead man's side. But the nephew fools them all by coming to, and the bad man gets his in the end. There is the usual amount of fighting and riding and this one will fill the bill with the house that uses this kind.

"Hot Tires"
(Bray Productions—Two Reels)
(Reviewed by Raymond Ganly)

LEWIS SARGENT, hero of the Fistical Culture comedy series which Bray is releasing, is a racer in "Hot Tires" which groups a fair amount of plausible and laughable situations. Picking up a car from a junk heap, Lew manages somehow or other to put the auto in good shape and enter into competition with his dinshonest rival for the double honor of winning the auto race and the hand of a certain brunette. The villains do their best to disable him or hide him away, but try as they may all their plans go awry. You know that Lew will win the race, and he does, but it is a bit of a surprise to discover that the mysterious stranger who had trailed Lew since the first flicker is none other than the bearer of the glad tidings that one million dollars had been left Lew by a relation.

"Mystic India"
(Curiosities-Educational—One Reel)

ANOTHER issue of the Walter Futter "Curiosities" made doubly entertaining through the editing and titling of Beth Brown. This number gives a pictorial description of some of the customs and fads of a country "a fifth of the world's population, yet it is five thousand years behind the times." Scenes show the marketing of pigs, the sacred oxen, the manner of bathing and the methods utilized by the natives to beautify themselves.

More shots show the antique prodecure in mining and the business-like funeral cortege. Quite interesting and incorporates some humorous scenes.—HAROLD FLAVIN.

"Circus Capers"
(Mermaid-Educational—Two Reels)
(Reviewed by Harold Flavin)

SLAPSTICK in large doses is dispensed in this comedy starring "Poodles" Hanneford, of the well-known vaudevillians. Audiences seem to like this type of comedy and, as this number is good of its class, it should score. "Poodles" is seen as sort of general utility man on the circus lot; one of the bare-back riders is incapacitated through the machinations of the villain and "Poodles" substitutes, his antics trying to mount and ride the horse furnishing most of the fun.

The supporting cast includes Robert Graves, George Davis, Lucille Hutton. James Jones directed under the supervision of Jack White.

"No Sparking"
(Educational—Two Reels)
(Reviewed by Harold Flavin)

QUITE a number of laughs are unreeled in the latest Jimmie Adams vehicle, with most of them caused by the star's actions and the business devised for the piece. Under penalty of losing his girl-friend Jimmie sets out to retrieve her party-dress from the heavy, a burly, brawny blacksmith, which he does only after experiencing many painful encounters with the aforementioned brawny person who desires the dress for his wife.

Ann Christy, Bill Blaisdell, and Bill Irving comprise the supporting cast. Harold Beaudine directed.

Howe's Hodge Podge No. 57
(Educational—One Reel)

AN interesting combination of humorous cartoons, beautiful scenic shots and ingenuity of a high order in assembling and presenting the various scenes making up a pictorial version of a Cook's Vacation Tour guide-book. Considerable time and care must have been expended in the production of this number. The only fault to be found is in the repetition; that is, Yellowstone Park has, by this time, been filmed from every conceivable angle. Let's see some never-before-filmed spots.—HAROLD FLAVIN.

"The Big Pie Raid"
(Bray Productions—Two Reels)
(Reviewed by Raymond Ganly)

THOUGH the adjective big is one of the quartet of words making up the title of this latest of the adventures of the McDougall Alley Kids, it does not enter into a summary of the earnest attempts of the gang to impart humor to their antics. The appeal that children have—their naturalness at all times unaffected—will bear no small part in producing laughs—that ultimate purpose for which comedies are made. From our point of view, the gang patterns itself too much after another gang of kids. The gags handed the McDougall Alley bunch are not new or original, and slide into the groove created by the already mentioned collection of kids which perform under a different banner than that of Bray.

"Jungle Belles"
(Bray Cartoon—One Reel)

AGAIN Walter Lantz gives evidence of the ingenuity that is his in his latest portrayal of what happened to Pete, his hot dog creation. "Jungle Belles," which played for one week at the Paramount in New York, pictures the artist and his canine friend in the woods, where one desires to paint and the other to renew a closer acquaintance with nature. While Lantz is absorbed in his canvas, elfish Pete prowls around the rocks and trees and after dodging a reptile meets a bird who feeds him worms as she does her young. It all culminates in Pete being swallowed by a turtle and escaping the fate of becoming part of the turtle's flesh and blood through digestion by again coming into the world inside a turtle's egg. It is amusing.—RAYMOND GANLY.

"Monarchs of the Soil"
(Fox Variety—One Reel)

THIS number of Variety opens with farm scenes of Damascus, where plowmen slowly till the soil with the aid of crude plows and oxen. As contrast, the next shots show the modern field machinery of the wheat farms in America. Then, back to France and Poland with scenes of the little farm-steads, and on to Algeria, where a thousand-year-old irrigation method is still efficiently working. The reel ends with scenes of how honey is produced in Holland, and a Long Island duck farm. It's an excellent little short for any house.—E. G. JOHNSTON.

Educational Will Enlarge Hollywood Studio

EXTENSIVE enlargements of the Educational Studios, Hollywood, will occur in the near future as plans for that purpose have already been drawn and approved, according to E. H. Allen, general manager of the studio. A new stage building, 200 by 110 feet, will be constructed as soon as the ground now occupied by executive offices can be cleared. The offices will be moved forward to the newly acquired frontage on Santa Monica Boulevard. Excavation for a swimming pool, 60 by 80 by 8 feet, has also been started. It will be used for all water shots, flood pictures and underwater views, as well as displaying the natural element of the Mermaid bathing girls. It will be surrounded by trees and plants and will be constructed of concrete and white tile.

The Meddlin' Stranger

Western Hasn't Any Too Much Fire

(Reviewed by Raymond Ganly)

LOOKING back in retrospect on the action unfolded in "The Meddlin' Stranger" it appears that an overwhelming degree of that attribute cannot be said to be had in the piece in which Wally Wales is the gentleman who feels compelled to interfere in the affairs of others. Action is such an all essential thing and especially so in Westerns where, as is generally the case, they beg for and receive support and proper ornamentation from the devil-may-care fireworks of the valiant heroes. None of this over emphasized dare-deviltry can be charged up to this Wales vehicle, however; it should be said that its story being logical and natural contains only gunfighting and wild riding as are essential to the proper development and dovetailing of incidents. All final analyses lead to the conclusion that the picture is only an ordinary Western, good in spots, but too similar to the countless number of its predecessors to inveigle complimentary comment.

Wales is anxious to get even with the town's financial power for what happened to his father in the past. While executing his first steps in the campaign of revenge he saves a girl in a runaway buck board, falling in love with her, and acts as savior also to the girl's father, whom the above mentioned financial giant is about to crush. Things don't work out that way for the lure of money leads the villain to shoot his chief henchman and to be killed by him in turn. The acting is competent throughout, the two evil ones and the parents of the girl standing out in bold relief.

The Cast: Wally Wales, Nola Luxford, Charles K. French, Mabel Van Buren, James Marcus, Boris Karloff. Director, Richard Thorpe from Christopher B. Booth's story.

THEME: Lone hero saves girl from death and her father from financial ruin.

PRODUCTION HIGHLIGHTS: Card game and fight in gambling hall. Ambush of girl's father. Gunplay between the villains.

EXPLOITATION ANGLES: Arrange tie-ups along regular Western lines.

DRAWING POWER: Fair. Will need support from surrounding bill.

Produced by Action Pictures, Inc. Distributed by Pathe. Length, 4,575 feet. Released June 12, 1927.



Camera views of Warner Brothers' "Irish Hearts"



Scenes from Fox Films' "Cradle Snatchers"

7th Heaven

Fine Picture, Directed and Played With Feeling

(Reviewed by Laurence Reid)

EVERYONE who sees "7th Heaven" (no one should miss it) will appreciate how a picture can ring with romance. As a play it was fairly saturated with this quality. The transcription affords another feather in Frank Borzage's cap. Like his well-remembered "Humoresque," the new film contains a deep spiritual tug inspired by the effort of two lovers to find expression, dwelling in a squalid corner of Paris. As a play it was declared quite perfect. As a picture it faithfully carries out its highlights since it is treated with imagination and feeling.

The tender, quaintly humorous story of the sewer man who would rise in the world to become a street washer, and the abused waif who colors his dreams as well her own is told with naturalness and charm. It builds too slowly and drags at times (the only faults discernible), but in its development one becomes acquainted with the souls of the characters.

This romance is the dominant feature, though it is tempered with some excellent shots of the taxicabs rushing to the front to save Paris—and other episodes incidental to the war. There are plentiful moments when it pauses to relieve the tension with its by-play of humor. For the most part it is handled with restraint. The onlookers will respond appreciatively to its song of romance, its marvelous bit of the climb to Chico's *seventh heaven*, and the episode of the taxicabs. The acting is especially notable. Janet Gaynor and Charles Farrell rise to superb heights as the lovers.

The Cast: Janet Gaynor, Charles Farrell, Ben Bard, David Butler, Marie Mosquini, Albert Gran, Gladys Brockwell, Emile Chautard, George Stone. Director, Frank Borzage.

THEME: Romantic drama of regeneration of lovers who rise from the slums to find happiness in their love.

PRODUCTION HIGHLIGHTS: The ascent to Chico's quarters. The romantic scenes. The parade of the taxicabs.

EXPLOITATION ANGLES: Play it up big. Bring out its romantic appeal. Stress the fine acting by principals. Play up director.

DRAWING POWER: For every type of house.

Produced and distributed by Fox Length, nine reels. Released . .

Cradle Snatchers

Comedy Succeeds In Clicking With Laughs

(Reviewed by Laurence Reid)

WHEN it comes to the task of adapting a stage comedy to the screen it calls for considerable ingenuity to make up for the dialogue and the necessary "business." Those in charge of "Cradle Snatchers" have done very well by it. The piece is every bit as amusing as when it captured the giggles in its original design. No departures of any consequence have entered into the production scheme of things—that is, nothing of its substance is lost.

The plot of the three wives who are determined to teach their philandering husbands a trick or three in marital deportment lends itself particularly well to celluloid treatment. It necessitates the use of much byplay to squeeze out the fun. And, because it is prankish in its playfulness, it never becomes dull. The husbands are brought back to a sense of their obligations after registering extreme jealousy.

The picture is captioned with an eye upon the wise cracks, though none of them are overdone. It is moreover competently staged and as competently acted by a company which includes Louise Fazenda and Ethel Wales.

The cast: Joseph Stryker, Nick Stuart, Arthur Lake, Louise Fazenda, Ethel Wales, Dione Ellis, J. Farrell MacDonald, Dorothy Phillips, William Davidson, Franklyn Pangborn. Director, Howard Hawks.

THEME: Farce-comedy of domestic complications with three wives teaching their philandering husbands a lesson in kind.

PRODUCTION HIGHLIGHTS: The development of the farcial triangle. The effort to charm the collegians. The impersonations of the wives. The captions. The acting.

EXPLOITATION ANGLES: Bill as amusing adaptation of play. Play up teaser campaign, using catch lines such as "Would you play the same game as your husband if you discovered he strayed from home?"

DRAWING POWER: Should draw well in all neighborhoods. Make a play for the young married couples, etc. O. K. for any type of house.

Produced and distributed by Fox.
Length, six reels. Released, May, 1927.



A few of the major highlights of the Fox Films special, "Seventh Heaven," a transcription in celluloid of the stage success of John Golden



These pictures show some of the incidents in "The Meddlin' Stranger," a Pathe picture

Irish Hearts

Overdone From Every Angle; Doubtful Appeal

(Reviewed by Harold Flavin)

A GOOD story gone wrong because of overstressed sentimentality and slapstick comedy unworthy of the star and principal characters. Imagine such deep-eyed villainy as practised by the heavy—taking the savings of the girl who loves him, telling her to make arrangements for their marriage the next day and then, while she is in the church, weds another girl. Or from the comedy angle—May McAvoy bowling over six-footers and handing the villain a vegetable barrage through pretty near a whole reel. The title will probably draw people of Irish extraction but not many, because word-of-mouth advertising won't help the picture. It is all very silly. The attempted bid for sympathy and then laughs only results in boredom because the Irish are not Irish and their actions are not Irish—it is rather the hybrid type of thing presented in a fifteen minute vaudeville skit.

The cast deserves both credit and sympathy—credit for the manner in which they carried out orders, sympathy because they had to. May McAvoy makes a very appealing colleen, Warner Richmond's performance is fair, though slightly overdone, Kathleen Key is pretty but becoming quite a buxom lass and Jason Robards, while he hasn't much to do, does it acceptably. Pity the poor scenarist who is asked to evolve something from nothing.

The Cast: May McAvoy, Jason Robards, Warner Richmond,, Kathleen Key, Walter Perry, Walter Rodgers, Les Bates. Story by Melville Crosman, script by Graham Baker and direction by Byron Haskins.

THEME: Comedy-melodrama of colleen in love with wastrel who jilts her; she finds happiness with man more worthy of her love.

PRODUCTION HIGHLIGHTS: Miss McAvoy's performance and the roughhouse action in the story if they like that sort of thing.

EXPLOITATION ANGLES: Make a play for the Irish and exploit the comedy angles.

DRAWING POWER: May do well in the small houses.

Produced and distributed by Warner Bros.
Length, 5,597 feet. Released May 21, 1927.



Dramatic highlights from "Lovers?" a Metro-Goldwyn-Mayer feature

Slaves of Beauty

Light Entertainment

(Reviewed by E. G. Johnston)

A LIGHT story generally makes light entertainment and with this in mind Messrs. Conselman and Blystone have done as well as anyone could do with this picturization of a Nina Wilcox Putnam yarn. It is frothy but not through effervescence; but at the same time the Putnam name is good selling material, and there are some good tie-up possibilities that will tend to make this good summer fare. Women who have never seen the intricate machinery of a modern beauty parlor will certainly be interested, and it is also quite possible that mere man will also have his eyes opened—and wide! Earle Foxe well succeeds in a despicable role; Margaret Livingston is good; Sue Carol cute; Olive Tell convincing, and so's her old man, "Len," whose part is taken by Holmes Herbert.

An obscure beauty parlor with a doddering old inventor trying to work out a substitute for rubber is not conducive to trade; hence the whole family are not on good terms. But, while working on the rubber formula, Len accidentally discovers a corking good beauty clay and as a result the little shop thrives until it reach a Fifth Avenue address. Here, menace in the form of a sleek assistant manager enters. Even with prosperity, Len hasn't changed his habits and, with a combination of this and flattery by the assistant divorce. Len leaves and daughter arrives in time clay, entertains divorce. Len leaves and daughter arrives in time to open her mother's eyes to the danger.

The Cast: Holmes Herbert, Olive Tell, Earle Foxe, Margaret Livingston, Richard Walling, Sue Carol, Mary Foy. Directed by J. G. Blystone.

THEME: Husband's sacrifices for a woman who seeks to retain youth.

PRODUCTION HIGHLIGHTS: Scenes in beauty shop, direction and work of cast.

EXPLOITATION ANGLES: Author's name and beauty shop and contest tie-ups.

DRAWING POWER: Neighborhood and second run downtown.

Produced and distributed by Fox Films.
Length, 5,412 feet. Released, June 5, 1927.

Paying the Price

A Semi-Tragic Story Realistic and Serious

(Reviewed by Raymond Ganly)

SUDDENLY avoiding the pitfalls which lurk in the byways to trip up a director who has a simple story to tell, David Selman, with material furnished by Dorothy Howell, Gilbert Pratt scenarist, has turned out a drama that is at once powerful and moving, visual and real. It shows signs of cooperation on the part of the producers, who resolutely preferred a realistic portrayal of a near tragedy to the saccharine hunk which would have no doubt effervesced the melancholy theme but which would have nevertheless detracted from its spirit and tenor. There are no false notes in Miss Howell's story; it portrays human weakness and human beastliness with sympathy and understanding and is something that could happen where the corrupt and unscrupulous prey upon the innocent and weak.

The tale is unfolded backwards and resolves itself down to the betrayal of two sisters, who are helpless in the hands of a couple of evil rascals, and of the murder of the major villain by the revengeful father. Circumstantial evidence points to another man as the murderer and the jury would condemn him to death but for the refusal of one of its members. The latter is the father in the case and his recountal stirs the jury to keep the real account of the murder a secret among themselves.

If the story be too sad, doleful, it makes up for that quality in the convincing manner in which it is screened and directed.

The Cast: Marjorie Bonner, Priscilla Bonner, William Welsh, Mary Carr, William Eugene, George Hackathorne, John Miljan and Eddie Phillips. Directed by David Selman.

THEME: Catastrophe which overtakes two girls leads to a murder and abolition of town with evil reputation.

PRODUCTION HIGHLIGHTS: The murder. The scenes in the jury room, and the story recounted there. The competent acting of all hands.

EXPLOITATION ANGLES: Title suggests tie-ups with various merchants. Parents of "Over the Hill" and Bonner Sisters should attract them.

DRAWING POWER: Good.

Produced and distributed by Columbia Pictures.
Released April 5, 1927. Footage, 5,558 feet.



Scenes from "Three Miles Up," a Universal film



Principal scenes from the Columbia Pictures release "Paying the Price," are shown herewith

Three Miles Up

Entertaining Little Program Picture

(Reviewed by Harold Flavin)

SUGGESTION number one is that Universal advance the release date of this production as anything and everything having to do with airplanes should prove a good draw following the Lindbergh feat which occupies, and probably will continue to fill, the news columns of the daily papers for some time to come. Suggestion number two is that you play up the star of the production as he is well-known as a stunt flyer. It is a neat little picture with a story written to fit the particular talents of the featured player who performs some thrilling stunts, passing from one plane to another, tail spins and upside down flying. He proves agile as a panther on the ground when, fleeing the police, he climbs buildings and then handles an automobile like a Barney Oldfield.

Ethlyne Clair, known to the fans through her work in the "Snookums" series of two-reel comedies, appears opposite Wilson, making a very pretty heroine, and the rest of the supporting cast do what is asked of them in a manner which will elicit no complaint from the audiences. The story tells of an aviator who before the war was a crook but is trying to run the straight and narrow path despite interference by former confederates. It's hokum but who cares as long as the flying stunts are in evidence?

The Cast: Al Wilson, William Malan, Ethlyne Clair, William Clifford, Frank Rice, Billy "Red" Jones, Joe Bennett, Archie Ricks, Art Goebel. Author, Bruce Mitchell, who also directed.

THEME: Melodrama. Aviator, former crook, tries to go straight and succeeds though former associates make it difficult through forcing him to do one more "job."

PRODUCTION HIGHLIGHTS: The aerial capers cut up by Wilson; the work of the supporting cast and the pretty heroine.

EXPLOITATION ANGLES: Airplane news in the daily papers of which advantage should be taken.

DRAWING POWER: Family picture for small houses.

Produced and distributed by Universal. Length, 4,041 feet. Released, September, 1927.

Lovers?

Romantic Tale Told With Restraint

(Reviewed by Raymond Ganly)

ADAPTED from the stage play, "The World and His Wife," by Freederic Nirdlinger, beautifully photographed and deftly directed with Fitzmauricean grace by John Stahl, Ramon Novarro and Alice Terry again are seen in a tale of a triangle and the manner in which scandal mongers misinterpret a situation in which none of the three characters is guilty of a misdemeanor. That viewing of a thing from a distance, getting the wrong perspective entirely so that it seems quite different from what it really is, is pictured with skill by Stahl. We see wagging tongues, knowing eyes and winks of a group of "gentlemen" taking their ease and listen to their conversation; then that on which their attention is focussed is probed into by the camera and the contrast of good and good made to look bad is sharply shown.

The gossips took for granted something which was only apparent to their eyes. In a Spanish home lived an elderly and prospective ambassador, his young wife and his youthful ward and friend. The fact that their relations are noised about deters the forthcoming appointment of the husband as an ambassador of the Spanish king

However, the objection may be raised that the tale is too dull, spiritless, that it is overbalanced with its romance. True, but it is like a finely-told novel, which though lacking fireworks, tells its story with consummate finish of prose.

The Cast: Ramon Novarro, Alice Terry, Edward Connelly, Roy D'Arcy, Edward Martindel, George K. Arthur, John Miljan, Holmes Herbert. Director, John M. Stahl.

THEME: Two young lives rising triumphant over the besmirching influence of gossip.

PRODUCTION HIGHLIGHTS: The acting, love scenes, the duel, a play of light and shadows.

EXPLOITATION ANGLES: Novarro and Terry a well liked team. The class of the production. Emphasize the romantic angle.

DRAWING POWER: For high-class clientele, though average fans should like it too.

Produced and distributed by Metro-Goldwyn-Mayer. Released, April. Length, 5,291 feet.



Serious and comic moments from "Slaves of Beauty," a Fox Films production

Regional News from Correspondents

Kansas City

ONE of the largest attendances in the history of the M.P.T.O. Kansas-Missouri is expected at the eighth annual convention of that organization, June 1 and 2, in the Hotel Kansan, Topeka, Kas. Trade practices of the various film exchanges, arbitration and free show menaces will be discussed. A movement also is to be launched in the form of an appeal which is expected to greatly augment the ranks of the association. More members, more support, financial and moral, will be urged. R. R. Biechele probably will be a candidate for re-election as president.

The Rockhill theatre, Forty-sixth street and Troost avenue, opened its doors Sunday night, more than 3,000 patrons witnessing the first two nightly performances. Free parking space and a refrigerated cooling system are features of the new theare, which is a suburban house.

The Auditorium theatre, one of the oldest and most historic theatres in Kansas City, was opened Saturday night by Samuel Carver, present manager of the Liberty theatre, United Artists house, as a motion picture theatre.

No hot weather menace will confront scores of Kansas and Missouri theatres this summer. Many of the smaller town houses already have installed cooling and ventilating systems, as well as other improvements. Cooling systems have been installed in these theatres:

Among the out-of-town exhibitors in the Kansas City market this week were: George Montray, St. Joseph, Mo.; L. Bruenninger, Orpheum, Topeka, Kas.; Ed Peskay, Penn theatre, St. Joseph Mo.; Frank Weary, Farris theatre, Richmond, Mo.; Hugh Gardner, Neosho, Mo.; Frank Wittam, Bonner Springs, Kas.; W. H. Weber, Great Bend, Kas.

Lyric theatre, Glasco, Kas.; Palace, Spring Hill, Kas.; Coxy, Minneapolis, Kas.; Olympic, Ness, Kas.; Prescott theatre, Prescott, Kas.; Goldman Belt, Ellsworth, Kas.; Banny theatre, Mansfield, Mo.; Kelly, Iola, Kas.; Republic theatre, Republic, Mo.; Strand, Greenfield, Mo.

These improvements have been made at the following theatres: Empress, Fort Scott, Kas., new seats; Star, Warrensburg, Mo., redecorating and lobby improvements; Gem, Baldwin, Kas., new seats, redecorating and lobby improvements; Triplett Opera House, Triplett, Mo., redecorating.

Mel Wilson, formerly Fox exchange manager in Denver, has been added to the sales force of the Kansas City Fox exchange.

F. B. Fish, Fox branch manager, [illegible] his company at Atlantic City.

C. A. "Red" Jones, Educational branch manager, has been displaying photographs of himself, taken with various comedy stars, since returning from the Educational convention.

Edward Alperson and Edward Safier, divisionel manager and special representative, respectively, for Warner Bros., were Kansas City visitors, departing later for St. Louis.

Harry Strickland, Warner Bros., branch manager, was hustling in the territory this week, as was C. A. Schultz, manager of Midwest Distributors, Inc., and Roy Pearson, Pathe branch manager.

The Paramount branch force has been in unusually high spirits since returning from the recent Paramount convention in San Francisco. W. A. Burke of the first National exchange has been added to the K. O. Club, the honor club which admits the high salesmen during each quarter of the year.

Salt Lake City

THE Paramount Empress Theatre, under the management of George E. Carpenter, has been entirely redecorated this spring.

A special train, carrying two hundred and fifty Associated First National men will arrive in Salt Lake City from the Convention May 24th. They are to be met at the depot by a band and the Gray Line Busses and to be taken on a sight-seeing trip, as well as banqueted at the Hotel Utah before leaving.

Clyde H. Messinger, Educational branch manager, who returned a few days ago from the Educational convention, is leaving for a trip into Southern Utah.

Manager Charles Walker returned to the local Fox office this week from the convention.

L. F. Brown, of the Isis and Oak theatres of Preston, Idaho, has recently sold out his interest in both houses, according to announcement received here. Adolph Wursten is the purchaser and will be associated with Cyrus Ward, who was formerly associated with Brown in this connection.

J. A. Brown, who runs a circuit of theatres down in Silver City, and Meadows, Utah, was in Salt Lake City for a couple of days attending to his bookings.

The Rex Theatre at Marysvale has changed hands from J. A. Brown to Forest King within the past few days.

Mell Stringham, owner of the Colonial Theatre of Ogden, Utah, has been visiting in Salt Lake this week, as has S. B. Steck of the Lyceum at Ogden.

Fred Lind, manager here for F.B.O., returned with all of the local sales force from the convention in Los Angeles a few days ago.

Dave Barnholtz, formerly connected with the local branch of Producers Distributing Corporation as booker, will open up and have charge of an office in Salt Lake for Tiffany Pictures.

Lou Peery, one of the owners of the Egyptian and Ogden theatres of Ogden, was in this city a few days ago.

Manager L. C. Wingham, of the local Metro-Goldwyn-Mayer exchange, and the sales force are in attendance at the Convention in Los Angeles and will return soon now.

Al O'Keefe, manager of the local P.D.C. exchange, is leaving May 31st for Los Angeles to attend the regional sales convention.

Joe Koehler, manager of the Idaho Theatre at Twin Falls, Idaho, was a visitor this week along the local film row.

D. T. Lane, secretary of the Intermountain Film Board of Trade, left this week to attend the Convention, at French Lick Springs, of the secretaries of the Film Boards of Trade. He will stop enroute at Lincoln, Nebraska, where he will preside at a reunion of the alumni of the University of Nebraska.

The Paramount office staff held a picnic recently at Rotary Grove, and it is the plan of this organization to hold frequent picnics and outings during the summer. Miss Dorothy Mortenson, of this office, has recently taken the fatal step and is now known as Mrs. Grant Neilson, according to announcement.

Detroit

MANAGERS and salesmen of the Pathe and P.D.C. offices in Detroit left for Chicago, where they will discuss plans for the coming season at the Hotel Stevens. Three sessions are being held there.

A. W. Bowman, Detroit manager for Columbia Pictures, is back from the annual sales convention in New York City.

Al Ruttenberg, manager of the New Home theatre, is on the way to successful recovery after an appendicitis operation.

Last Saturday, the Lasky theatre nine trimmed the Film Exchange Club in a clouting contest which resulted with a score of 17-6 in favor of the former. Manager Robinson of the F.E.C. thinks his team would do better if they received a little cheer leading support.

M. A. Hanna, former owner of the Strand theatre, Holland, is in the Battle Creek American Legion Hospital again.

"Dad" Robinson, of the Film Truck Service Company, has been confined in the Henry Ford Hospital, but is out now and steadily improving.

The Fitzpatrick-McElroy Company, operating a circuit of theatres in Western Michigan, obtained $4,000 for the flood sufferers' fund. This sum was derived from benefit performances, special midnight entertainments being offered in each large house.

Donald McElroy, executive director of the offices, was in charge of the campaign. He solicited aid from the local Red Cross Chapters, Boy Scout organizations and women's clubs in each town for ticket sales.

Herman Bird, who has operated the Rivoli in Grand Rapids for eight years, is taking over the State Theatre from George Nichols.

Testimony of the Mundstuk family's musical talent was provided by Zelina Mundstuk at the piano recital given by the Detroit College of Music, where she is a pupil.

Because of ill health, Mrs. Charles B. Roney, of Milford, has sold the Star theatre to Ralph G. Hewitt.

Rumors are abroad that a new circuit of theatres have been consolidated in Grand Rapids for the purpose of cooperative booking.



Albany



HONORS came the past week to D. J. Harrington, joint owner of the Palace Theatre in Saratoga Springs, who was elected as president of the Board of Education there. Mr. Harrington's partner, Irving Goldsmith, was recently elevated to the Supreme Court bench. All of which means that there will be more responsibility placed on the shoulders of the house manager.

Jake Rosenthal, owner of the Rose in Troy, is building himself a large garage to house the lately acquired car.

Jerry LaRock, champion pedro player of the North, and owner of the Fairyland in Warrensburg, is doing jury duty this week at Lake George.

Jake Golden, of the Griswold in Troy, will use amateur acts throughout the summer.

Earl Bolton has opened his theatre on Lake George, and is one of the promoters of the $10,000 swimming match which will be held this coming summer and which starts at Bolton.

Theatres in Troy are planning for elaborate programs of entertainment in connection with the New York State Elks' convention in that city, opening on June 5.

Mrs. M. A. Carpenter, of Lake George, recently gave a big benefit for the flood sufferers, turning over the entire receipts of her theatre for one day .

Ben Stern, manager of the Lincoln in Troy, was literally out of the picture one day last week, when dodging an automobile, he slipped and fell into the gutter during a heavy rainstorm.

Harry Rose jumped his admission prices a short time ago at the King Theatre in Troy from 10 to 12 cents, but the 2 cents' increase did not seem to appeal and he has dropped down to his former admission.

Ivan Baumgartel, manager of the Strand in Carthage for several months, has been transferred to Little Falls as manager of a Schine house there, and has been succeeded by William O'Brien, former manager of the Palace in Watertown.

Dennis Regan, of Greenwich, is now running his house three nights a week, and will continue this through the summer. Al Barton, of the Playhouse in Ticonderoga, has opened his summer camp.

Miss Henee Craven, formerly of the First National exchange in Albany, was made manager of the Bond exchange this week.

Mrs. Walter Roberts, wife of the manager of the Troy Theatre, is expected back from New York City this week, and will rejoin her husband at their summer camp outside of the Collar City.

The State Theatre in Newburgh is now featuring James P. Fitzgerald at its organ in all of the newspaper advertisements.

Chris Buckley, owner of the Leland in Albany, had his troubles last week. Two of his children were laid up with the whooping cough, and to make matters worse, Mr. Buckley received an invitation from one of the producting companies to join with its Eastern delegates and attend the West Coast convention. Mr. Buckley, however, had so many irons in the fire, which didn't include the two "whoopers," that he was obliged to forego the trip.

Tony Veiller, manager of the Mark Ritz in Albany, was laid up nearly all last week with a hard cold, but managed to get out his newspaper copy for the Stanley group in Albany and Troy at his home.

The Mark Strand in Albany is installing a particularly beautiful lobby these days of dark walnut. Proctor's Grand is also installing a new lobby.

The Family Theatre in Rome helped put over that city in the recent Red Cross drive for the Mississippi flood sufferers.

L. J. Carkey, who has just been made district manager of Central New York for twenty houses owned by the Schines, will make his home in Herkimer, and personally manage the Liberty Theatre. Moses Leventhal, who has been in charge of the houses, has returned to Utica, and will probably be connected with the Gaiety. Manager Raymond, who has been handling the Little Falls house for the Schines, has been transferred to Oneonta.

The outdoor carnival season has started in Central New York, and will cost motion picture theatres thousands of dollars this summer. Carnivals were running full blast last week in Watervliet and Ithaca.

Jamestown will celebrate its Centennial from June 19 to 22, and the motion picture theatres in that city are planning to do their part.

Harry McNamara, of Valatie, who is postmaster as well as an exhibitor, received word last week from Washington that his office had been made into a second-class one.

A new organ is being installed at the Strand Theatre in Syracuse. It is planned to feature organ solos.

There is nothing backward about Bill Smalley, of Cooperstown, who advertises his theatres as "first and foremost in amusements."

R. G. Wood, of Syracuse, was named last week as Northern New York district manager for the Schine Enterprises, a group of about fifteen houses. G. Lampe, who has been connected with Schine house in Oneonta, has been transferred to Watertown as assistant district manager, and will have active charge of the Avon Theatre.

The Capitol Theatre in Ilion, owned by Whitney, Young & Pierce, was the scene of a benefit one night last week for the Parent-Teacher Association of the Ilion high school.

The Junior Movie Committee of Albany has just issued a second list of movies recommended for children during the summer months, and these will be shown in Albany during the next few weeks in the campaign to keep from off the streets.



Cleveland



THE Cleveland Film Board of Trade was closed all last week for the first time since its inception. Mrs. Georgia Moffett, secretary of the local board; Mrs. Ruth Gordon Simon, assistant secretary, and Mrs. Natinva Suckow, secretary of the board of arbitration, were all in French Lick Springs attending the national film board convention. All local troubles were referred to G. L. Sears, president of the board, during their absence.

Norman Moray, local Warner Brothers exchange manager; Oscar Ruby, Pathe manager, and Mark Goldman, Tiffany manager, comprise a committee to handle Mississippi flood benefits in this territory. Every exchange in the city will contribute, free of charge, an entire program to any exhibitor in the territory who will turn over his theatre for a flood benefit performance. Letters to this effect have gone forth into the territory, and responses are coming in satisfactorily.

M. B. Horwitz, general manager of the Washington Circuit, is giving a flood benefit performance at the Globe Theatre Friday, June 3. In order to put the thing over successfully, Horwitz mailed letters to in the picture industry, enclosing a letter from a flood-stricken exhibitor who asked for assistance. He also enclosed two tickets for the benefit performance and a stamped envelope, with a request that the recipient return $2.00 or the tickets. Very few returned tickets are looked for. This campaign of Horwitz' is the most direct put forth locally.

E. F. Dobler, in charge of publicity for Fox's "7th Heaven," arrived in town last week.

The Miles Theatre has changed hands. Mike Christ has purchased the house from Frank Harwood and Vassiy Alexander.

John Muck is once again managing the Victor Theatre in Akron. Some time ago Muck leased the house to John Hagan, expecting to retire. The transaction didn't prove permanent, however, and now Muck is back on the job.

The local Pathe exchange looked deserted last week. Among those attending the Pathe convention in Chicago were Oscar Ruby, manager; Tom Colby, Henry Laws, M. J. Glick, D. E. Pratt and W. H. Windsor. They were all home again on Tuesday.

Fischer Film Exchange, of Cleveland and Cincinnati, is all lined up for the coming season, with Sterling and A. C. A. products.

Arthur Abeles, Eastern sales manager for Warner Brothers, spent the past week in this territory. Together with local District Manager Nat Barach, he visited every office in the district and called personally on as many exhibitors in each district as time afforded.

Fred Desberg, general manager of Loew's Ohio theatres, has eaten his portion of shrimp salad for the season, and suffered the usual consequences of ptomaine posoning. Not fatal. But very uncomfortable.

M. H. Hoffman, vice-president of Tiffany, will hold a district meeting of all men in this territory in Columbus during the period of the national exhibitor convention. Those present will be, in additionn to Mr. Hoffman, E. J. Smith, general sales manager; Mark Goldman, Cleveland exchange manager; George Jacobs, Cincinnati; Allan Moritz, Detroit, and Bob Cobe, Pittsburgh. W. A. Shapiro will also be there.

George Jacobs is back in our midst. This is both a social and a commercial note. George has hovered between Cleveland and Cincinnati for the past ten years. Two years ago he joined the Florida rush, and temporarily divorced himself from the picture business. Now he is managing the Tiffany exchange in Cincinnati, where he has hung out a WELCOME sign the benefit of his Ohio friends.

Toledo was well represented in the Film Building social register last week. Howard Feigley, of the Rivoli and other theatres, was noted, as well as Jack McConnell, of the Vita-Temple. Others listed included Frank Hines, manager of Keith's in Akron; A. H. Abrams, of the Mozart and Odeon, Canton.

Minneapolis

RALPH BRANTON, manager of the Educational exchange in Minneapolis, has been placed in charge of all of F. & R.'s Minneapolis theatres.

Fred Sherman, manager of the Sherman theatre in St. Cloud, Minn., played host recently to 41 telephone operators.

Frank Rose has taken over the management of the Gem theatre at Littlefork, Minn., from Al Peterson, who owns the Grand theatre at International Falls, Minn.

George Baer, owner of the Palace theatre at Frazee, Minn., closed his theatre for repairs recently following a fire.

The Grand theatre at Heron Lake, Minn., has been purchased by the local post of the American Legion.

William Hamm, one of the owners of F. & R., has taken an associate membership in the Greater North Dakota Association, which is out to better conditions in the state. Theatre managers of North Dakota will be kept in touch with activities of the association.

A building at Flandreau, S. D., has been rented and will be remodeled by Mr. Arnold to open as a motion picture theatre.

The State at Belle Plaine, Minn., has been sold by H. H. Sisterman to Henry Wiecks, formerly owner of a theatre at DeSmet, S. D.

The theatre at Deadwood, S. D., which is being remodeled, will be [illegible] by Alvie Bruce, who recently his his interest in the Palace theatre at Rapid City, S. D., to [illegible], manager of the [illegible] theatre there.

Rushmore, Minn., again has motion pictures after having been deprived of them for a year, as Harry Dripps and Delbert Shore have opened the Opera House.

Several seniors at the University of Minn. had screen tests made recently by cameramen of First National, who are visiting universities in search of leading men.

Palmer J. Sougstad has taken over the management of the Dakota theatre at Hatton, N. D., and appointed V. [illegible] Chamberlain as [illegible] manager [illegible] operate the theatre at Northwood.

The [illegible] theatre at Argyle and Kennedy in North Dakota have been purchased by L. E. Gray, who also owns the Metropolitan at Drayton.

A recent visitor in Minneapolis was Dale Simon of the Eltinge theatre in Bismarck, N. D., who reports that business is good in his part of the country.

C. Knolls, owner of the Idle Hour theatre, has ended competition in Tripp, S. D., by purchasing the Met from Frank Simek.

W. F. Woodring, formerly at Timber Lake, S. D., has purchased the State theatre at DeSmet from W. A. Weicks.

San Francisco

ROBERT CMX, formerly of Denver, is a new salesman in the local Universal office.

Recently, under the direction of Manager Carol A. Nathan, of Universal, a screening party was held at the Harding Theatre, which was preceded by a luxurious luncheon at the St. Francis Hotel.

Manager Carol A. Nathan, of the local Universal office, together with Division Manager D. S. Mitchell, Evploitation Manager H. D. McBride and four salesmen, have returned from a convention held in Chicago.

Frank A. Lacey, formerly manager of the Jensen & Von Herberg theatre, the Majestic, at Portland, Ore., has been made manager of the Cameo Theatre in this city. Lacey is one of the oldest and most popular managers of threatres on the Pacific Coast.

Johnny Lufts, of Varsity Theatre, Davis, is making more frequent trips to Film Row.

Louise McDonald, of Universal, and Mrs. Bud McDonald, sister and wife of Bud McDonald, are each confined in a local hospital recuperating from surgical operations.

Bertha Isnor, of Pathe exchange, and boy friend, experienced a near fatal auto accident recently.

Wm. (Bill) Matthewes, "champeen" Turk Street bowler, is nursing a painful hurt to his toe, which came in contact with a falling alley ball.

Sadie Clarfield Linchner Orphanos has been promoted to the bookkeeping machine of the Pathe exchange cashier's office.

Bob Wyckjoff, traveling auditor of Fox, is auditing the various departments of the local exchange.

Joe Fraser, assistant to Edward B. Baron, of the Granada, became a human adding machine the last day of the Mississippi Flood Sufferers' Benefit, when cash, tickets and mixed reports were thrown on his desk in a heap. Joe did good work. This was expected.

Sub-contracts were recently awarded by Architect W. H. Crim, Jr., 425 Kearney Street, in connection with the construction of a three-story Class A theatre and store building to be erected on Mission Street, between 10th and 20th. It will have a seating capacity of 3,000, and will be of the Spanish type of architecture. Ackerman & Harris and George Oppenheimer are the owners. Cost will be about $500,000.

Jimmy Woods, the popular Redding theatre manager, spent several days in San Francisco buying and booking 'em.

Fred Vogt, local manager of Fox, is attending the Fox National Convention at Atlantic City, N. J., which went into executive session May 11.

Mrs. Shirley, with her group of nine employees in the inspection department of Paramount, were 100 per cent workers on the flood benefit ticket sales.

Mr. and Mrs. Hables, of King City, passed through on their way North for their annual camping-out vacation.

Southwest

J. W. WILLIAMS, of Bryan, Tex., has purchased the Sterling Theatre at Dayton, Tex. Plans for its operation have not as yet been published.

L. E. Brewer, of the Brewer Amusement Enterprises, bought the Vendome Theatre at Maysville last week, and will close the house the latter part of the month for extensive renovation.

The Palace Theatre at Burkbernett, Tex., was sold last week to Mr. Myers, of Electra, Tex., by C. M. King. Mr. Myers will continue the operation of the theatre at its present location after the installation of a new organ.

Ray Stinnett, owner of the Yale Theatre in Cleburne, Tex., has just finished outfitting the house from box-office to stage wall, and after the installation of a new ice-cooling system will open the theatre to the public.

Ed Rowley, of R. & R. Theatre Enterprises, has returned to Dallas after a visit to Del Rio, where his company is erecting another theatre.

W. S. Waild, manager of the M. P. T. O. of Texas, left Friday night for Galveston to arrange for the Spring Convention.

Jack Adams, president of the Home State Film Company, has returned from a business trip to Hillsboro and other points.

A. Martini, general manager of the Martini Enterprises of Texas, is planning a series of entertainments for the visiting exhibitors at the M. P. T. O. Spring Convention to be held at Galveston June add 8.

Griffith Brothers' Amusement Company will start construction of a new theatre at Maud, Okla., within the next few days. The building will seat 1,500 and will be located on East Main Street.

Rip Payne has been named manager of the new Universal branch exchange, recently opened in San Antonio.

Lou Remy, Southern District representative of Fox Films, is in Memphis this week attending a regional meeting of Fox representatives.

Raymond Willie, manager of the Lyric Theatre, Birmingham, is expected in Dallas soon to manage the Majestic Theatre at that place, while Walter Crosbie is taking his vacation in California.

Abe Wagner, Houston capitalist, has purchaser property and is forming plans for a "model city," with a first unit of 17 factories and a moving picture studio in Houston.

W. D. Metcalf, owner of the Rex Theatre at Pond Creek, Okla., is installing 200 new seats with special cushions in his theatre, and after new flooring has been laid the house will be reopened.

H. C. Coffee, who is opening a new theatre in Amarillo, was a visitor to Dallas last week.

EMPIRE LABORATORIES INC.
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DEVELOPING AND PRINTING MOTION PICTURE FILM



New England



OLD Colony Pictures, Inc., Fall River, Mass,, has incorporated with capital of $100,000. Incorporators are John L. E. Pell, of New York City, John M. Thorne, Andre E. Dumont, and eight others of Fall River.

Flint Amusement Co. has incorporated at Fall River, Mass., to carry on a theatrical business, with capital of $40,000. Flint Real Estate Corp. has also been incorporated in the same city with capital of $99,000. Incorporators of both corporations are Hormidas Valiquette, Lorenzo E. Savard and Orient Laplante.

Broad Theatres, Inc., has incorporated at New Britain, Conn., with capital of $50,000. George Rotner, 42 Church street, New Haven, heads the corporation.

Hope Theatre, Inc., has organized at Providence, with capital of 625 sharles of no par value. Incorporators are Alton C. Emery, Max Nathanson and Burton A. Emery.

New England will be represented in the M. P. T. O. A. Golf tourney at Columbus, starting June 6th. Among those who have signed up and made reservations are D. J. Adams, of the Auditorium, N. H.; C. H. Bean, of the Pastime Theatre, Franklin, N. H.; Ernest Hortsmann, manager of the Boston office of the M. P. O. A. and Nate Yeamans, of Fall River, president of the New England M. P. T. O. A.

Miss M. Ferris, popular clerk of the New England Film Board of Trade, left Saturday for the Film Secretaries' convention at French Lick, Ind.

C. E. Denning has sold the Roderick Theatre, Monson, Mass., to Joseph Rapulus, who runs the Majestic at Eeasthampton.

Capitol Theatre, Worcester, has changed its policy, and programs will hereafter commence on Mondays instead of on Saturdays.

Frank Healy, formerly manager of Shea's Theatre, Fitchburg, who has been absent from film activities for some months owing to serious illness, shows slight improvement. Mrs. Healy and their baby passed away a short time ago.

John J. Scully, manager of the Boston exchange for Educational, is back from his company's convention at Los Angeles.

The Fox exchange staff has returned to its new sales drive having returned from convention in New York and Atlantic City.

District Manager L. J. Hacking and Office Manager Frank Wolf, of Producers' Distributing Corp. exchange, Boston, were in New York most of last week.

Miss Sarah Laurie, cashier of Independent Films, Inc., has been confined to her home several days by illness.

The Metro-Goldwyn-Mayer group which has been in attendance at the company convention in Los Angeles, returned to Boston the first of the week. This year's party from Boston was the largest ever to attend a West Coast convention from the exchange.

Mark King, formerly with Educational covering New Hampshire and Vermont, has joined the staff of Metro-Goldwyn-Mayer and will have charge of short subject sales in the same two states.

It is understood that Edward Fay, of Fay's Circuit in Rhode Island, is negotiating for the Greenwich Theatre at East Greenwhich, R. I.

"Duffy" Lewis, of Provincetown Theatre at Provincetown, Mass., has been seriously ill with the grippe, but is now on the road to recovery.

Mrs. Fuller, wife of Governor Alvan T. Fuller of Massachusetts, accompanied by Manager and Mrs. Cushing, of the new Statler Hotel, were guests at the Metro-Goldwyn-Mayer exchange during the week for a special run-off of fashion films.

Frank Howard, said to be the oldest motion picture manager in the United States in point of service, is booking his programs for the season at the Cottage Club at Falmouth Heights, Mass.

John Dineen, of the Modern Theatre, Lawrence, Mass., was a visitor to film row during the week making bookings for the summer season. He has just opened the new dance hall at Hampton Beach, N. H., said to be the finest dance hall in the East, and just completed. Napoleon DeMara, formerly a theatre owner in Lawrence, Mass., who disposed of his chain of motion picture houses there about a year ago, is interested with Mr. Dineen in the new dance hall venture, which has already attained great popularity among motorists.

The sales group of First National exchange, headed by District Manager Thomas B. Spry, arrived in Boston Saturday after their convention season at the West Coast.

The sales force of the Pathe exchange were in New York last week attending a sales convention, making the trip to and from New York by boat.

The Modern and Beacon Theatres, Boston, commonly known as the Twin Theatres because of playing the same bills as first run houses, operated by the New England Theatres Operating Co., opened simultaneously with Vitaphone equipment last week.

Fred Murphy, who is to close the Quincy Theatre at Quincy, Mass., during the mid-summer season, will move his first run pictures to the Alhambra Theatre in the same city; one of the Murphy chain of theatres.

The date for opening the new Hawthorne Theatre at Salem, which is under construction by C. W. Dunne, of Cambridge, Mass., has been set for Nov. 1.

Frank Grady, of Warner Brothers' staff, has been confined to his home for the past five weeks by illness.

Joseph A. Davis, formerly with the sales staff of Paramount Famous-Laskey exchange in Boston, and for some months in New York City, has returned to Boston to join the sales staff of the Warner Brothers.

Al Emery, formerly owner of a chain of theatres in Providence, R. I., has acquired the nearly completed Hope Street Theatre, seating about 1,200 persons, and will open it in the near future. His reentry into the exhibitors' lists is welcomed by his host of friends.

Two visitors to film row during the week after a long absence were John Kamuda, who operates the theatres at Indian Orchard and Ludlow, Mass., and "Bill" White, of Westerly, R. I.

Miss Mary Harrington, of the booking department of Famous Players, is recovering from an operation for appendicitis.

Thomas Duane has been promoted to salesman for Southern Massachusetts and the Cape district for Famous-Players. Fred Maguire, who comes to Boston from New York City, succeeds Mr. Duane as advertising sales manager at the exchange.

Herman Lorber, formerly of the Boston staff of Paramount-Famous, and now special representative for the same company in the British Isles, was a visitor to Boston during the week. It is said that one of the young ladies of the Boston exchange is wearing a beautiful solitaire since his arrival.

Bids are closed for the alterations to the Union Theatre, Attleboro, Mass. The work is in charge of Architect Raymond M. Stowell. Work will be rushed to completion.

Charles C. Tukesbury, manager for many years of the Howard Athenaeum, Boston, died in Boston recently. A big delegation from the Boston Theatre Managers' Association and the New England Theatre Treasurers' Association attended the services Thursday at Boston, and the body was then taken to Portland, Me., his native city, for burial.

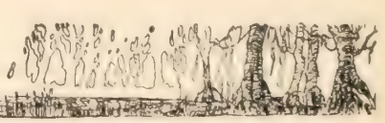
Ground was broken Saturday for the new Burr Theatre to be erected on Hubbard street, Ludlow, Mass., which will seat about 800, will have a stage 50 x 16 feet and will be used for motion pictures and vaudeville. The cost will be about $100,000.

A. J. Carpenter, architect, is drawing plans and securing bids for a new theatre to be built on Chelsea street in the Charlestown district of Boston, brick and stone, one story, 85 x 100 feet. The name of the owner is withheld.

The Mohegan Theatre, Block Island, R. I., has sent a check for $53 and the Pastime Theatre at Bristol $20, in addition to their original contributions to the Red Cross flood fund.



Florida



MANAGER C. P. LESTER of the Universal Exchange has returned from a trip on the lower East Coast.

J. J. Fitzgibbons, former district manager for Publix, is in Jacksonville this week, making arrangements to move his family to New York. Mr. Fitzgibbons is now director of theatres in the Eastern district.

Manager C. B. Ellis of the F. B. O. Exchange, Jacksonville, is the proud possessor of a gold loving cup, presented to him by Joseph P. Kennedy, president of the F. B. O. in recognition of the splendid showing made by the Jacksonville exchange.

At the close of the F. B. O. convention, Manager C. B. Ellis went to New York to spend his vacation.

The first trip of the Pep Club of the F. B. O. is to be a boat trip on the St. Johns.

Frank Dowler, district manager Publix, made a trip on West Coast this week.

Publix chex will soon be for sale in Jacksonville.

Forest Little, former booker with Publix district office, has returned from New York and has taken a cottage at Pablo Beach for the summer.

The roof of the new Florida Theatre, Haynes City, collapsed last Friday night, sometime between midnight and early morning. No one was in the theatre at the time.

Immediately following the closing of the Florida Theatre Tom Leach, now manager of the Tampa Baseball Club and owner of the Marlea Theatre at Haynes City, decided to re-open the Marlea.

Oakley Busler has taken over the Loop theatre in Tampa's Northern suburb, Sulphur Springs. The swimming pool and dance pavilion makes this a popular rendezvous for Tampans and the section is building up fast.

It is reported that a theatre will be built in Port Tampa City, located on Old Tampa Bay, about 10 miles from Tampa. Several attempts have been made to start show-shops there, but they were always of the shooting gallery variety and so flopped.

Milwaukee

THE two Saxe houses at Oshkosh, the Opera House and the Majestic, are being closed for extensive repairs. The Majestic will be practically rebuilt. The Opera House will be closed on June 3rd.

E. W. Van Norman, until recently manager of the Parkway theatre, has now joined the M.G.M sales force as short subject salesman.

George Fischer's new theatre on National Avenue is making rapid progress. The brick work has been started and, judging from the speed with which the work is being completed, the theatre will soon be ready.

Messrs. Hoff and Adams, of the Ozaukee theatre at Port Washington, are closing the Ozaukee indefinitely.

Jake Disch's new theatre in Cudahy will soon be provided with a roof, after which work of completion will progress even more rapidly.

Ross Baldwin, of the Pathe sales force, was the victim of an automobile accident recently on his way out of Portage.

The Douglas theatre at Racine is being increased in capacity by 300 seats.

Ground has been broken for a new theatre on the North side of Racine which is being built by Mr. Mosnick.

A. M. Beglinger, of the Majestic theatre at Appleton, was in the city on Thursday visiting the exchanges.

A new set of pipes is being added to the organ in the Savoy theatre, of which Harry Perlowitz is manager.

Sam Miller, of the Fischer Theatre Circuit, Chicago, was in the city on Thursday arranging bookings for the Fischer houses.

Mr. and Mrs. Morris Anderson have announced the arrival of a baby boy, Ronald Gordon. Mr. Anderson was formerly booker at the Celebrated office, and Mrs. Anderson, who before her marriage was Miss Fern Chalker, was also formerly with Celebrated.

Ray Kress has been appointed manager of the Ritz theatre at North Milwaukee. Mr. Kress was formerly house manager at the Milwaukee. Theodore Hilgendorf, who was formerly at the Milwaukee, has been named as assistant organist at the Ritz. Ralph Spille is now house manager at the Milwaukee.

[illegible] Falls was sold recently at a sheriff's sale for $2800 to Senator Boyd, who is planning to renovate and rebuild the theatre.

Construction of the New World theatre at First Avenue and National has been discontinued because of lack of funds.

Jack Camp, manager of Universal exchange, has been spending the past few weeks touring through Michigan and Northern Wisconsin.

Jack Dileo, of the Community theatre at West Allis, left for the East, from where he will sail for Italy on June 4th.

The Pathe sales force left on Friday for Chicago to attend the sales convention.

The Loraine theatre will be opened on Saturday, after having been closed for three months. Joseph Vlazdak has leased the house from Mrs. Mary Stuck.

The desk of L. L. Ballard, United Artists representative in Milwaukee, calls for all the colors in the rainbow in attempting to describe its various hues. It has an orange top, glossy black bands at the corners and edges, trimmings in a brilliant vermillion and gold. A chair in harmonizing colors [illegible]

A new theatre at Oshkosh is being planned, according to recent report. Milwaukee builders, the Raulf Construction Co., is planning an eight-story hotel and theatre structure on Upper Main St. The first floor will have a two-story lobby, coffee shop, stores and entrance to the theatre. The theatre will have a capacity of about 1,300.

F. G. Sliter, manager of the Fox exchange, has just returned from the East, where he attended a series of conventions.

E. J. Bregger spent a few days in the city lining up final plans for the opening of his new house at Crystal Falls, the Ejay.

Parkis Waterbury, of the Idle Hour theatre at Jefferson, was a recent caller at exchanges along film row.

Mrs. Rose Gloe, who manages the Rivoli theatre at Two Rivers, was in town on Wednesday.

Rumor now has it that the Bell theatre at Sparta, which was recently reported as purchased by Ed. Weisner of this city, is now held under option by the LaCrosse Theatres Co. and is being run by this company.

Atlanta

THOMAS A. BRANON, president of Eltabran Film Company, with headquarters in Atlanta, returned early this week from a brief trip to Charlotte.

Joe Shear, head of the scenery department of National Theatre Supply Company, was in Atlanta this week.

Oscar S. Oldknow, vice-president National Theatre Supply Company, with headquarters in Atlanta, is on an extended trip, visiting the company's branches in Tennessee, Oklahoma, Texas and Louisiana.

William G. Minder, Southeastern manager of Tiffany Productions, with headquarters in Atlanta, spent several days of this week in Nashville and Birmingham.

F. L. Freeman, who operates the Alimar Theatre at Live Oak, Florida, was a visitor on Film Row last week.

"Bill" Hart, prominently known showman in the Southeast, was in town this week on his way to Jacksonville.

Hugh Manning and J. C. H. Wink, composing the partnership of Manning & Wink, operating a chain of motion picture theatres in North Georgia, were visitors on Film Row last week.

A. C. Hawkins and Harry Gordon, of Brooksville, Fla., who operate the Lyric at Dunnellon, the Avalon at Inverness, and Victory at Brooksville, were recent visitors.

Mrs. George C. Almon returned last week to her post at the local exchange of First National, after being away for several weeks. Mrs. Almon is executive secretary to Branch Manager C. R. Beacham.

Mrs. P. G. Maddox, of Archer, Fla., who operates four theatres in Florida, the Gaiety at Starke, the Arcade at Williston, the Valerie at Inverness, and Maddox at Cedar Keys, left Atlanta on Thursday for her home at Archer. She has been in Atlanta for several weeks visiting her daughter, who was attending school here.

C. K. Ellis, who operates the Gem Theatre in Jacksonville, Fla., was a visitor in Atlanta last week.

E. L. Cole, secretary to the Atlanta Film Board of Trade, will leave Sunday night for French Lick Springs, Indiana, to attend the annual convention of Secretaries of Film Boards of Trade.

Paul A. Strachan, crack salesman for First National, expects to return to the Alabama territory next week. He has been out for the past two months on account of illness.

At the special called meeting of the Joint Board of Arbitration, held Tuesday of this week in Atlanta, twenty-five cases were considered and disposed of.

Headed by Hank Hearn, manager of the Atlanta exchange, the Atlanta delegation to the sales convention of Liberty-Specialty Film Distributing Corporation, will leave Sunday night for New Orleans. The salesmen who will accompany Mr. Hearn are R. J. Barnes, Henry G. Granger, Jr., L. P. Austin and V. W. Blue.

Jack Martin's new theatre, the Ritz, at Alabama City, which, it is said, will cost approximately $30,000 when completed, will open about the first of July.

"Bill" Sharpe, salesman for United Artists and one of the best known men in the film business in the Southeast, returned to Atlanta this week after a trip through the Tennessee territory.

Robert E. Lee has joined the sales force of F.B.O. and has been assigned to the East Tennessee and North Georgia territory.

George C. Almon, premier First National salesman attached to the Atlanta exchange, is en route home from Los Angeles wearing a handsome platinum wrist watch, given to Mr. Almon by Norma Talmadge, as first prize in Firt National's Hollywood's Appreciation

R. B. Williams, district manager Clean-Up. a high-powered sales drive.

of Universal Pictures Corporation, with headquarters in Atlanta, left Wednesday of this week for New York.

Dan Michalove, general manager of Universal Chain Theatres, is expected to reach Atlanta Saturday afternoon, May. 28, from New York, for a stay of a few days in his Southern division headquarters at 213 Norris Building.

Miss Fannie Groodzinsky, private secretary to Manager Ben Y. Cammack, of Universal's Atlanta branch, who has been ill for many weeks, is expected to return to her post Monday.

Edwin Adler has been appointed assistant manager of the Howard Theatre here, succeeding Emil Bernstecker, who was promoted to the managership of the Lyric and Marlowe theatres at Jackson.



South East

MISS AUDREY LITTELL, secretary of the Charlotte Film Board of Trade, leaves Saturday to attend the Film Boards of Trade Convention, being held at French Lick, Ind.

Ed. Stewart, of the Pastime Theatre, Concord, N. C., was in Charlotte, Wednesday.

J. A. Reynolds, manager of Educational's Charlotte exchange, is the proud father of a son, Robert Kay, born Monday.

J. L. Cook, owner of the Muzu Theatre, Maiden, N. C., visited Charlotte's film row during the week.

Paul Troutman, manager Y. M. C. A. Theatre, Ware Shoals, S. C., had the misfortune of having the booth of this house damaged by fire last week.

Dr. S. S. Hutchinson, of the Lyric, Bladenboro, N. C., was in Charlotte during the week.

W. F. Lenehan, manager of Producers Distributing Corporation's exchange, together with A. C. Walker, salesman, and J. S. Wolfe, district representative, left Charlotte Saturday night to attend the annual convention in New York City. They are expected back in the office the latter part of this week.

Harry K. Lucas, manager of the Odeon and Lucas Theatres, Savannah, Ga., is spending several days in Charlotte.

The Palace Theatre, Chester, S. C., owned by Joseph Walters, was slightly damaged by fire several days ago. Mr. Walters has not stated when he expects to reopen.

A. C. Walker, formerly salesman for Pathe, Inc., and at one time with Producers' Distributing Corpn., in this same capacity, returned to the latter company as salesman Monday, succeeding Ed. Heller, who is now Carolina representative for Tiffany.

P. A. Schmuck, manager, Pathe, Inc., and salesmen, R. C. Price, T. C. Lamben and J. S. Mitchell, were back in Charlotte Thursday, having just returned from the company's annual convention, which was held in New York City Monday, Tuesday and Wednesday of this week.

Tony Sudekum has returned to Nashville, Tenn., from his vacation in Europe declaring, "I am glad to be back. No place in all the world looks as good as Nashville." The trip abroad was the first vacation Mr. Sudekum has allowed himself in years.

Boyd Fotter has taken over the Carolima Theatre, Arjay, Ky.

Ralph W. Bohn has taken over the Cozy Theatre, Springfield, Ky.

The Raceland Theatre, Raceland, Ky., the Acme Theatre, Henderson, and the Thornton Theatre, Thornton, Ky., have all been closed for the summer season.

Eugene Gordon has taken over the Ideal Theatre, Petersburg, Ky., and the Burlington Theatre, Burlington, Ky.

The San Carlos Theatre, St. Charles, Ky., is closed on account of the small-pox epidemic.

The Rex Theatre, Hickman, Ky., has closed on account of the flood.

Claude McKean, manager of Fox Film Branch Exchange, Memphis, since its establishment two years ago, will be transferred to the St. Louis exchange, succeeding his father, George W. McKean, who will be promoted to the position of special representative, with supervision over St. Louis, Kansas City and Omaha exchanges.

Salesman J. C. Shannon, of the local exchange, will succeed Claude McKean as manager.

The Southern regional sales convention of the Fox Film Corporation adjourned Tuesday night at Memphis after an interesting session, presided over by Southern District Manager Lou B. Remy.

Representatives from the Atlanta, Dallas, Memphis, New Orleans, and Oklahoma City exchanges were present for the meetings.

Those attending the convention were:

Lou B. Remy, Southern district manager; P. K. Johnston, manager; W. S. Miller, booker, and the following salesmen: J. H. Gruben, D. W. Scott, Ben Broyles and M. W. Osborne, all of Dallas.

Claude W. McKean, manager; A. H. Kleine, booker, and J. C. Shannon and J. Greig, salesmen, Memphis.

George R. Allison, manager; Fred C. Groover, assistant manager, and the following salesmen: Paul C. Bryan, R. H. Ford, Matt Whitham, and Randall Bryan, Atlanta.

B. L. Dudenhefer, manager; E. J. Landaiche, assistant manager and booker, and C. W. McMillin, salesman, New Orleans.

W. A. Ryan, manager; R. J. Clark, booker, and H. Booth, Jr., salesman, Oklahoma City.

Arthur de Stefano, manager of the local branch of National Theatre Supply Company, has returned to Memphis from St. Louis, where he accompanied Tom Ballas, of the Ballas Amusement Company, operators of several suburban theatres in Memphis.

Mrs. Alma Walton, secretary of the Little Rock-Memphis Film Board of Trade, left Memphis Saturday, May 28, for French Lick Springs, Indiana, to attend the national convention of secretaries of the Film Board of Trade of America, May 30 to June 4. She will be joined in Memphis by Mrs. Julia B. Heine, secretary of the New Orleans Film Board of Trade.

Seattle

ROBERT W. BENDER, associated with the Universal Film Company in the Pacific Northwest territory for the last five years, last week was appointed managing director of the eleven Universal chain houses in Seattle, Washington, operated as the Northwest Theatrical Enterprises Circuit. The appointment was made by Jack Schlaifer, himself a former Northwest exchange manager, and now head of the Universal chain houses.

Mr. Bender's association with Universal began several years ago, when he was exploitation and publicity director of the Seattle branch office.

A. J. Xydias, president of Sunset Productions of Hollywood, was a visitor in this city last week, conferring with Jack Lannon, of the Columbia Exchanges, and D. C. Millward, of the Western Film Company, relative to the distribution of Mr. Xydias' independent product in the Northwestern states. The present trip was preliminary to the scheduling of forthcoming productions, according to Mr. Xydias' statements during his local stay.

Harold Horne, head of the Harold Horne Enterprises, who recently sold his interest in the Society Theatre to P. J. DeClerque, left last week for Los Angeles, where he will again become associated with one of the large producing companies. Mr. Horne was well known here as a publicity and exploitation specialist.

Marice Segal, salesman for Manager George P. Endert's local Famous Players exchange, is at present recovering from a severe case of septic poisoning contracted a short time ago in Spokane. He has been confined to a Spokane hospital for a number of days.

Charles Grieme, former owner and manager of the Ivan L. Theatre at Blaine, Washington, last week announced that he has disposed of his interests in the border city to Mr. King, former theatre operator of Tacoma. Mr. Grieme's plans for the future are as yet undecided.

The Liberty Theatre in Everett, Washington, opened recently by Ray E. Connell, last week was taken over by the Star Amusement Company, operating several other houses in that city. The Liberty has recently been involved in labor difficulties, Mr. Connell at the present time pressing a damage suit of $2,500 against the Everett theatre unions for alleged picketing and restraint of trade.

Church services at midnight for theatrical folk, similar to the custom in vogue in other large cities, were instituted in Seattle last week by Dr. Mook of the Trinity Episcopal Church, and will be a monthly custom in this city hereafter.

A. J. Goldman, formerly connected with various film distributing enterprises in Minnesota, last week was appointed special sales representative of the local Film Booking Offices exchange by Manager Art H. Huot. Mr. Goldman will cover the Eastern Washington territory for F.B.O.

Clem Pope, formerly associated with the T. & D. Theatres in Oakland for the last four years, arrived in Spokane last week to take over the management of Universal's Clemmer Theatre in that city. He succeeds Manager Frieday, who leaves for Utica, N. Y., to assume the management of the Avon Theatre.

The Green Lake Theatre, in this city, formerly owned and operated by A. Richey, last week was taken over by O. W. Newton. Mr. Newton, recently an exhibitor in Hillyard, Washington, plans the erection of a second suburban house in the Green Lake district within the near future, according to present reports.

Ray Felker, former assistant manager of Universal's Columbia Theatre in Portland, arrived in town last week to take over the management of the Winter Garden Theatre. He succeeds Frank Edwards, who resigned recently after selling the house to the Universal circuit.

Howard Mapes, associated with the Star Film Exchange in Portland, spent a few days here last week conferring with D. C. Millward, of Western Film Corporation, whose product is handled in the Oregon territory by the Star exchange.

Other visitors included M. C. DeLeo, of the Rose Theatre, Port Townsend; Waldo Ives and O. O. Ruth, of Mount Vernon and Anacortes, and C. P. Scates, manager of the American Theatre in Butte, who was here to confer with Harry C. Arthur, Jr., relative to affairs in the Montana district.

Effective this week, the United Artists Theatre has announced a new policy of weekly changes in program, to supplant the present policy of two- and three-week engagements of the bigger pictures. The new plan will be maintained during the summer season, with admission prices remaining the same.

Fred Walton, operator of the American Theatre in Bellingham, announced last week that his house will soon undergo an entire renovating.

Early spring weather—a combination of sun and showers—had little effect upon theatre business in this territory last week. As is the case a great part of the time, the houses that had the pictures did the business—others dragged along. Neighborhood business showed a slight decline in general.



Des Moines

J. L. BROOKER has sold the Paramount Theatre at Winterset, Iowa to H. B. Canning.

Mr. and Mrs. Jesse Curtis who have been operating a theatre at Ardale, Iowa, have bought the Grand Theatre at Cedar Rapids. W. J. Miller, theatre broker, reports that the transaction was closed on May 25 and that the theatre will be under the new ownership on June 1. Mr. and Mrs. Curtis have had considerable experience in the theatre field. Mr. Adams is retiring from the theatre business here in order to travel for a reproducing piano company.

Toledo, Iowa, is trying out the Sunday closing question in a unique manner. The controversy over the Sunday show has come to be too hot to be comfortable and Mr. and Mrs. H. C. Regan have closed their house until the matter is brought to an agreement. The question will come up before the city council very soon.

Salesmen of the Pathe exchange who are attending the sales convention in Chicago are E. L. Myers, R. W. McEwan, O. H. Garland, H. R. Frankel. The convention dates were May 27, May 28 and May 29.

Leo Wedertz of the First National office is in charge of the baseball team this year with which the film companies in the film exchange buildings are expecting to trim the team made up from film companies outside the building. Although the Outside Team won the contest last year that only spurs the Inside Team to give them a real beating this year. Practice is on the daily schedule but no date has been set for a game. It is probable that the contest will come off the latter part of June. And the golfers are getting in line again for the golf tournament of the Des Moines Film Board of Trade, which Jimmy Wynn of Educational so ably managed last year. But bowling seems to have been shown the alley for none can be interested in this sport which has developed such experts among the Omaha film staffs.

Mr. and Mrs. A. C. Shuneman plan to open their new theatre at Webster City, the New Isis, early in June. The theatre was equipped [illegible] with new [illegible] throughout.

Youngclass and Latta have just about completed their arrangements for the opening of their theatre at Perry, the Rex, which they took over about two months ago and which they have rechristened the Roxy.

Beaulah Rainds, Biller for Metro-Goldwyn-Mayer, spent the Decoration Day holidays in Chicago, while Goldy Starr of that staff spent several days with her folks at Albert City.

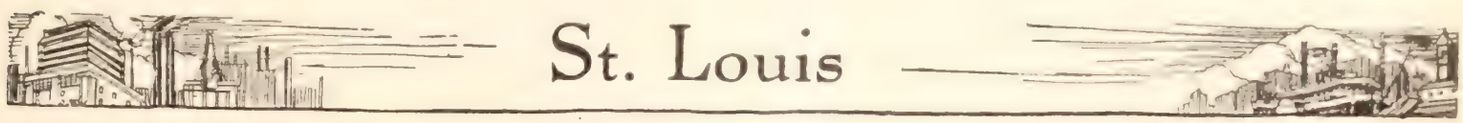
Exhibitors in from out of town were H. G. Simpson of Sigourney and McGregor who called at the office of F. B. O., John Clemans of the Ruby Theatre at Gladbrook, Leo Moore of the Majestic at Centerville, George Schweneker of Guthrie Center, Mr. and Mrs. A. C. Shuneman of Webster City, Sam Sosna of Victor, Iowa.

Two new machines were installed at the Strand Theatre at Waterloo which is owned by J. A. Diehold. A. W. Sage of the Rialto at Abel, Iowa was equipped with a transverter. And P. D. Griffith of the Pastime Theatre at Massena has [illegible] Motiograph [illegible] the Nicholas Theatre and [illegible] the Joy Theatre at Fontanelle, Iowa.

Mr. Terhune who was assistant to Harry Watts at the Rialto Theatre at Omaha has been placed in charge of the Columbia Theatre at Davenport. Mr. Watts is now managing the Capitol Theatre in Des Moines for Mr. Blank. Mr. Watts expressed himself as wonderfully pleased with this opportunity to take charge of this house for Mr. Blank not only because it allowed him to return to the state of his birth but also because of the opportunity to work with the Publix Shows presentations. And Mr. Blank stated that he knew of no man whom he would find more able to handle the Capitol Theatre programs than Harry Watts, who had given such satisfaction in his handling of the theatres in Omaha.

C. Hales reports that the fire which wrecked his theatre caused damage to the amount of $1,000.

It is reported that the Princess Theatre at Sanborn, Iowa was completely destroyed by fire.



St. Louis

PRICES of motion pictures for purchasers of Publix Chex Books sold at all theatres in which the Publix Theatres Corporation is interested have been reduced 10 per cent, effective this week.

St. Louisians are given an opportunity to share in the benefits of the plan through Skouras Brothers, who are affiliated with Publix. The St. Louis theatres sharing in the arrangement being the Ambassador and the Missouri. Under the new schedule, $2.50 books are $2.25, a $5 book $4.50, and a $10 book but $9.

St. Louis films stocks closed May 28 as follows: Skouras A $41 asked and St. Louis Amusement A $45 asked.

With the first tests of the Ambassador Theatre's $150,000 cooling system the patrons of this house are assured of comfortable conditions even on the most torrid days of the coming summer.

Work has begun on the excavation and foundation for the William Fox Theatre at Grand and Washington boulevards, St. Louis, Mo. According to A. M. Frumberg, St. Louis attorney and financial representative of the Fox interests, construction of the new theatre will be pushed.

A. O. Clark, architect, has completed plans for the Victory Theatre to be erected on Second street between Walnut and Elm streets in Rogers, Ark. Cooper & Marshall are the owners of the new house. It will be two-story and basement, 50 by 140 feet, and of reinforced concrete and brick construction.

Dr. John O'Connell, 2549 Woodson Road, Overland, Mo., has had plans prepared by Stevens & Moellenhoff, 5423 South Grand boulevard, St. Louis, Mo., for a theatre and store building to be erected at the Woodson Road and Creve Coeur Lake street car tracks in Overland. The building will be two-story and basement, 50 by 120 feet and 43 by 70 feet.

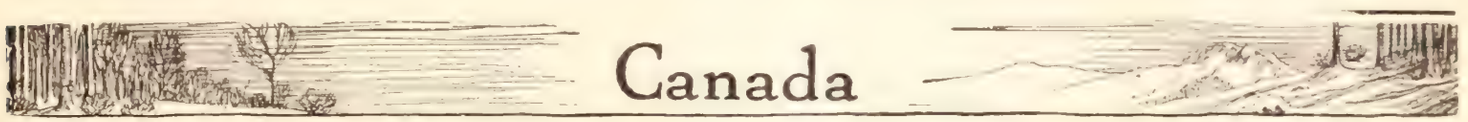
Theatres that have closed recently include: Cozy, Columbia, Mo.; Eureka, Eureka, Mo.; Gayety Theatre, St. Elmo, Ill., and Dixie, Senath, Mo.

G. J. Smith, general salesmanager for Tiffany Pictures, was a visitor to the St. Louis exchange on Tuesday, May 24.

M. A. Hoffman, vice-president of Tiffany, is scheduled to visit St. Louis about June 1.

The Lyric Skydome opened for the season on Saturday evening, May 28.

D. E. Boswell, formerly manager of the Associated Exhibitors office, Memphis, Tenn., has been added to the St. Louis sales organization of Tiffany Pictures, Roy Dickson, manager of the St. Louis exchange has announced.



Canada

THE B. and F. Circuit of Toronto, Ontario, comprising Sam Bloom and Sam Fine, two veteran local exhibitors, will shortly have two more handsome suburban houses in Toronto, these theatres being under construction. They are the Grover Theatre, Danforth Avenue and Dawes Road, seating 900 persons and having office suites, and the Gerrard Theatre, on Gerrard Street East, seating 900 and having one store in the property. The two houses have stage facilities for special presentations.

Incidentally, the B. and F. Circuit is affiliated with the Famous Players Canadian Corp., and already operates eight Toronto theatres, namely, the Christie, York, La Plaza, Classic, Danforth, Beaver, Mavety and Teck. Double feature bills are presented at these houses with a 40 cent admission, with the exception of the Beaver Theatre, where the programmes include a single feature-length picture, the admission price here being 32 cents.

Lawrence Bros., Dinsmore, Sask., owners of the local moving picture theatre, have purchased a new site, 30 by 80 feet, for the construction of a new theatre there.

Ald. Ernie Marks, proprietor of the New Martin Theatre, Oshawa, Ontario, has installed a ventilation [illegible] in the house. Ald. Marks is said to be the oldest exhibitor in Canada in point of years but he has young ideas.

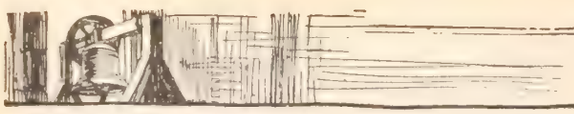
The new Columbia Theatre has been started at Vancouver, B. C. The theatre will cost about $150,000.

T. S. Dopfer, proprietor of the Bijou Theatre, Palmerton, Ontario, is producing short subjects locally for presentation in this house exclusively. The pictures have aroused unusual attention.

W. A. Wilkinson has remodeled the Rex Theatre, Merrit, B. C., and has booked a number of important pictures.

The British and Canadian Pictures Company has been organized at Oakville, Ontario, with Ward McAllister as manager and James Gordon Youndeer as director. Charles de Soria is in charge of cameras. It is announced that the company is not selling stock.

Walter Davis, manager of the Metropolitan Theatre, Winnipeg, Manitoba, recently staged a dinner party with 100 guests to celebrate the winning of the managers bonus contest for Class "B" Theatres in the Famous Players Canadian chain. The "Met" has shown exceptional progress during the past six months.



Philadelphia



HARRY T. JORDAN, who has been general representative of the B. F. Keith interests in Philadelphia, and who has been spending the greater part of the last year in Hollywood as personal representative of E. F. Albee, will return to Philadelphia about July 1st and will assume general supervision of the extensive alteratons to be made on the B. F. Keith Chestnut Street Theatre during the summer months. The house closed down June 4th and approximately $60,000 will be spent on interior repairs and improvements.

Mr. Effinger is planning extensive improvements in his Leader and Glenside theatres during the summer months. The former house will be redecorated throughout and the seating capacity of the Glenside Theatre, at Glenside, will be increased some 400 seats, a new front will be erected and the house will have a general re-vamping. It is expected that it will be necessary to close the Glenside for a portion of the summer at least. In addition to the work planned on the Leader and Glenside a new marquee will be erected in front of the 69th Street Theatre, and minor changes made in the interior of the house.

Charles Segal, prominent Philadelphia exhibitor, has resigned as supervisor of construction for the Stanley Company and is devoting all of his time to theatrical and real estate interests. Mr. Segal has been succeeded by Charles Dingelman, who was engineer for the company under Mr. Segal. Mr. Dingelman will act as Chief Engineer.

Percy A. Bloch, branch manager for Paramount, is slowly recovering from a severe stomach ailment at the Jefferson Hospital. Eli M. Orowitz, a movie broadcaster for station WIP, and a former Paramount employee, made an announcement over the radio of Mr. Bloch's illness and as a result the popular Philadelphia exchangeman was literally deluged with letters at the hospital expressing best wishes for an early recovery.

The Lansdown Theatre, a joint enterprise of the Stanley Company of America and Herbert Effinger, opened on June 1st. The theatre, which has a seating capacity of 1,600, is located at Baltimore Pike and Lansdowne Avenue, Lansdowne. Sidney Jacobs, assistant manager at the 69th Street Theatre, has been installed as resident manager of the new house and John W. Stango, a prominent organist, has been assigned to the console temporarily.

Two Stanley Company executives recently sailed for short stays in Europe. Thomas W. Love, general manager of the Stanley Co.'s legitimate theatres, is en route to Ostend, Belgium, to attend as delegate from the Philadelphia Rotary Club an international meeting of Rotarians. Mr. Love will extend his short tour of Europe to include Paris and London. George W. Metzler, manager of the Stanley Company's William Penn Theatre, sailed on the Steamship "Reliance" for a general tour of European countries. He will return about September 1st, while Mr. Love is expecting to be back in Philadelphia at the expiration of five weeks. During Mr. Love's absence the theatres will be under the supervision of Miss Rae Freedman, who is executive assistant and secretary to Mr. Love.



Central Penn



THE theatre at Rolling Green Park, Sunbury, after having undergone material improvements, was opened for the summer season on Thursday, May 26, under the management of Jacob Dale, manager of the Park Theatre in that city.

The East Coast Theatres Company has acquired control of the Colonial Theatre, Trumbauersville, Pa., from Christian Hildebrand, under a ten-year lease with an option to buy. The theatre seats 400. Frank Hildebrand, one of the former owners, will act as local manager.

The management of the Olympic Theatre, Altoona, held a special morning show for children on Saturday, May 28, in co-operation with the Robert Morton Circus, which was showing in Altoona for the benefit of the Police Department. Each child who attended the morning matinee received a free ticket to attend the circus in the afternoon.

Use of the Strand Picture Theatre, Carlisle, was devoted on Memorial Day to the municipal celebration of the holiday. Following a parade in the early morning the theatre was thrown open at 10 o'clock for the convenience of the public. There was a band concert there at 10:15, and at 11 o'clock patriotic Memorial Day exercises were started.

In connection with the Sesqui-Centennial celebration in the city of York, to be held this Fall, the cameraman of the Strand Theatre is shooting motion pictures built around historical places and incidents in that city, some of which are based on revolutionary times.

Motion picture theatre organists took a prominent part in the annual convention of the Pennsylvania State Council, National Association of Organists, held in Harrisburg, May 24 and 25. Among those attending from Harrisburg theatre were Harold Booth, of the Colonial, and Mrs. Pauline Katz, of the Victoria. The organization is composed chiefly of church organists. Dr. William W. Wolf, of Lancaster, was re-elected president of the Council.

Two amusement companies have been granted Pennsylvania charters at the capitol in Harrisburg. One is the Forest Park Company, of Philadelphia, and the other the Indiana Amusement Park, Inc., of Indiana, Pa.

The first named is incorporated to acquire, own and operate theatres, parks and places of amusement, and is normally capitalized at $10,000, of which $1,000 has been paid in on a par value basis of $50. The incorporators are Emanuel G. Kolb, treasurer, of Gowen Street and Stenton Avenue, Philadelphia, 101 shares; Isabella Kolb, same address, 97 shares, and Gilbert F. Foote, Jr., 431 East Sedgewick Street, Philadelphia, one share.

The Indiana corporation will erect, operate and conduct an amusement park, being capitalized at $25,000, of which $2,500 has been paid in in on a par value basis of $50. The incorporators are James Cicero, treasurer, Heilwood, 10 shares; Charles and Maria Cicero, 10 shares each, both of Heilwood.



Portland, Ore.,



WILLIAM C. ROACH, 53, owner of the Oregon and Sellwood theatres, died late Friday while enroute to the Sellwood hospital.

Roach was taking his sister-in-law to her home when he suddenly complained of feeling ill, and stopped his automobile. He tried to gain his feet alongside his car but collapsed. Roach has been in the theatre business here for five years. Born in Ontario, Canada, he came to the United States 35 years ago and lived in several northwest cities before settling in Portland seven years ago.

He is survived by his wife, Mamie Roach; a son, Howard W. Roach, manager of the Oregon theatre; his mother, a brother and a sister.

Contract has been let for two new electric signs for the Peoples theatre. One is to be placed to attract the Broadway traffic and the other for the Washington St. shoppers.

The Rivoli theatre is adopting a new price and program policy next Friday. They will have two changes of program each week throughout the summer, and will lower the admission price for the balcony.

Eddie Smith, who came up from San Francisco to take charge of the Columbia recently for Universal has resigned his position and leaves tonight for San Francisco. No announcement has been made as yet as to who his successor will be, but Bob Bender is expected here Monday to take charge until another manager arrives.

The Flood Benefit show given by the allied theatrical people of Portland last Monday night was an overwhelming success. This was largely due to the untiring efforts of the committee in charge, headed by W. W. Ely, manager of the Hippodrome theatre.

Everything was free! Everything was contributed. The city donated the auditorium, which normally seats 3,000. 7,500 tickets were printed and 6,000 were sold. Result, $6,000 to turn over to the Red Cross for relief work.

Kansas City

FORTY-TWO representatives of First National arrived in Kansas City at various times Monday to board a special train for Hollywood, where they attended the First National convention last Thursday. William Warner, manager of the Kansas City First National branch, met each contingent at the union station with an old fashioned stage coach, pulled by a pair of pinto ponies, and escorted them in the fashion of the days of '49 to their hotels.

Fred Spear, publicity manager of the Orpheum theatre, Kansas City, is recovering from an operation at St. Luke's hospital, which probably will keep him in bed two weeks. The Orpheum closed this week for the summer.

Among the out-of-town exhibitors in the Kansas City market this week were: W. M. Hubble, Hubble theatre, Trenton, Mo.; John Tackett, Tackett theatre, Coffeyville, Kans.; Barney Dubinsky, Jefferson and Miller theatres, Jefferson City, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.

Eph Rosen, Tiffany branch manager, is hustling in the Kansas City territory.

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Effect Lighting in Theatres

By J. H. Kurlander
Brenkart Light Projection Company

(Paper Presented Before the Society of Motion Picture Engineers, Norfolk, Va., April 25-28, 1927)

MOTION picture programs today, specially as found in many of the de luxe houses, represent a combination of the earlier "straight movie" show with a trimming of vaudeville numbers formed against a musical background provided by an organ, orchestra, or stage band.

There are exceptions to this formula, of course, but animated performers, assisted by music provided by one or more means, are used to supplement the motion pictures which still constitute the principal body of the program.

With the fusion of these two hitherto widely separated types of entertainment, it was only natural that the theatrical atmosphere which formed a part of the legitimate stage setting should also be used in constructing the modern form of entertainment peculiar to the presentation of motion pictures.

This rather indefinite, almost intangible, "something," usually referred to as "atmosphere," is provided, for the large part, by means of effect lighting.

In its general aspects, so-called effect lighting is composed of three very broad divisions, as follows:

1. The projection of animated scenic effects. 2. The projection of color effects. 3. The projection of simple masks, cut-outs and special lantern slides.

The last two of the above named divisions are of comparatively recent origin, at least as regards the particular manner in which they are applied to the presentation of motion pictures.

Animated scenic effects, however, were used on the legitimate stage a score or more years ago and they have been retained, with practically no changes, until the present time.

In general, scenic effects are imaged upon a suitable curtain, drop, or serim, by the simple expedient of placing a revolving transparent disc, on which the particular effect is painted, printed, or photographed, before a projection lens, much in the same fashion that a slide is projected by a stereoptican lantern. Indeed, many of the commonly used effects are nothing more than special, elaborate, lantern slides so designed as to repeat themselves continuously upon the screen. The driving power for these effects may be obtained from either a double-spring clock work motor or an electric motor, attached to the metal casing which encloses the revolving disc for purposes of protection and attachment to the projector.



Component parts of a disc type effect unit.

Mica is used in constructing the discs because it has the advantages of light weight; does not readily break; is suitably transparent; and above all, withstands a high degree of heat. An effect disc of the type just described is shown in Fig. 1. In the case of certain scenic effects, such as clouds and panoramic views of floods and cyclones, which are focussed in a fairly sharp manner upon the screen, the parts of the effect consist of simply the effect disc, the protective casing and the actuating, adjustable speed, clockwork motor.



Moonlight water ripple box effect and metal ripple mask.

Other effects, such as flames, ocean waves, babbling brook, etc., use the same parts in their construction with the addition of a 5-inch diameter glass ripple plate inserted just in front of the projected portion of the disc, so that the projection lens sees the disc through the rippled glass. The plate serves to give an irregular fused-motion effect to the local areas on the disc which would otherwise move across the screen in sharply defined rigid fashion. The component parts of an effect unit are shown in Fig. 2. Some effects, as for instance rain and snow, make use of either a special disc, or a special plate placed before the disc in such a position that both elements are projected at the same time.

In the case of rain the standard 18-inch mica disc is used, the entire disc being opaque with the exception of the rain drops which are represented by elongated clear portions in mica for passing the light.

A rain plate, consisting of two separate plates of either glass or mica, on which have been printed closely spaced opaque lines, the plates then being placed together and rotated at a slight angle to form a zig-zag pattern, is then placed in front of the rain disc to break up the drops and give the effect of a shower.

A special disc is used in the case of snow, this being of a firm, opaque material in which have been punched many small holes (representing the snow flakes) closely spaced to simulate either a heavy or light snowfall, as desired.

Each effect disc is provided with a holding plate, the edges of which are turned over to form a lip so that the effect casing can be slid into a suitable holding plate on the projector in the same fashion that a colored gelatine is placed in position in front of a spotlamp.

These holding plates on the effect casing are not rigidly fastened but can be swiveled completely around to permit of the effect casing being rotated when in position before the projector condenser lenses. In this manner the effect, as shown upon the screen, can be made to sweep across it in any desired direction.

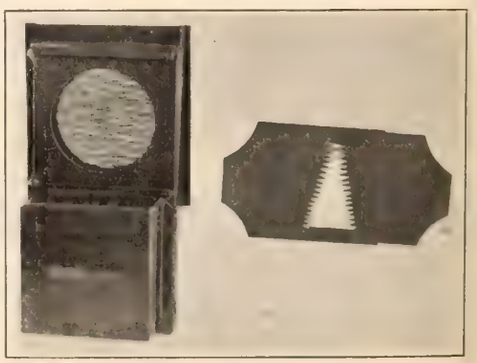
The method of projecting upon the screen such standard effects, as described above, is briefly shown in Fig. 3 where it will be seen that the optic system used is that of the well known stereoptican form.

Some effects require two elements, one of which consists of a suitable lantern slide or a metal stencil-mask placed in the slide carrier of the projector. Of such a type is the waving flag effect wherein a lantern slide of a flag is projected to the screen through the slots of a spoked wheel which revolves at a point between the projection lens and slide. The wave motion is imparted to the flag by the shadows of the wheel spokes sweeping across the projected image on the screen.

Other examples of two-element effects are the rainbow, aurora-borealis and lightning effects. The first named (See Fig. 4) uses a stencil of a rainbow cut in a metal mask which is then placed in the slide-carrier for imaging on the screen, and in front of the projection lens (Fig. 5) is placed a prism box containing two optical prisms for imparting the necessary rainbow colors to the image on the screen.

Some effects are quite complicated as to structure, a good illustration being the moonlight water ripple (a two-element effect using a ripple-box and a metal mask) shown in Fig. 6. Three ripple plates are used in this device, each plate consisting of

(Continued on next page)



Special color wheel and glass design pltes for producing blending colors effect.

New A. H. Schwartz Theatres Adopt Typhoon System

Several new theatres being built by the Homack Corporation for the A. H. Schwartz circuit, a fast growing theatre chain operating in Brooklyn and on Long Island, N. Y., will be equipped with the Typhoon Two-in-One cooling system, according to a recent communication from the latter company. These new Schwartz houses are located at Flatbush and Kings Highway, Brooklyn; Coney Island Ave. and Avenue U, Brooklyn; Flushing, L. I.; Freeport, L. I.; Huntington, L. I.; Port Washington, L. I.; and Corona, L. I. Two others are also under way in Queens and Brooklyn.

Other installations reported are: the Pearl Theatre, Philadelphia; the Central Theatre, Atlantic City; the Star Theatre, Ealsenburg, Colo.; and the Guilford, New Haven.

Cancellograph Attachment Proves Popular

A recent report from the automatic Ticket Register Corporation indicates that the new Cancellograph attachment, a new invention, is undoubtedly responsible for the heaviest April and May sales in the history of the company. The printing department has also recently been enlarged in the purchase of the Empire Ticket company plant of Boston, Mass. E. S. Bowman, treasurer of Automatic Ticket states that he will shortly have an important announcement to make in connection with the further expansion of his concern.

Effect Lighting in Theatres

(Continued from preceding issue)

an opaque field across which fine water ripple lines weave so as to overlap and form a network.

These three plates are then caused to move up and down by means of a clockwork motor, being thrown out of step (120°) with each other by means of three eccentric hubs on the motor shaft; each ripple plate being joined to its respective hub through a driving arm.

There are any number of animated scenic effects which can be devised, a few of those more commonly used being listed in Table 1, but in general, all of them are operated in one of the ways described above.

Scenic lantern slides, in combination with an effect for imparting motion to certain areas contained in the picture, are also commonly used. Thus, in a slide of a campfire group, a flame effect can be used to show a realistic camp-fire with the flames leaping from the logs; or a mountain water fall can be shown with the water tumbling over the brink of the fall to the bottom; or still further, the water in the pool at the base of the fall can be made to swirl about.

Indeed, by means of animated effects, volcanoes can be set into action; the fury of the elements invoked; and scenes can skip quickly from arctic to tropics, from summer to winter—while the patrons sit high and dry, in comfortable seats.

(To be continued)

Cameron's "Talking Movies" Just Off Press

James R. Cameron, author of Motion Picture Projection and several other books dealing with the taking and showing of motion pictures, has recently published a new volume entitled, "Talking Movies." The first part deals with the "talkies" during a period between the years 1900 and 1914; the second part going into detail concerning the various systems now in use, and in such a manner that the subject is easily understood. Full page diagrams and photographs illustrate the text.

Among the present day systems covered are Vitaphone, Movietone, Phonofilm and the Western Electric Palaphotophone. The book is published at $1.50 and can be obtained from James R. Cameron, Manhattan Beach, N. Y.

Fakers Make Trouble for Reynolds Elec. Co.

A recent communication from the Reynolds Electric Company of Chicago, manufacturers of electric signs and color hoods, states that they have been put to considerable confusion and loss through the activities of a person falsely representing himself as an employee of the Reynolds Electric Co.

This is the second time that this concern has experienced this sort of a situation and the letter further states that authorized representatives of the Reynolds Electric Company carry sufficient credentials to easily identify themselves, and wish to notify the trade to that effect.



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Assign Booth Numbers for Columbus Exhibitors

The official schedule of booth numbers assigned to exhibitors at the exposition to be held in conjunction with the Eighth Annual Convention of the Motion Picture Theatre Owners of America, Neil House, Columbus, Ohio, June 7, 8, 9th, is as follows:

Booth No. 1, W. W. Kimball Company; 2, Arctic Nu-Air Company; 3, Automatic Ticket Register Company; 4, Brunswick-Balke-Collendar Company; 5, American Seating Company; 6, Perfection Arc Lamp Company; 7, J. E. McAuley Company; 8, Clinton Carpet Company; 9, National Screen Service; 10, Sentry Safety Control; 11, Goodyear Tire and Rubber Company; 12, American Theatre Equipment Company; 13, Libman-Spanjer Company; 14, Steel Furniture Company; 15, Edwards Electric Construction Corp.; 16, The Operators Piano Company; 17, American Cinema Association; 18, Heywood-Wakefield Company; 19, The Wurlitzer Company; 20, Edison Lamp Works; 21, Carrier Engineering Company; 22, Rex Film Renovator Company; 23, Columbia Pictures; 24, Advance Trailer Company; 25, Rolloway Motor Company; 26, L. J. Gardiner Company; 27, Rayart Pictures; 28, Pathe Exchange, Inc.; 29, Page Organ Company; 30, Page Organ Company; 31, Semler Cinema Company; 32, National Theatre Supply Company; 33, National Theatre Supply Company; 34, National Theatre Supply Company; 35, National Theatre Supply Company; 36, Vitaphone Corporation; 37, International Register Company; 38, Robert Morton Organ Company; 39, Theatre Underwriters of Philadelphia; 40, Morgan Lithograph Company; 41, International Projector Company.

It has been necessary to make certain changes in assignment of booths. This schedule is official and exhibitors should use it as their guide.

J. H. Rankin Buys New Site at Bridgeville, Pa.

A new theatre at Bridgeville, Pa., is promised in plans of J. H. Rankin, now manager of the Rankin theatre, who has just consummated the purchase of a site on Washington avenue. The building will be of brick construction, with a seating capacity of 700, and will operate under the name of Rankin theatre. The present house, according to plans, will continue to operate—under another name.

Emergency Power Plants Meet With Favor

That many theatre owners consider an emergency power plant as a necessary item of theatre equipment is evidenced by a recent report from Roth Brothers of Chicago, Ill., manufacturers of the Roth Emergency light plant. This system is claimed to be fully automatic throughout, automatically maintaining a bank of storage batteries in a fully charged condition, testing itself once a day and switching to battery operation in case of power failure.

Among recent installations of the Roth plant are included the new Marboro Theatre, Chicago; the new Orpheum Theatre, Omaha, Neb.; Balaban & Katz's Norshore, Chicago; (one Actodetector) the Orient, Detroit; Saxe's New Oshkosh, Oshkosh, Wis.; Yuma Theatre, Yuma, Ariz.; Avon Theatre, Watertown, N. Y. and fully a dozen other houses at different points.

New Cleveland Theatre to Add 2,000 Seats

The Commodore Perry will soon be listed among Cleveland's newest motion picture theatres. Situated on Lake Shore Boulevard and East 152nd St., it will add about 2,000 available seats for the local fan population. The house is being built by Henry Lustig, Max Lefkowitz, I. Polster and Henry Greenberger. The roof is already on the building, which is scheduled to be completed no later than September 1st.

Plans Under Way for New Detroit Theatre

Plans for the erection of a new theatre at Nine Mile Road and Gratiot, Detroit, to be known as the Olympia, are under way. The structure will contain stores and offices and the cost is said to be in the neighborhood of $200,000. The theatre has been designed to seat 1,300. Work is to start immediately.

Keith-Shea Interest to Build at Akron

B. F. Keith and Feiber Shea interests have combined to build a large new house in Akron. It will be built on the site of the present Colonial theatre, will have approximately 2,500 seats, and will be equipped for combination picture and vaudeville programs.

Ground Broken at Youngstown

The much talked-of new 2,000-seat motion picture theatre for Youngstown, O., is at last a reality. Last week ground was broken for the building by Spitz Renner and his associates. The same men will also build a new 500-seat house not far from the big theatre to take care of second-run engagements.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 26
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5436 feet	April 1
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert.	Pathe	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5967 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Gould-G. Bancroft-K. Thomson	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell.	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
No Man's Law	Rex (Horse)- T. von Eltz-B. Kent	Pathe	6903 feet	April 24
Paying the Price	M. Carr-P. Bonner	Columbia Pictures	5558 feet	
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount	5306 feet	
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'-Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet.	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5524 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	May 13
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Closed Gates	J. Harron-J Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Don Desperado	L.Maloney-E.Gilbert.	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany		
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fast and Furious	R. Denny	Universal		
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.		June 3
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Prod. Dist. Corp.		
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	May 20
Irish Hearts	May McAvoy	Warner Bros.	5597 feet	
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill The	La Plante-T. Moore	Universal	6038 feet	
Lost at the Front	C. Murray-C. Sidney-N Kingston	First National	5255 feet	
Lure of the Night Club The	Viola Vana-R Ellis	F. B. O.		
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mother	B. Bennett-C. Kent-Kent-M. J. Scott	F. B. O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe	4828	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-			
Rich Men's Sons	R. Graves-S. Mason J. F. McDonald	Columbia Pictures Fox	5480 feet	May 20
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King Horse	F. B. O	5457 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O		
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Vanity	L. Joy-A.Hale-C. Ray	Prod. Dist. Corp	5923 feet	
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
Yours to Command	G. O'Hara-S. Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe	4335 feet	June 3
Back to Nature (tentative)	Richard Dix	Paramount		
Beware of Widows	La Plante-T. Moore	Universal	5670 feet	May 6
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Drums of the Desert (tentative)	W. Baxter	Paramount		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
Framed	M. Sills-N. Barr- N. Kingston	First National		
Good as Gold	Buck Jones	Fox		
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Meddlin' Stranger, The	Wally Wales	Pathe	5 reels	
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp		
Secret Studio, The	O. Borden-E. Foxe-M. Livingston-K. Harlan	Fox		
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston	Fox		
Snowbound	B. Blythe-Agnew-L. Rich	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Tired Business Man, The		Tiffany		
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Western Rover, The	Art Acord	Universal	4404 feet	
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
New Morals (tentative	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Hula	Clara Bow	Paramount		
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Underworld	R. Cortez-E. Brent	Paramount		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Stark Love	H.Munday-F.James	Paramount	6203 feet	Mar. 11
We're All Gamblers	T. Meighan	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Woman on Trail, The	Negri-Cortez	Paramount		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal		
American Beauty	B. Dove-L. Hughes	First National		
Annia Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Backstage		Tiffany		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept. 11
Beau Sabreur	E. Ralston-G. Cooper-G. Bancroft	Paramount		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Better'Ole, The (road show)	Syd Chaplin	Warner Bros	9481 feet	Oct. 23
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Gun, The	George Lewis	Universal		
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros		
Black Ivory (road show)	M. Blue	Warner Bros		
Blood Ship The	Q. Bosworth-I. Logan-R. Arlen	Columbia		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise	C. Talmadge-D. Alvarado	First National		
Brides Will be Brides	Laura La Plante	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Captain of the Strong	Maynard	First National		
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	Universal	7713 feet	May 20
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Clown The	D. Revier	Columbia Pictures		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Cossacks, The	John Gilbert	M-G-M		
Country, Beyond Law, The (tentative)	K.Maynard-D.Dwan	First National		
The Country Doctor	Faye-R. Schildkraut	Prod. Dist. Corp		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	A.Q.Nillson-L. Stone	First National		
Darling of the Gods, The	Special Cast	United Artists		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick The	R. Barthelmess	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
First Auto, The		Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J S. Blackton (producers)		
For Ladies Only	J. Logan-J. Bowers	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Garden of Allah The	A. Terry-I. Petrovich	M-G-M		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		

Feature	Star	Distributed by	Length	Release
Glory Diggers The		M-G-M		
Good Service	Eddie Cantor	Paramount		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Hard Boiled Haggerty	M. Sills	First National		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen	F. Sterling-G. Sidney	First National		
His Dog	J.Schildkraut-J.Faye	Prod. Dist. Corp.		
Hitting for Heaven	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
Kid Sister The	M. de la Morte-Mc-Gregor	Columbia		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lady Be Good	Mackaill-Mulhall	First Division		
Lady Bird The	Compson-McGregor	First National Pict.	6400 feet	
Land Beyond Law, The	K.Maynard-D.Dwan	First National		
Les Miserables	Special Cast	Universal		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-R. Cortez-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philblin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magic Flame, The	Colman-Banky	United Artists		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Best Girl	M.Pickford-C.Rogers	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Patent Leather Kid, The	R. Barthelmess-M. O'Day	First National		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quaker	Gardner James	Inspiration Pict		
Quaker's Sweet	M. Davies	M-G-M		
Race Track Tout, The (tentative)	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Square	W. M. Darnell-E. Nevak-J. Williams	Stanley Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict		
Ridin' Like Fury	Hoot Gibson	Universal		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	Ramon Novarro	M-G-M		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Tom Mix	Renee Adoree	M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack Farrell	Paramount	12071 feet	April 1
Say It With Diamonds	Lee B. Baker	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Simple Sis (tentative)	Louise Fazenda	Warner Bros.		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Soul of Passion, The	Del Rio-McLaglen-D. Alvarado	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines	M-G-M		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Terror	L. Chaney	M-G-M		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Tidy Toreador, The	Hoot Gibson	Universal		
Times Square		Tiffany		
Tip Toes	D. Gish	Paramount		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 18
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 4
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hymans	First National		
Who's Your Friend? (tentative)	R. Dix-W. Powell			
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
Winning Oar, The	George Walsh	Excellent Pictures		
World's Illusion, The		M-G-M		



"Mother"—F. B. O., Hippodrome Theatre, New York City

Morning Telegraph: "A better picture than any on Broadway. The best picture I recall seeing at massive Hippodrome. The best F. B. O. production I remember. Easily the best thing Belle Bennett has done since 'Stella Dallas.' Has been designed to please millions, and will accomplish its purpose. Climax comes with a speed and power that brings a gasp from the audience."

Daily News: "Cast exceptionally well chosen. Each member a performer with personality and much versatility." Blakewell who plays young son, gives probably best performance of movie youth that screen has witnessed in many a day."

Daily Mirror: "Best movie of its kind yet to appear."

Times: "Miss Bennett gives sound idea of mother who puts duty before everything."

Evening Journal: "Film well handled."

Sun: "Mother simply and sincerely acted and directed. William

"The Better 'Ole" — Warner Brothers, Aldine Theatre, Philadelphia

Record: "Syd Chaplin was never funnier than as Old Bill. He couldn't have been. There have been few funnier pictures."

Evening Bulletin: "For sheer buffoonery, cleverness in clowning and artistry of make-up, one of cinema's Croix de Guerre is due Syd Chaplin."

Public Ledger Review: "Here is just Old Bill himself, perfect in make-up and consistent throughout. His adventures behind the front provide continuous comedy."

Enquirer: "A moving picture without a heroine and without a single kiss and yet which can hold the laughter, the tears and the interest of an audience to the end might be called a miracle. Yet such was 'The Better 'Ole'."

Evening Ledger: "Invariably amusing slapstick. Syd Chaplin's 'Bill' is superb characterization."

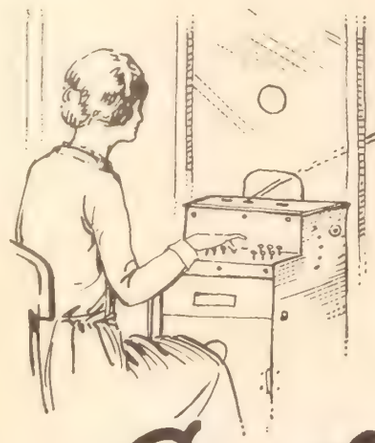
Daily News: "A rollicking farce of the World War."

"Is Zat So?"—Fox Films, Roxy Theatre, New York City

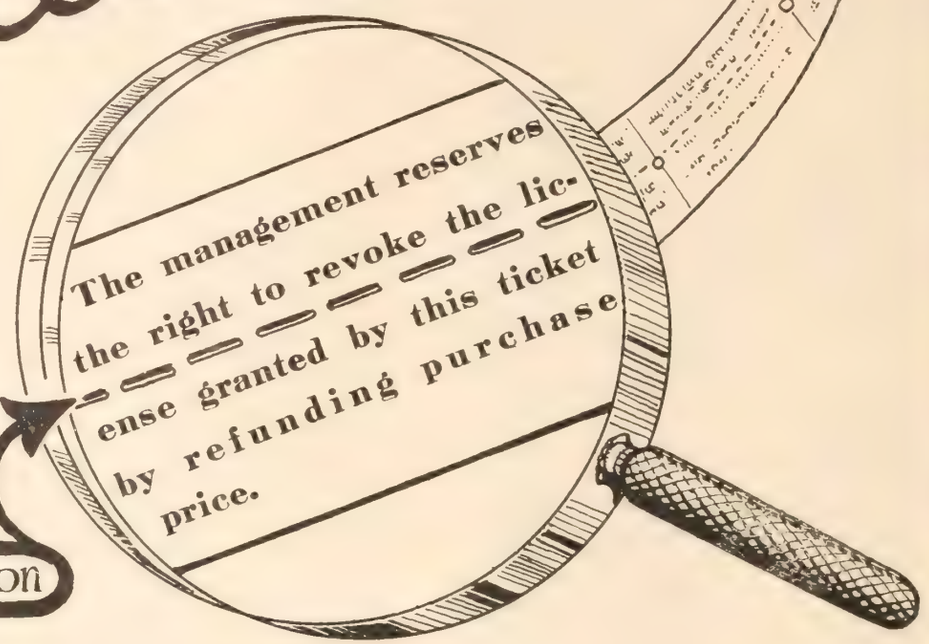
Evening World: "Very amusing comedy. Well worth seeing and there are plenty of good laughs all way through."

Evening Journal: "Gorgeously hilarious. If you like stage play, you'll get as much of kick out of film. George O'Brien perfect. . . . Edmund Lowe riot. . . .'Is Zat So?' is refreshingly slangy and genuinely entertaining."

Evening Sun: "Amusing little farce. . . . Marjorie Beebee . . . offers refreshing brand of clowning, and, before long she will probably become another Constance Talmadge or a humorous Clara Bow."



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Responsibility of an Exhibitor to His Audience

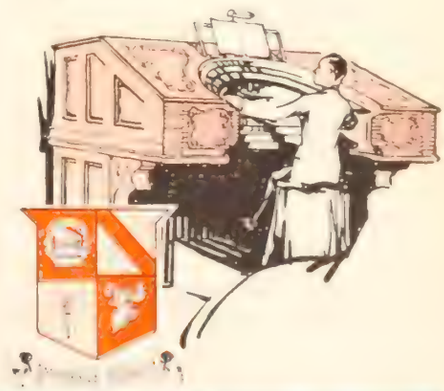
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Edward Sutherland
Eric von Stroheim
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John Waters
William Wellman
Hector Turnbull
Lucien Hubbard

Supervisors

Hector Turnbull
Lucien Hubbard



Paramount

Authors and Writers

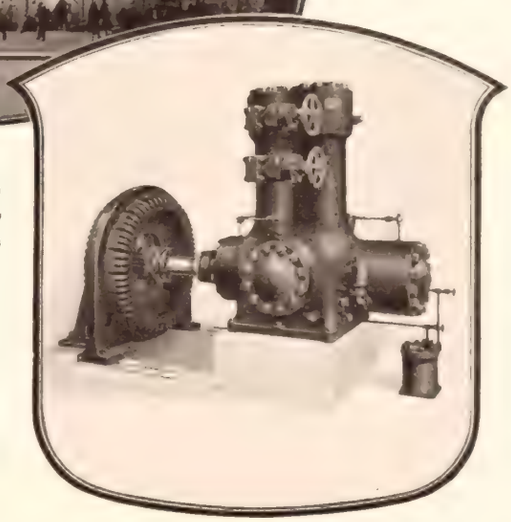
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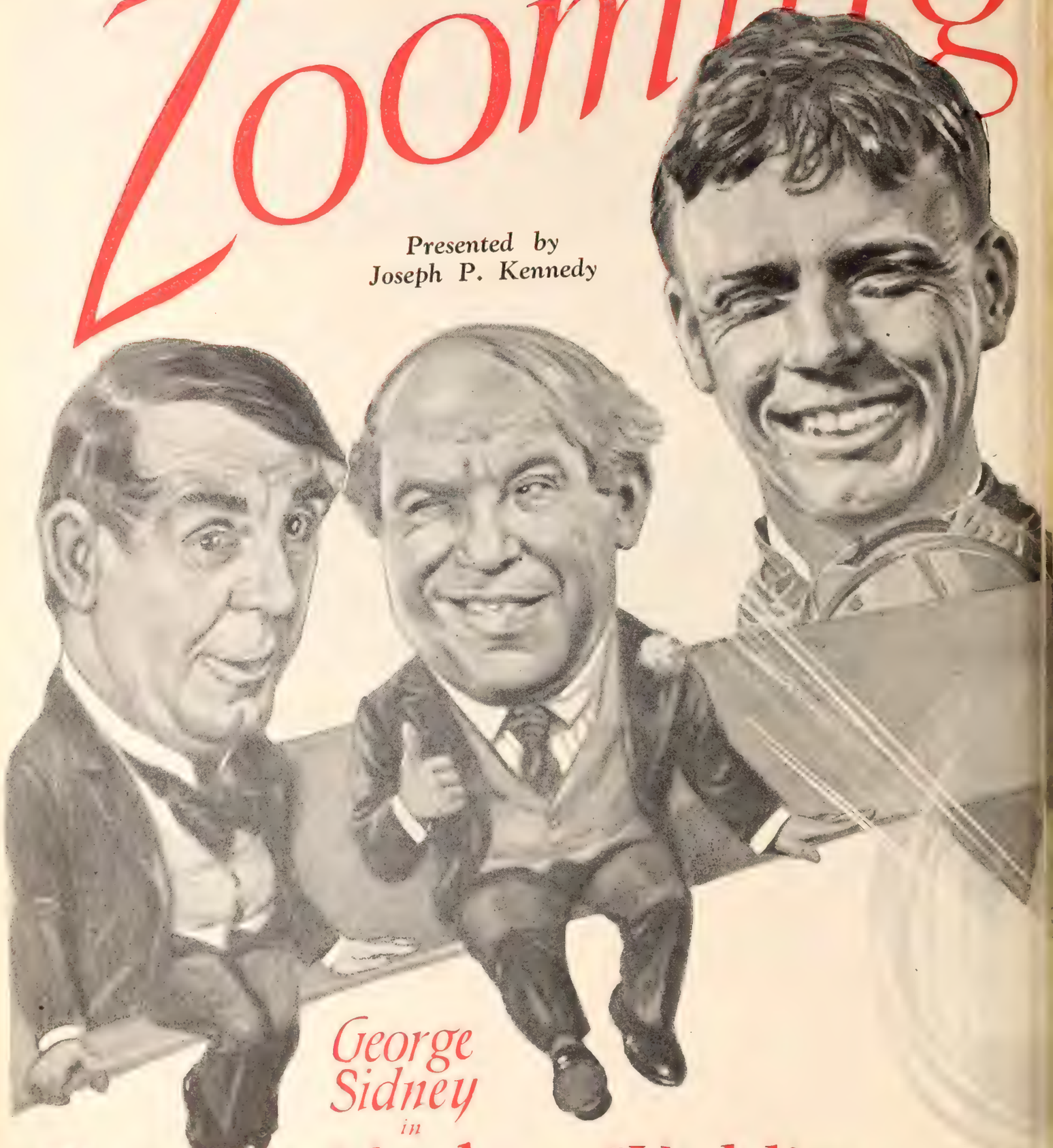
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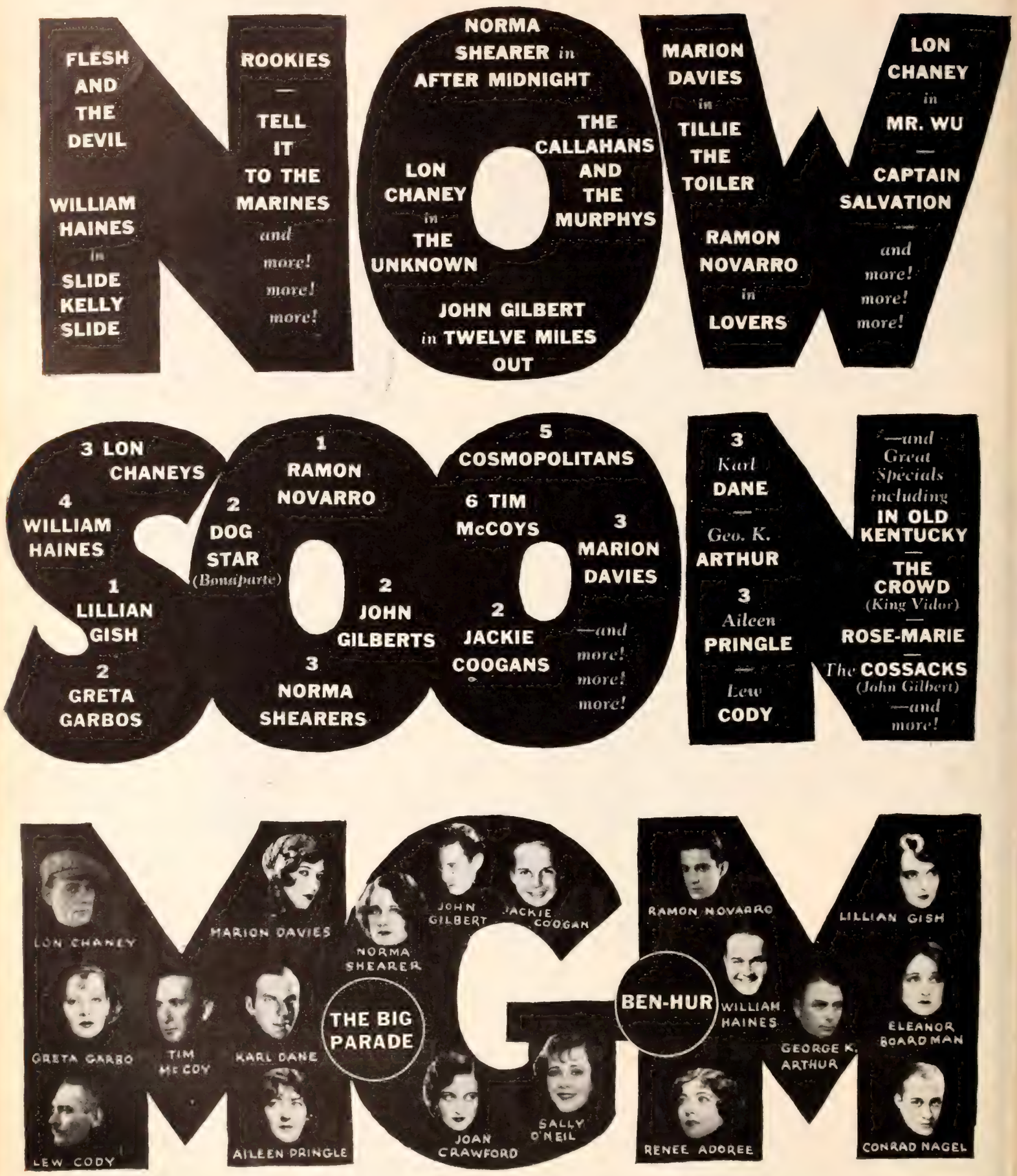
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"The Harvester"
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ON

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Directed by
ARCH B. HEATH
Scenario by
PAUL F. FULLER

on Flash"

Eugenia Gilbert "

one, a live one with all the earmarks of a big winner.

Look at the cast,—Cullen Landis, Eugenia Gilbert, J. Barney Sherry, Thomas Holding, to say nothing of a dozen others whose names count. Have several chapters screened; notice the mystery, the suspense, the action, the sets!

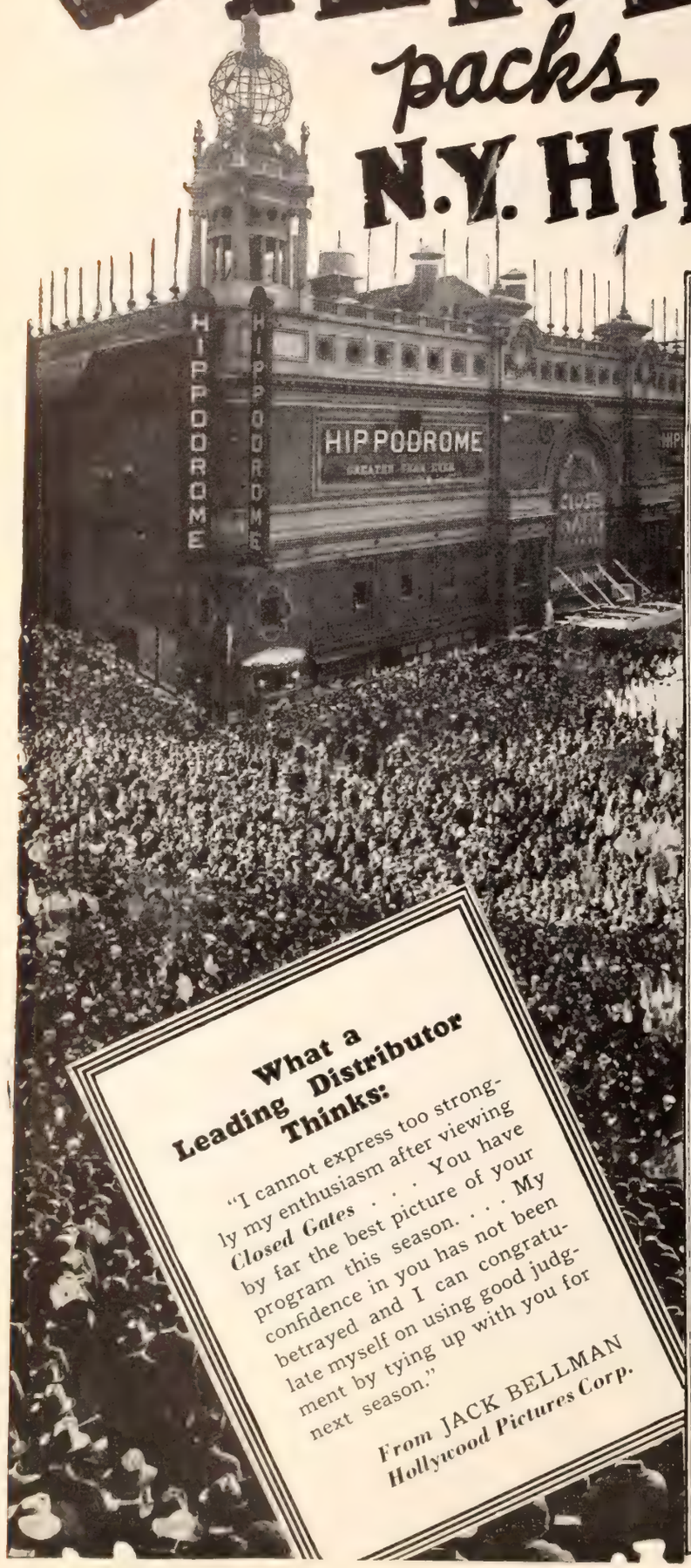
Then get set for the business it will surely bring!





Pathéserial

STERLING packs N.Y. HIPPODROME



"Closed Gates"

Booked for a solid week in the mammoth first-run New York Hippodrome, and packing 'em in! Sterling's answer to discriminating exhibitors—a picture selected purely

On Merit!

And still coming strong! Booked for the entire New York Loew picture circuit! First-run in the Newark Theatre, Newark, N. J.!

Trade Paper Reviews Say:

M. P. WORLD:—A succession of gripping sure-fire scenes . . . stirring emotional drama . . . a good box-office attraction.

M. P. NEWS:—Interesting story well done . . . dramatic situations reach considerable height . . . good bet for any house.

FILM DAILY:—Forceful dramatic climax. . . . suspense makes for good audience appeal.

Sterling in 1927-28

Offers exhibitors and distributors throughout the world a line-up of quality and not quantity pictures. ***Closed Gates*** points the way! Anita Loos, Cosmo Hamilton, Norman Houston—big names, big casts, the best of production values!

Distributed the World Over By
STERLING PICTURES DIST. CORP.
1650 Broadway New York City
HENRY GINSBERG, Pres.

Sterling Pictures

What a Leading Distributor Thinks:

"I cannot express too strongly my enthusiasm after viewing ***Closed Gates*** . . . You have by far the best picture of your program this season. . . . My confidence in you has not been betrayed and I can congratulate myself on using good judgment by tying up with you for next season."

From JACK BELLMAN
Hollywood Pictures Corp.

signed by CECIL B. DEMILLE



JAMES CRUZE

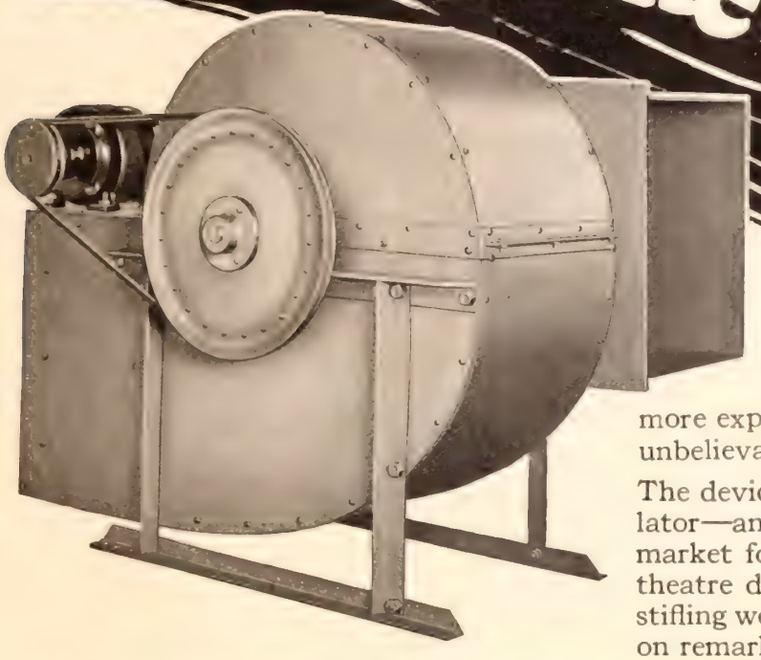
Here's an indication of the big things you can expect on the DE MILLE PROGRAM-1927-28

Watch for further Announcements

It keeps theatres CROWDED

because it keeps them COOL





At last, a sure shot attendance builder for the summer months, at a price every exhibitor can pay. Does everything a more expensive cooling system can do—and at an unbelievably low price.

The device is the *quiet* Lakeside Cooler and Ventilator—an amazing invention. Nothing like it on the market for the money. A size that will keep your theatre delightfully fresh and cool during the most stifling weather is offered, ready for easy installation on remarkably easy terms.

A little a day for one year and it's paid for

Successful exhibitors consider cooling and ventilating as business insurance not expense. And the *quiet* Lakeside has no competition on that basis. Set aside a small sum a day and in *one year* the size you require is paid for. It will keep on giving dependable service for year after year. It's *unreservedly guaranteed*. All metal construction.

Leading engineers endorse it highly

Nobody can offer you a cooling system at *quiet* Lakeside low prices that equals the *quiet* Lakeside for efficiency. With its low speed motor, S K F ball bearings and Tex-rope drive you have to strain your ears to hear it running. Engineers say that this feature plus its special improved method of deflecting air without drafts puts the *quiet* Lakeside in a class by itself. All the air that the *quiet* Lakeside takes in is circulated through the theatre—none stays in the drum.

Reserve one now—mail the coupon—no obligation

At these prices we expect to be oversold before the summer half starts. If you want to make sure of getting a *quiet* Lakeside, mail the coupon and it will act as a reservation order without obligating you to buy. Remember your theatre needs ventilation all year as well as cooling ventilation in hot weather. Your *quiet* Lakeside circulates fresh *warm* air as efficiently as fresh *cool* air —meets ventilating requirements of all health boards. Take a real step in the direction of net profit protection. Clip coupon now while it's before you.

The Quiet, Low Cost

Lakeside

The Last Word in Cooling & Ventilating

"IT'S CERTIFIED"

THIS BRINGS INFORMATION

LAKESIDE VENTILATING CO.,
Dept M. P. Hermansville, Mich.

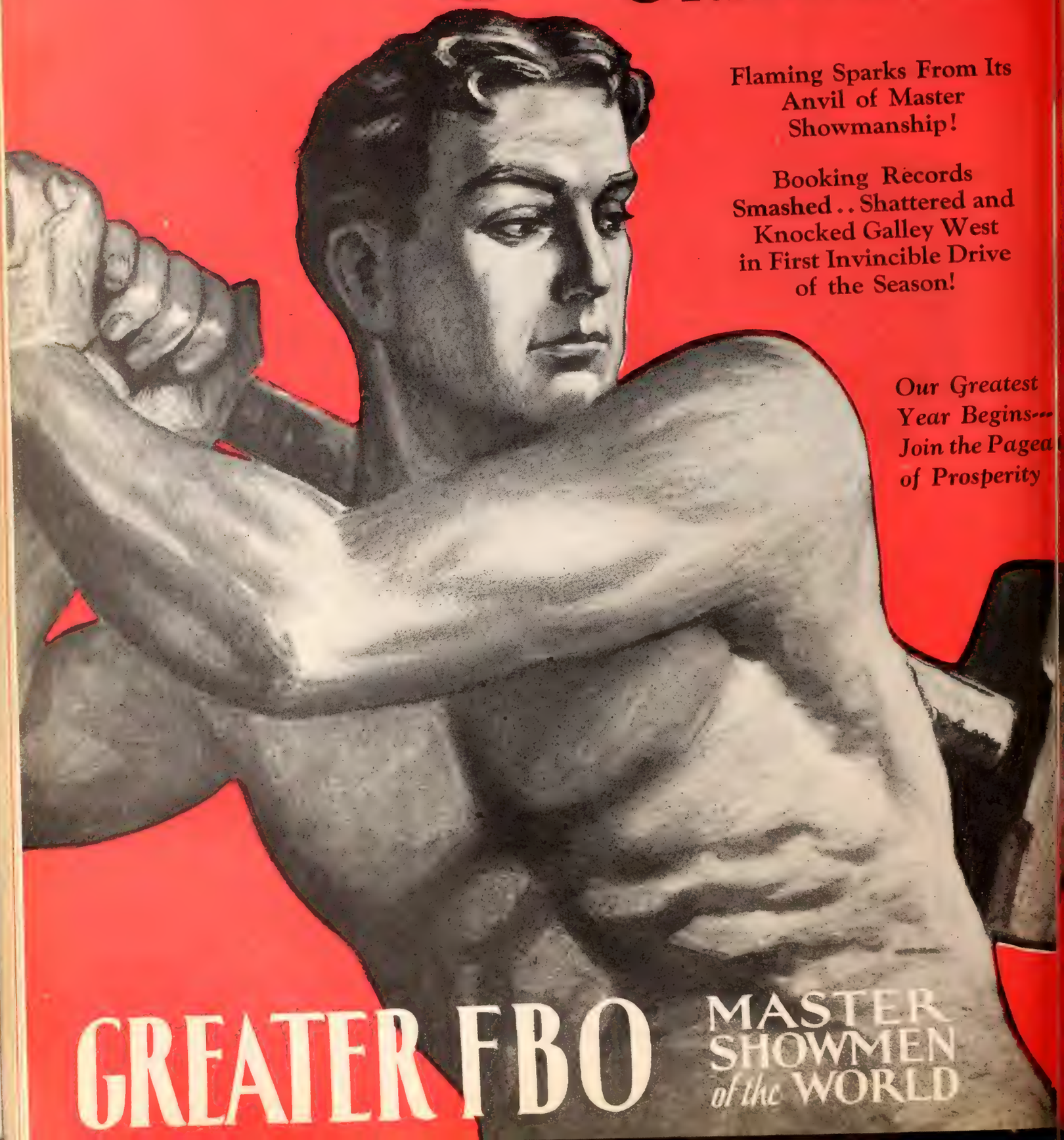
Without obligation, please send further information about the *quiet* Lakeside. Our theatre has a seating capacity of_____. Balcony?_____

*Name*_____

*Address*_____

Sledgeham

GREATER F.



Flaming Sparks From Its Anvil of Master Showmanship!

Booking Records Smashed .. Shattered and Knocked Galley West in First Invincible Drive of the Season!

Our Greatest Year Begins--- Join the Pagea of Prosperity

GREATER FBO

MASTER SHOWMEN of the WORLD

mer Smashes

B. O. UNBELTS THE BIG ONES





And 28 Other Giant Prosperity Attractions
Produced by the Master Showmen of the World

"The Gingham Girl"	"Not For Publication"	"South Sea Love"	"Her Summer Hero"
"The Harvester"	"Skinner's Big Idea"	"Coney Island"	"Sally Of The Scandals"
"Freckles"	"The Devils Trade Mark"	"Hook and Ladder No. 9"	"The Coward"
"Judgment Of The Hills"	"Little Mickey Grogan"	"Loves Of Ricardo"	"Alex The Great"
"The Little Yellow House"	"A Legionnaire In Paris"	"Jake The Plumber"	"Red Riders Of Canada"
"Wallflowers"	"Crooks Can't Win"	"In A Moment Of Temptation"	"Beyond London's Lights"
"Clancy's Kosher Wedding"	"Chicago After Midnight"	"Dead Man's Curve"	"Aflame In The Sky"

Also TOM TYLER and his pals! RANGER, the dog! BUZZ BARTON! BOB STEELE! And World's Greatest Short Subjects!

DENNY

AT THE PARAMOUNT AGAIN!!

Reginald Denny clinches his place in the biggest and finest theatres in the world when his latest laugh riot, A MELVILLE BROWN PRODUCTION, from Denny's own story



FAST AND FURIOUS

UNIVERSAL

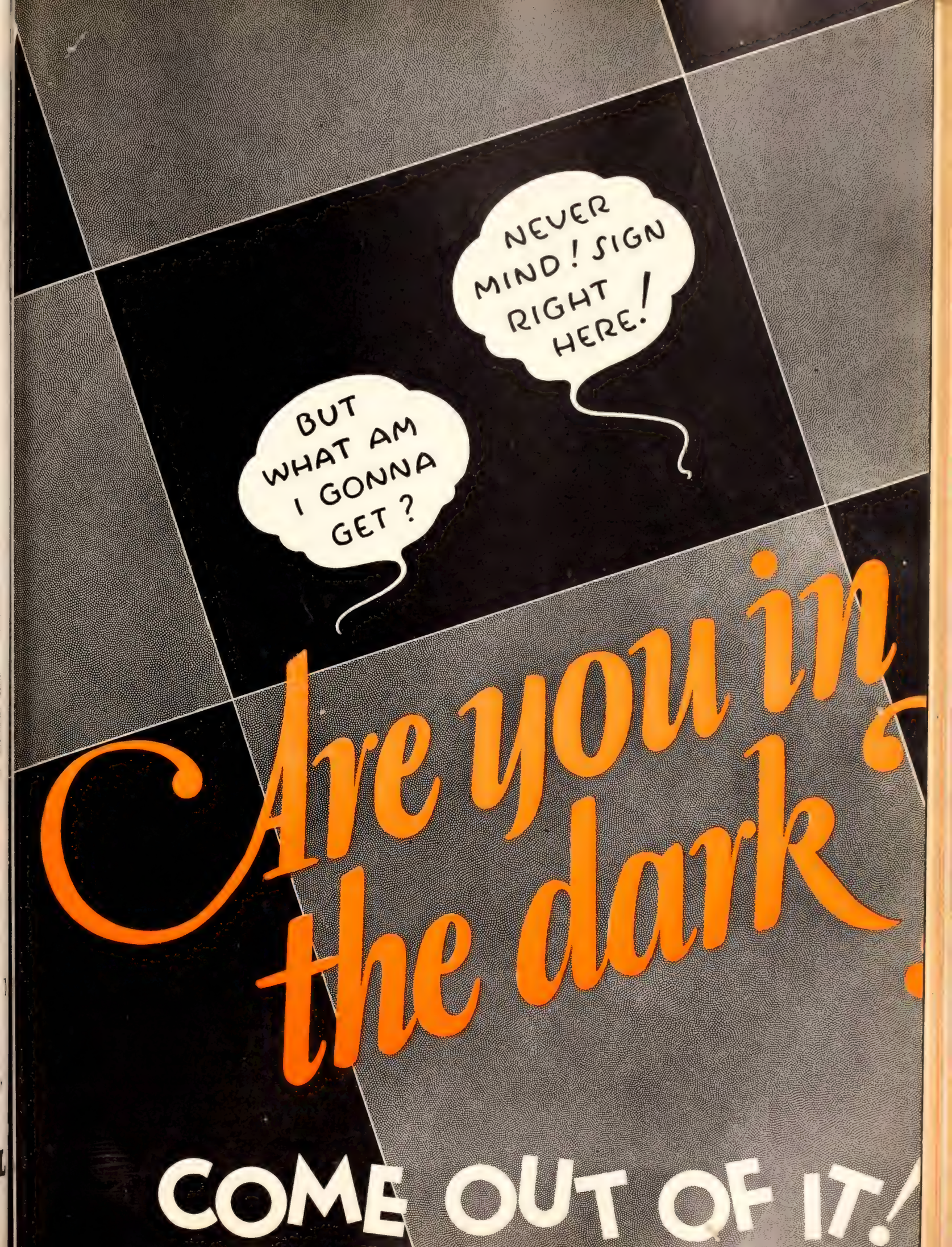
Super Comedy, presented by Carl Laemmle, with Barbara Worth is booked for the great

PARAMOUNT THEATRE

where Denny broke records with his previous super-comedy "The Cheerful Fraud,"

No wonder it's on every tongue:
"Sitting on Top of the World"—

That's **UNIVERSAL**


NEVER MIND! SIGN RIGHT HERE!
BUT WHAT AM I GONNA GET?
Are you in the dark?
COME OUT OF IT!


A-A-A-AH
THAT'S BETTER!
"The Poor Nut" with Jack Mulhall Charlie Murray A Richard Wallace Production *
"The Private Life of Helen of Troy" with Maria Corda Lewis Stone *
An Alfred Santell Production "The Gorilla" *
WILL ROGERS Goes to Congress in "A Texas Steer" *
"The Shepherd of the Hills" with HARRIET HAMMOND *
A George Fitzmaurice Production "Louisiana" with Billie Dove *
Richard Barthelmess in "The Patent Leather Kid" An Alfred Santell Production *
CONSTANCE TALMADGE in "Breakfast at Sunrise" *
COLLEEN MOORE in "Lilac Time" *
"Camille" *
NO Guesswork . . .
NO Secrets . . .
NO Headaches . . .
but— 58
SET PICTURES
Named and Known
13
SPECIALS*
45
WEEK-AFTER-WEEK HITS
We TELL YOU before
we SELL YOU
THE SHOWMAN
The ONLY Open Buy for

"The Miracle"
Max Reinhardt's Epoch-making Stage Spectacle
COLLEEN MOORE
"Baby Face"
"The Head of the House of Coombe"
and 1 other to be announced
RICHARD BARTHELMESS
"The Little Shepherd of Kingdom Come"
and 3 Others
HARRY LANGDON
"The Butler and the Egg Man"
"The Nineteenth Hole"
and 4 more
MILTON SILLS
"Burning Daylight"
"Just a Sucker"
"Man Power"
and 4 special announcements
JOHNNY HINES
"A Pair of Sixes"
and 3 others
KEN MAYNARD
"The Caravan Trail"
"Captain of the Strong"
"Royal American"
"The Upland Trail"
"Canyon of Adventure"
"Gun Gospel"
BILLIE DOVE
"American Beauty"
"The Stolen Bride"
"Heart of a Follies Girl"
"Once There Was a Princess"
"The Gorilla"
"Tempest"
"Painted Post"
"Painted Ponies"
"Black Beauty"
"Golden Dawn"
HARRY ASTOR
LLOYD HUGHES
"Make of Harmance"
"Silver Wings"
"Tell Me Why"
"Be It Again"
DOROTHY MACKAILL
JACK MULHALL
"Lady Be Good"
"Ladies' Night in a Turkish Bath"
"Bound to Romance"
"Man Crazy"
CHARLIE MURRAY
"Wives, Women & Song"
"Kelly's Kids"
"Down Went McGinty"
and 4 more
"THE PRINCE OF HEADWAITERS"
with
LEWIS STONE
First National Pictures
GROUP
1927–1928!


STOP THIS!
BROKEN PROMISES
"SOMETIME" SPECIALS
"SECRETS" THAT WEREN'T WORTH KEEPING
NO MORE SLEEPLESS NIGHTS
when you sign for
FIRST NATIONAL'S!
First National Pictures
GISE
58 SET PICTURES for 1927-1928

Motion Picture News

Volume XXXV NEW YORK CITY, JUNE 17, 1927 No. 24

The Mirrors of Filmdom

Reflections on Mergers, Economy Gestures and Pictures

By William A. Johnston

MERGERS, economy, frankness. The first two words pretty well sum up the chief topics in the industry today. That third word—frankness—appeals to us. Broadway and points west offer plenty of things to be frank about—and for the general good, too.

LET'S SEE. The center of the film stage is held by theatres—from the financial exploitation angle. Meaning that "Wall Street" is backing the industry on a big scale with millions—and the end is not yet.

Of course, Wall Street knows virtually nothing about pictures and cares less. Real estate, brick and mortar appeal to the financiers. That's their language. So the race goes merrily on, while the general average of picture quality droops.

What's to be done about this? Nothing, so far as the bankers are concerned. They're told this is a psychological business. Well, it is. But just the same, production and some other vital things are dangerously near being lost in the merger shuffle.

Picture theatre palaces are great. They'll be greater if there is a better run of pictures to go into them. Otherwise, what handsome liabilities they are likely to become!

AND, of course, the economy thing is not without its humbug. Nothing much is being done about production economy, despite the hopeful, somewhat juvenile, expressions of some financial papers.

Let's see some real action on cutting down studio extravagances. There's where the big money is wasted. Nothing much can be done about this until studio politics get the gate—for good and all.

Also, economy gestures, for the sake of impressing bankers, at the expense of good business, are another form of humbug.

THE industry appears to be getting in a decided rut on the subject of exploitation. We know of two outstanding pictures, which did not do so well on Broadway. They offered great exploitation possibilities—and we don't mean bunk exploitation, either.

But they didn't get it, with the result that only one of them is left, and it is just about keeping an average pace.

Both pictures offered opportunity to attract the public and keep it attracted. But something was wrong with the advertising campaigns.

Come to think of it, we recall very few instances of first-class handling of Broadway pictures this year. What's the matter?

If we're wrong, tell us. But we don't think we are.

THERE seems to be an air of complacency around the business these days that does not augur well for the future. Remember, this is an amusement industry. Entertainment means novelty and flash—in the pictures and in the handling of pictures.

There's precious little of either visible at the moment.

BUT, perhaps, this is a natural development resulting from the extraordinary attitude toward trade advertising. We don't

(Continued on page 2341)

The Week in Review

Comment on Passing Affairs

JIMMY GRAINGER has signed a new five-year contract with Fox at what is said to be a record salary for a sales manager. We congratulate Fox and Jimmy, too, on this substantial recognition of great ability demonstrated in the tough field of film sales.

A good deal of slush has been written—and, we note, is still being written in some quarters in this industry—about executives. We are not interested in that kind of drivel, or any other kind. Some of these executives, to whom the press puff is the breath of life, were catapulted into fame and big salaries by publicity.

The picture business is peculiar, they say. Well, we guess that it about right. In no other that we know about, can some men sustain themselves in high-priced jobs for so long on so slender a foundation.

We say these things, because we wish to make it clear that we are not writing a puff for Jimmy Grainger. He doesn't need it, and we wouldn't write it, anyway. We are merely adding our own acknowledgement and recognition to the industry's—for the whole industry knows about Jimmy's achievements in sales, and some people know that he recently turned down a job with another company at a staggering salary.

He has delivered emphatically for Fox, just as previously for M-G-M, and he will continue to deliver, as a square-shooting, two-fisted, good-humored sales chief.

* * *

WITH Sydney Cohen's ideas and policies we have not always agreed, but on other occasions—and this is one of them—we do most heartily agree with his viewpoint.

At the Columbus convention he made an address which he titled "The Right to Live." We quote the following excerpts from the speech, because they state very well indeed some wholesome truths:

"The time and effort that these giants and their organizations are devoting to the promoting of money and the acquiring or purchasing of theatres, could be devoted with much better results to the making of better and more entertaining pictures. This would be both constructive and helpful. For the larger theatres will be built, anyway, as necessity dictates, since the theatre owner wants to give his public the beautiful and comfortable theatres which are its due. These theatres will yield larger profits to the producers, in film rentals, and theatre owners will likewise profit.

"If mergers become too far-reaching in their extent—if too many hitherto separate producing companies become merged under one banner, a certain standardization of product will inevitably result; a certain factory-made finish will be bestowed upon pictures; they will be turned out on schedule according to specifications drawn up by efficiency experts."

* * *

THEATRE properties are the industry's stabilizer, according to an article, one of a series, being printed in the *Wall Street Journal.* Pointing out the industry's great growth in the past three years, the *Journal* says:

"Realization of the wisdom of stabilizing the more or less precarious position of a film producer was the original reason behind the expansion by large producers into the theatre field.

"Motion picture theatre income is a comparatively stable factor in both good times and bad, barring unusual conditions such as floods and epidemics. The income from films, on the other hand, in the last analysis depends on whether or not productions please the popular taste. Without a proper distributing organization, or even without proper theatrical interests, a producer might find himself in the position of having spent $2,000,000 on a film which would not return to him his original investment.

"In the old days, when only a few thousands were spent on a film, this problem did not exist, but as soon as expenditures on films ran into hundreds of thousands the logical step was for the producer to form his own distributing organization, to sell the films to the local theatres in each territory.

"The next step was to acquire large theatres in important cities throughout the country, known in the industry as key cities, where films could be shown for long runs, to advertise them to the surrounding territory.

"Purchase of theatres immediately added a stabilizing factor to the income of the film companies, and put real values into balance sheets which had previously contained assets made up mainly of current film inventories and studio property. The result has put the amusement companies among the most important owners of city real estate in the country.

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The Mirrors of Filmdom

By William A. Johnston

(Continued from page 2339)

think it will last, because it is fundamentally wrong.

Chatting with an advertising manager of a film company the other day, a chap who is free with his criticisms and not unfair to anybody, brought out this:

His company had a picture to sell to the exhibitor. They went to it, good and strong, in the trade papers. In a month, the picture was sold to the theatres to the tune of three quarters of a million dollars. And the picture made good with the public. The advertising manager was emphatic in his statement that the trade paper advertising sold the picture.

He went on with some other thoughts. "How", he wanted to know, "can the industry expect to sell pictures to the public if we're not sold on the pictures ourselves?"

And how, he added, can we be sold on the pictures if we don't tell our story to the exhibitor in advertising consistently? Talk about psychology; what about keeping your own sales forces sold on your pictures?

ECONOMY gestures are humbug. They may also be dangerous, if you economize at the wrong point.

THIS is a great era of vital exploitation. Mussolini takes a nation and puts life into its whole structure by exploiting an ideal and his own personality. He holds the imperial thought before his people—and its appeal is always dramatically staged.

That's one kind of real exploitation.

Aviation is hustling to the front in public interest. Two trans-Atlantic flights have already caught the imagination of the world.

Let's not get self-satisfied. Motion pictures have a great hold on the public. But the job to keep the hold and make it still stronger is before us all the time.

The public gets no kick out of mergers or who owns what theatre. Good entertainment is the kick the public looks for.

More energy, more flash, more creative ability in picture-making is the need of the hour.

A tremendous amount of ability and energy is going into the realignment of the industry's economic processes. But, remember, however necessary this may seem to be, it does not mean anything to the great public.

People do not go to the theatre box-office to buy entertainment because it is the result of a merger, or isn't the result of a merger. They want good pictures—and the pictures just now are not so good.

The Week in Review

(Continued from preceding page)

"These have been the reasons influencing the larger producers to take an important part in theatre building to buy an interest in theatre chains throughout the country.

"When it is stated that a film producer has acquired a chain of theatres, or is building a large new house, it does not necessarily mean that a whole interest in the property has been acquired or that the film company is defraying the whole cost of building.

"If this were the universal practice, it would mean that all of the important systems would have had all of their funds tied up in real estate long ago.

"Paramount, Loew and Stanley, however, own most of their important houses subject to mortgages. Paramount, in building the new Paramount Theatre on Broadway, acquired the land at a cost of $4,000,000, now appraised at $6,000,000. The building has a total valuation of $17,000,000 and carries a $10,000,000 bond issue.

"Paramount in the last two years sold a total of over $30,000,000 worth of its stock to stockholders and put the proceeds into equities in theatres. Loew's only direct financing has been the sale of $15,000,000 6 per cent debenture bonds, proceeds of which also went into new property.

"The prevailing practice, however, is to have a theatre built by local capital, with a profit sharing or leasing agreement which turns the theatre over to the large system when it is completed.

"Several different arrangements are made. Sometimes a house is financed entirely by local capital and leased to the operating company. Sometimes the operating company helps in the financing or takes a 25 per cent interest in the property. Sometimes the operating company pays for equipment and seats, and leases the theatre for a long term."



Ralph Forbes and Dolores del Rio, who appear together in Metro-Goldwyn-Mayer's "The Trail of '98," a story of the Klondike gold rush, in production

PICTURES AND PEOPLE

U. S. vs. U. S. S. R,

CRITICS in Holland, who view the cinema landscape with a rather neutral eye, see the world film map at present as a battle between the United States and Russia for supremacy. A writer in *The Hague Post* gives somewhat the better of the conflict to date to the Russians, comparing "The Big Parade" with "Potemkin" and "Ben-Hur" with "The Mother." He says also: "The battle in the film arena will be fought out between Russia and America, because in these two countries the motion picture is one of the bearers of culture, along with the newspapers."

There is considerable point in the contention. As Russia develops its cinema resources, it will become the only nation, outside of the U. S., with a population of fans large enough to support elaborate productions on the home market—a condition which French, German and British producers are trying to meet artificially by means of production alliances between countries.



Major Edward Bowes, manager director of the Capitol in New York and M-G-M vice-president, who sailed June 4 on a six weeks' vacation in European countries

Pep Day

JUNE 11 will be a notable day in the lives of members of the Paramount Pep Club in New York, for on that date the club sets sail up the Hudson on the new "Peter Stuyvesant" of the Day Line bound for Indian Point, where a day of games, sports, dancing, eats and the usual trimmings will be put in.

A Star for "Seventh Heaven"

LAST week's activities of the National Board of Review resulted in the award of two merit asterisks — one to Fox Films for "Seventh Heaven" and another to Pathe for issue No. 26 of the Review.



For the first time Francis X. Bushman and his son, F. X., Jr., are working together on the same lot, in "Grip of the Yukon" and "Scarlet Arrow" (Universal)



Marian Nixon, Universal featured player, sacrifices her long locks to art in order to play a flapper role in "Out All Night," which will star Reginald Denny



Lorraine Eason, one of the young players under long term contract to Film Booking Offices, 'sitting pretty' at the F. B. O. studios in Hollywood



Hermine Hoffman, daughter of M. H. Hoffman, film executive, whose engagement to David Lieberman was announced by her parents this week



Dolores del Rio, whose brilliant screen performances have elevated her to rapid stardom; her first will be "Ramona," Carewe Inspiration for United Artists



Mayor I. N. Gilbert and Chamber of Commerce officials greet First National executives passing through San Bernardino; left to right, Leslie Harris, C. of C. president; Robert Lieber; Albert D. Stetson, resident manager, West Coast Theatres; Mayor Gilbert; Richard A. Rowland; Royal H. Mack, secretary-manager, C. of C.

The Spanish Influence

ROSITA MORENO, eighteen-year-old dancing star, is the newest addition to the Hollywood film family, having just been signed on a five-year contract by United Artists. Rosita has already taken a house, where, with her father and mother, Paco and Pilarico Moreno, she is awaiting her first screen assignment. Rosita's screen career is to be under the supervision of John Considine, Jr., and holds bright promise for the future.

Rosita has been dancing in pubic for ten years, and for the last three has been an Orpheum headliner, having appeared here recently at both Orpheum houses in the Herman Timberg act, in which she was featured, and at which time she was the object of considerable interest of the film producers, and received several offers, finally accepting the one from United Artists. Rosita comes by her dancing talents honestly, from both father and mother, the latter having been famous as a dancer in Europe, Mexico, and South America, as well as in the United States.

Le Baron Welcomed in Hollywood

IN honor of William Le Baron's recent arrival on the West Coast, one of the most unique festivities of the season was tendered the erstwhile Eastern executive by Robert G. Vignola at the director's palatial home the other night.

An Italian restaurant, reminiscent of those identified with Gotham life, was improvised in the large floor ballroom. Tables, dressed in red and white cloths, lighted by candles and accurate in every detail, were placed against the walls adorned with Italian flags, posters and similar decorations, leaving the center space for dancing. An Italian orchestra furnished the music while professional entertainers and talented guests provided numbers typical of a cabaret. The genial host, in the role of proprietor, visited the tables, keeping everybody happy until the wee small hours, the party unanimously acclaimed a huge success.



Edna Murphy, charming blonde screen actress, with Mervyn Le Roy, the screen's youngest director, slated to direct Colleen Moore's next picture for First National, to whom her engagement has been announced.

Among the guests bidden to welcome Mr. and Mrs. LeBaron were: Marquis and Marquise de la Falaise (Gloria Swanson), Mr. and Mrs. Joseph M. Schenck (Norma Talmadge), Marion Davies, Bebe Daniels, Mr. and Mrs. Sylvano Balboni (June Mathis), Mr. and Mrs. Lew Cody (Mabel Normand), Bess Meredyth, Kathleen Key, Mr. and Mrs. Eugene V. Brewster (Corliss Palmer), Julia Crawford Ivers, Florence Lawrence, Louella Parsons, Mr. and Mrs. Julian Johnson, Sally Rand, Mona Palma, Dorothy Herzog, The Hattons (Fred and Fanny), Beulah Livingstone, Ruth Roland, Dorothy Spensley,



The New York Pathe convention photographed at the opening of the first day's session. Harry Scott, who presided, is sitting at the left end of the mantelpiece. Elmer Pearson, vice-president and general manager of Pathe, is toward the right. Managers and salesmen of the eastern branches were included

Helen Klumph, Mr. and Mrs. Ben Piazzi (Frances Capellano), Lillian Gale, Becky Gardner, Mr. and Mrs. Ed King, Mr. and Mrs. Harry Maynard (Margaret Ettinger), Mr. and Mrs. Sol Clark, Mr. and Mrs. Frank Vincent, Messrs. Marco Hellman, Ralph Block, Eugene O'Brien, Fred Eldridge, Ben Bard, James DeTarr, John Gain, Harry Jordon, Frank Wheaton, Philip Carle, Victor Shapiro, Harry Wilson, Charles Byron and Hugh Thomas.

"Hy" Daab Invades the Legit

THE ranks of advertising men who are writing for the stage grow larger every day. The latest recruit is Hyatt Daab, in charge of publicity, advertising and exploitation for F. B. O., who, with Edward Paramore, Jr., author and producer of "Set A Thief," is completing a melodrama based on a colorful phase of New York life. Daab and Paramore spent the last week-end at the shore, rounding out the last act of the new play.

Daab will be remembered as the author of "Her Honor The Governor," one of Pauline Frederick's greatest screen successes, and an F. B. O. release.

Mrs. Seger in Vidor Film

MRS. LUCIA BACKUS-SEGER, popular character actress, has been added to the cast of "The Crowd," for which King Vidor is filming exteriors in New York.



Al Christie, noted comedy producer who starts for Paramount release soon, is equally famous as a dog fancier. The wire-haired fox terrier on the right, "Let's Go, of Newfield," is an international champion; his running mate, "Tille of Mountain View," is an Irish champion

Sennett Meets Public Demand

MACK SENNETT believes he is meeting a public demand in giving the Jimmy Smiths a life upon the screen in a series of Pathe domestic comedies. It is a demand of curious folk eager to know how other people live and who can apprecate the many laughs and funny situations which occur each day within the four walls that we call home.

Jimmy Smith is portrayed by Raymond McKee. Mrs. Smith is enacted by Ruth Hiatt. And Bubbles Smith is played by Mary Ann Jackson, a four-year-old whose cleverness has won her featured billing in this group of two-reel farces.

These comedies are somewhat akin to the former popular Sydney Drew series of home-life productions, but they have been brought up to date, and in addition they are geared high in situations, actions and gags. They have been woven around the home of the middle class, the heart of the nation. Each comedy is bound up with a real story with gripping interest, suspense and surprise. The action is unfolded in a rapid-fire manner, with everything "coming out in the wash" every day of the week—so to speak.

There is probably not a city, town or hamlet in the United States that doesn't list hundreds of families like the Smiths in the local directory. It was this fact that gave Mr. Sennett the idea for the Jimmy Smith comedies. The producer desired to perpetuate on the screen the sort of typical American family that, as he said in a recent interview, "is met frequently even these jazz days."



F. B. O. executives snapped at the studios in Hollywood during the recent sales convention; left to right, Edwin King, Lee Marcus, Rex Lease, featured player, William Le Baron, J. I. Schnitzer and E. B. Derr

M. P. Photographers Organized

THE International Photographers of the Motion Picture Industry (I. A. T. S. E.), which was organized some months ago, elected Billy Bitzer as its president at a recent meeting.

Bitzer is well capable of piloting this organization, being a pioneer cameraman and creator of many of the standard effects used in pictures today.



Harry D. Brown, Hollywood pageant master, starts for Atlantic City, where he will stage a series of cinema pageants at the Shrine Conclave, June 9 to 16. Some of the players who will follow are seen with him, including Dorothy Phillips, Julanne Johnston, Helen Ferguson, Mary McAllister, Betty Francisco, and Barbara Kent



Members of the First National foreign contingent, which has just returned abroad after attending the International Convention in Los Angeles. The three large photos, across, are Joseph S. Skirboll, European general manager; E. Bruce Johnson, manager, foreign department; H. A. Bandy, foreign sales manager. Between Skirboll and Johnson: Alex Hague, India; Sofus Berg, Scandinavia; between Johnson and Bandy: Louis Gatto, France and Belgium; John Olsen, Denmark; across the bottom row: David Rossheim, Great Britain; Svein Aas, Norway; William Fait, Mexico; Horace T. Clarke, Japan; H. G. Hibbert, Manchester, England; Mat Stoehr, Switzerland; Luther M. Jee, China. (Herbert Photos, Inc.)

F. N. Foreign Heads Return

REPRESENTATIVES of First National Pictures in the various countries of Europe, departed for their homes on Saturday following the company's first international sales convention held in Burbank, California. They had discovered that "liaison" and "missions," two words so widely used in the war, have a distinct function in times of peace, and had been given an opportunity to meet the domestic sales force and study the actual manufacture of the product they are selling throughout Europe.

Head of the delegation was H. A. Bandy, foreign sales manager; J. S. Skirboll, European General Manager, with David Rossheim, of the British office, as his chief lieutenant came six thousand miles to participate in this world-wide conference. Both of them were enthusiastic in endorsing the policy that had given the European representatives a chance to come to this country and study conditions here. Both expressed the conviction that the sessions of the convention had given the foreign force a new impetus as well as a better understanding of their product.

This same feeling was also voiced by the domestic officials of the company. They were convinced the men from abroad were bound to benefit from their experience, not only in enlarging their outlook by a chance to study conditions in this country but by being brought into contact with American business methods and policies so typified in the domestic organization and stressed in the sessions of the convention.



E. B. Hatrick, head of the Hearst newsreel interests, and Premier Mussolini recently entered into a far-reaching agreement for the exchange of news films and photographs in Rome; left to right: L. De Feo, manager of the Institute National LUCE; Edward Getlin, European manager, International Newsreel; Senator Cremonesi, LUCE president; Premier Mussolini; Mr. Hatrick; and F. Curani, Rome manager of Metro-Goldwyn-Mayer

Starred Again

ONCE more Pathe Review has scored where feature producers failed. It is the only subject to receive the asterisk this week from the National Board of Review, issue No. 27 being so favored.

Another Movietone News Event

FOX NEWS scored this week with a Movietone recording og the takeoff of Clarence D. Chamberlin and Charles A. Levine in their Bellanca plane, "Columbia," on the flight from Long Island to Germany for a new world's distance record.

Audiences at the Sam H. Harris and Roxy Theatres Saturday evening were thrilled with the showing of the Movietone news reel showing the departure from Roosevelt Field earlier the same day, accompanied by the roar of the plane and the cheering of the crowd. Jack Painter, Fox News cameraman, had planted his camera a little ahead of the starting point so that the "Columbia" taxis toward the audience at the start of the reel and runs past with a roar that is almost deafening. The noise lessens as the plane climbs upward just beyond Commander Byrd's plane, "America."

Before the showing of the takeoff, Chamberlain makes a



The complete group of delegates to First National's recent International Convention, held in Los Angeles, and accompanied by visits to the new Burbank studios and numerous entertainments and special functions for the coventionees.

short speech from the screen in which he commends Lindbergh for his great service to aviation in making his flight from New York to Paris.

Rotary Everywhere

AN interesting sidelight of the First National sales convention at Burbank was noted at a luncheon given the foreign delegation at the Hollywood Country Club by Colleen Moore.

In a dining room adjoining the one occupied by the First National party, the local Rotary Club was holding its mid-day fiesta. H. A. Bandy, foreign sales manager of First National queried Luther M. Jee, First National's representative in China as to whether the Rotary Club had penetrated into his part of the world. Mr. Jee's answer was in the affirmative, and much to the surprise of those present Jee admitted to being president of the Shanghai chapter.

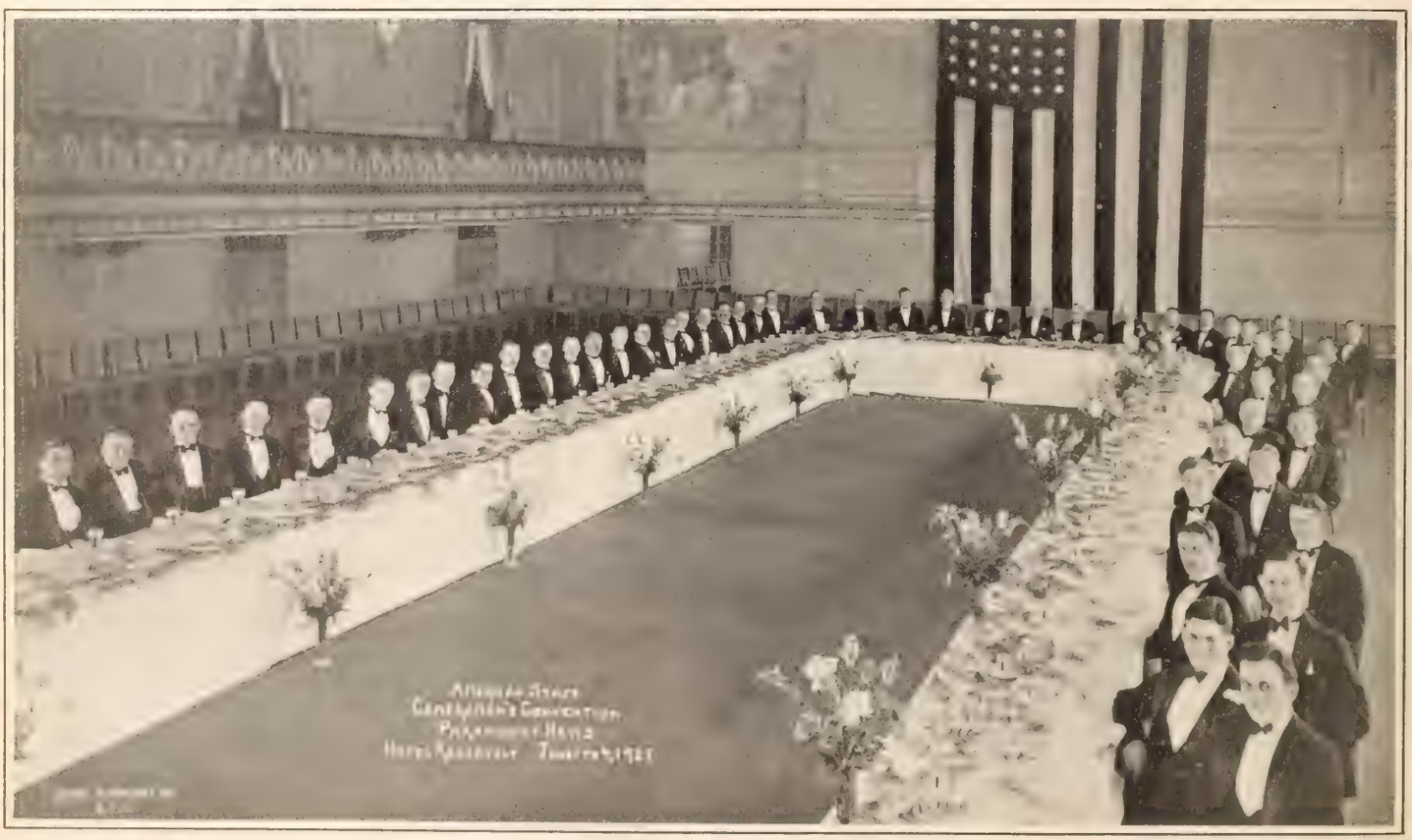
When the luncheon was over Mr. Bandy took the liberty of introducing Mr. Jee to the Rotarians who, oddly enough, were at the moment discussing China. Mr. Jee, in response to an invitation by the chairman, addressed the gathering and told them some interesting things concerning the operations of Rotary in China. It was further disclosed that Mr. Jee is a graduate of the University of California and Harvard.

Pathe Club Outing

THE Pathe Club, live-wire social organization of the Pathe Exchange, Inc., is all set for its big water-and-land combined outing picnic, carnival and tournament. The Hudson River steamer *Albany* has been chartered and five hundred or more members and associate members of the Club, stars, exhibitors and other guests will cross the gang plank next Wednesday morning, June 15th, and put up the river for Indian Point. Special arrangements have been made whereby a limited number of outside guests may secure tickets and join the Patheites.

The Pathe Club orchestra will furnish music aboard the *Albany* and at Indian Point. A baseball game and twenty or more sporting events for both sexes are on the program.

Jack Kyle, assistant film editor, is master of ceremonies, with George Ronan, secretary of the Motion Picture Athletic Association, in charge of games.



Banquet of the Paramount News Convention which brought the three-day meeting at the Roosevelt to a close on Friday evening, June 3. Among the distinguished guests were Commander Richard E. Byrd, Sam Katz, Adolph Zukor, Major General Salzman, George Putnam, N. A. Hughes and Emanuel Cohen

Producer Theatres Invited to Join M. P. T. O. A.

Harmony Reigns; Woodhull Re-elected as President; Roxy Makes Hit; Cohen For Theatre Moratorium

Columbus, Ohio, June 9.

THE key note of the Eighth Annual M.P.T.O.A. convention held here beginning Monday and ending today can honestly be stated as harmony. Contention and differences of opinion, if there were any, did not reach the convention floor.

Viewed unofficially all the states are back again and there seems to be no reason to doubt that the organization has gained in strength and is in a position to serve the industry efficiently and well.

Michigan and Illinois seemed to be well satisfied and while official action is still to be taken in the former state it was generally understood that all differences of the past were to be forgotten.

Undoubtedly the most important action expected was the invitation to producer owned theatres to join the National organization.

It is assumed that all the larger circuits will avail themselves of the opportunity. Practically all of the leaders here viewed this move as a step forward and expressed no fears of producer domination or undue influence.

R. F. Woodhull, who was re-elected president, left the convention more popular than ever and the other officers are completely satisfactory. Great credit is due the Ohio M.P.T.O., its president, Wm. Jones, and Business Manager "Pete" Word, for the efficient manner in which the convention crowd was handled and the variety of amusements and entertainment provided.

All in all Columbus is a success, showing plenty of constructive work done and showing the way for much more to be accomplished before the next convention, which probably will be held at Toronto, Canada.

Thursday morning the convention continued to listen to addresses by Douglas Griesmer, director of public information of the Red Cross, who thanked the industry for its relief work in the Mississippi flood catastrophe; J. G. Kroesen of the Edison Lamp Works who read a paper on projection lighting, and Fred McConnell, editor of the Exhibitors Trade Review, who talked to the exhibitors on the subject of trade papers.

A letter from Governor Smith of New York was read, to the great pleasure of the delegates.

Roy Lewis, secretary of the Toronto M. P.T.O. nearly caused a riot, when in a speech he complained of alleged lack of courtesy at the Wednesday night banquet and brought a controversy between Harry Reichenbach, the toastmaster, and Harry Warner, one of the speakers to the convention floor, over remarks about Will H. Hays by Mr. Reichenbach.

The net result of Miss Lewis' remarks in the convention was the passing of a motion and later a resolution censuring Mr. Reichenbach and declaring that the sentiments he expressed did not represent the opinion of the M. P. T. O. A. and that Mr. Hays be so officially informed.

Resolutions, thanking branch offices of the distributors for aid in promoting the convention, expressing appreciation to Gov. Donahey, the Columbus mayor, the Ohio M. T. O. and others of complimentary nature were passed by acclamation. An amendment to the constitution voicing the majority of the board of directors from eleven to sixteen was adopted.

Election of the board of directors from the slate prepared by the special committee resulted as follows:

J. W. Rogers, Cairo, Ill.; Glen Harper, Los Angeles, Cal.; Ben Barinstein, Los Angeles, Cal.; M. E. Comerford, Scranton, Pa.; L. M. Sagel, New Haven, Conn.; Joseph W. Walsh, Hartford, Conn.; E. M. Fay, Providence, R. I.; Nathan Yamins, Boston, Mass.; J. Louis, Rome, Baltimore, Md.; C. B. Wilson, Louisville, Ky.; Fred Dolle, Louisville, Ky.; Jack Miller, Chicago, Ill.; A. Julian Brylawski, Washington, D. C.; J. M. Seider, Hightstown, N. J.; Fred Wehrenberg, St. Louis, Mo.; William M. James, Columbus; Nate Freedburg, Pittsburgh, Pa.; J. W. Maxfield, Miami Beach, Florida; D. A. Harris, W. Va.; Arch. Hurley, Tucumcari; N. M. Steve Bauer, Milwaukee, Wis.; Fred Pickerel, Oklahoma City, Okla.; Jules Michels, Buffalo, N. Y.; I. Weinberg, Scranton, Va.; Leon Rosenblat, New Jersey; J. B. Phillips, Fort Worth, Texas; C. H. Metzger, Indianapolis, Ind.; John A. Schwalam, Hamilton, O.; Rudy Saunders, New York City; H. D. Wharton, Warren, Ark.

The newly elected board of directors returned to select the other officers of the organization.

The result is as follows:

A. Julian Brylawski, Washington, D. C., chairman board of directors; Jules Michaels, New York; M. E. Comerford, Pennsylvania; Jack Miller, Illinois; W. M. James, Ohio; Nathan Yamins, Massachusetts; Joseph F. Walsh, Connecticut; Louis M. Sagel, Connecticut; R. F. Woodhull, Dover, N. J., president; Louis M. Sagel, Connecticut, treasurer; M. J. O'Toole, Scranton, Pa., secretary.

Regional vice-presidents: J. C. Brady, Canada; Henry Blum, Maryland; J. J. Harwood, Ohio; M. Rosenberg, Pennsylvania; Frank Koch, New York; Roy Gombacher, Washington.

The only business transacted on Monday, the first day of the convention, was meetings of the Administrative Committee and the National Board of Directors. The balance of the day was given over to pleasure, principally the Golf Tournament, held at the Elks Country Club.

The first prize of low gross was won by V. L. Nowes, of Gary, Ind., with William M. James, of Columbus, Neil Schultz, of Elwood City, Pa., Lou Hodges, Springfield, O., Link Doris, Columbus and H. T. Palmer, Painsville, O., as runners-up for prizes.

Dozens of prizes for the Golf Tournament were given by *Motion Picture News*, *Film Daily*, *Exhibitors Herald* and *Moving Picture World* and a golf bag by William M. James, president of the Ohio M. P. T. O.

The first business session, scheduled for Tuesday at 11 a.m. did not get under way until after lunch but business was transacted rapidly once proceedings were started.

The session began with J. J. Harwood of Cleveland, chairman of the convention committee, presiding. He introduced William M. James, the Ohio M.P.T.O. President, and James T. Thomas, Mayor of Columbus, who made official "welcome to the city" addresses.

These were followed with a response by A. Julian Brylawski, of Washington, D. C., after which a committee composed of M. A. Rosenberg, of Pennsylvania, J. Louis Rome, of Baltimore, Fred Pickerell, of Oklahoma, Nathan Yamins, of Massachusetts, and Mr. James escorted President R. F. Woodhull to the chair.

Woodhull Makes Report

Mr. Woodhull's annual report endorsed in principle the work of the Arbitration Boards, recommending that the M.P.T.O.A. endeavor to aid in its application by cooperation. He touched on the non-theatrical situation to the extent of offering advice on methods of combating it by establishing good will in church and educational circles, stressed the service idea in conducting theatres and struck at the "trick" promoter who is responsible to a large extent for alleged theatre overbuilding.

After Mr. Woodhull's report was read and accepted, Joseph M. Seider presented the report of the Board of Directors.

Mr. Seider scored the double feature clause written into contracts by distributors in some sections, attacked the practice of adding clauses to the uniform contract and insisted on the right of objection to changes in producers' plans where quality of product deteriorated, although expressing no objection to changes of title alone.

Seider Hits Overbuilding

He hit at Wall Street methods as applied to theatre construction, called overbuilding a menace to the industry and stated that lowered receipts were already in evidence as a result of overseating. A conference with distributors owning theatres, for the purpose of discussing plans for curtailing new competitive construction was recommended and the amalgamation of small independent circuits as a means of combating the larger chains suggested.

The report also recommended that a special committee be appointed to investigate

State Units Line Up Solidly With M. P. T. O. A.

the advisability of amending the by-laws of the national organization so that distributor-owned theatres might be admitted to membership.

A motion to accept the report and place it on file met with objections and brought forth an amendment to exclude the clause referring to the recommendation to admit distributor-owned houses. There were several expressions of personal opinion against such action, principal of which was a speech by M. A. Rosenberg, of the Western Pennsylvania delegation.

"As a state unit, Western Pennsylvania will not go along on any such proposition," Mr. Rosenberg declared.

The motion offered by Rudolph Sanders of Brooklyn to amend the report was later withdrawn when it was explained that it was only intended to appoint a committee to inquire into the circuit theatre membership proposal and that accepting the report did not place the convention on record as favoring the plan.

Two resolutions, one to appoint a committee to aid the Mississippi Flood Control Committee and the other to urge exchange and home office officials to give assistance to exhibitors in the flood area, were adopted.

The next order of the day was an address by Sydney S. Cohen, Past President and Chairman of the Advisory Committee. Mr. Cohen was enthusiastically received and made a speech that was roundly applauded.

"The Battle Of The Giants"

"Unintelligent and destructive competition is now taking place in what I once termed 'The Battle of the Giants.' Producing companies are building large theatres not alone in downtown sections of the larger cities but in the smaller towns and even in neighborhood sections of the large cities.

"This is all bringing about overshowing, overproducing, overtheatring, and eventually will bring about a lowering of admission prices to a point where profits will cease to be. We have during the past few months read of an instance where a producing company has advised their stockholders in a well-known city, that owing to the competition of a rival producing company's theatre in that same city, it has been necessary to 'pass their dividend.' At this time still another rival producing company is about to open another very large seating capacity theatre in the very same zone in the same city. The disastrous result of this is self evident. In another city, we had as early as last September at the commencement of a new season, an announcement by one producer-owned large downtown theatre of a lowering of its admission prices, and this was immediately followed by an announcement by another producer-owned theatre in the same locality of the same city of a similar reduction in prices. This is happening now at this very moment, in Chicago and elsewhere.

"We have in sections of this country right now, theatres being erected in competition by producer-affiliated groups in spots where they realize and almost openly state that there is no possible chance, not only of any profits being realized, but that there is a well-defined doubt, even, of sufficient monies being earned to take care of the carrying charges for the mortgage bond interest, taxes and amortization.

"These producer interests are in a position to carry some of these huge losses now, because of the gains they are securing from production and distribution, and the profits they are realizing from some of their other theatres in sections where this keen competition does not exist at this time. But with the continuation of the abnormal theatre building program that each of these producing companies has arranged for in opposition-theatred sections, they will soon have competition in these now non-competitive zones, thus seriously dividing both patronage and income, and bringing about a lessening of profits and perhaps even losses.

"This condition of senseless overbuilding now constitutes the gravest menace in the Industry. There is nothing to be said in favor of it, while reams might be written in condemnation.

"Some of the able minds in the industry who are directing these companies, plainly state that it is a battle for the survival of the fittest. That someone will be hurt. But the public's funds, available as yet, can carry on these intensive programs for some time to come. When the public once senses the actual conditions, however, and the prospects for profits are not as roseate as formerly, additional monies will not be forthcoming and an entirely different complexion will be placed upon matters.

Building Moratorium

"Why not, then, before this catastrophe comes about—and surely it must—why not a sitting down of the producing heads engaged in this unintelligent and destructive competition, together with the representatives of theatre owners, to properly consider this situation? A situation which not alone is hurting these combatants, but one that may destroy the investments of thousands of others. At such a gathering, theatre owner interests should insist that a moratorium of at least several years should be declared against theatre building by producers. Such action would not be without precedent. It has been brought about during wartimes in other industries, and with the state of war now existing in this industry similar action is required; or otherwise this ruthless, uneconomic and unbusinesslike procedure will bring about a complete annihilation of the doughboys in the ranks —the great army of men and women in all parts of the world who own and operate theatres.

"We theatre owners two years ago pointed out to the heads of the various producing companies at a meeting in the offices of the Motion Picture Producers and Distributors, the very things enumerated here, but it was impossible at that time to bring about any arrangement for a cessation of the overbuilding campaign they were then embarking upon.

"It was coming too easy for each of them then. They were not competing against one another so strongly then. They were only competing against the unarmed theatre owner. They were only skirmishing, reconnoitering as it were, at this stage in "The Battle of the Giants," but now the "battle" is in full blast, the big guns are in action, and so much damage has been done already that perhaps they will welcome an armistice.

"It is not too late to call a halt in hostilities, however, and to make arrangements for some such meeting at an early date."

Mr. Cohen was followed by C. M. Burlingame, of the Perfection Arc Co., Milwaukee.

A. J. Moeller, President of the American Cinema Association, gave an address on "The Independent Producer."

The Wednesday morning session began with an address by S. L. Rothafel, who was greeted enthusiastically and gave a most interesting and practical talk on showmanship, with comments on the new Roxy Theatre and his experience with radio.

"Roxy" Gets Ovation

He coined a new phrase in theatre management when he recommended "judicious extravagance" as the highest type of modern showmanship. Too much economy, Mr. Rothafel stated, was a present-day danger, explaining that the theatre must ever progress to hold its prestige with the public. "Roxy" advised exhibitors to hire "those young people and to stop trying to do all the work themselves." Much of "Roxy's" address was devoted to reminiscing concerning his early days as a theatre manager in Forest City, Pa., and at times digressed from the practical to the poetic, however, to the evident pleasure of the convention delegates.

Harry Reichenbach, of New York, was the other featured speaker of the session, giving a talk on applied exploitation. Business Manager M. J. O'Toole made his report and officially advised the delegates that the time has come when the M. P. T. O. A. cannot ignore the theatre circuits. He predicted basic changes in production methods and expressed the desire for elimination of over rated stock, with more attention paid to quality product than in the past.

Mr. O'Toole announced that in the future labor problems would be handled materially and related in some detail the work his office had accomplished over the year.

A committee composed of leaders from every state, including those who are not at this time affiliated with the national organization, was appointed to arrange a slate to be voted upon in place of the retiring directors and to frame such resolutions as seemed expedient.

This committee went into executive session about noon and did not return until nearly five thirty o'clock.

In the interim, the delegates marked time and discussed by groups the relative merits, as each saw it, of the proposition to admit the producer owned theatres, as recommended by the board of directors at Tuesday's session.

When the convention reconvened to hear the report of the special committee, President Woodhull announced that this report

(Continued on page 2356)

Stanley-Keith Merger Deal On; May Pool Film Concerns Later

Negotiations Officially Announced As Under Way; Indicated First National, Pathe, and P. D. C. Will Eventually Combine



Elmer R. Pearson, J. J. Murdock, and John C. Flinn

ACCORDING to an official statement, issued through Doremus & Company, Wall Street advertising agency, the merger of Stanley and Keith--Orpheum-B. S. Moss is under active negotiation. It will probably be completed in September.

The statement also indicates that, eventually, the film producing interests affiliated with or controlled by the theatre circuits will be consolidated. This would mean a merger of Stanley and Keith-Orpheum-B. C. and the Cecil B. de Mille interests.

The Doremous statement, which calls the deal a $250,000,000 merger, follows:

"A $250,000,000 merger of motion picture and vaudeville companies, representing the largest combination of interests ever projected in the amusement field, is under negotiation and probably will be completed during the summer. The proposed consolidation, according to reports in Wall Street, will unite the Stanley Company of America with the Keith and Orpheum vaudeville circuits and the B. S. Moss theatres organization, bringing under unified control a nation-wide chain of more than 600 theatres.

"The first step in the combination, it is understood, will be a physical merger of the Keith and Orpheum interests, which dominate the vaudeville field, together with the B. S. Moss Company, which operates a New York City chain of combined vaudeville and picture houses. Later it is contemplated that a new company will be formed, providing for a consolidation of the Stanley Company and the enlarged Keith-Orpheum group.

"While the present merger plans embrace mainly the motion picture and vaudeville theatre chains of the Stanley, Keith and Orpheum interests, the combination will have under its control extensive producing and distributing organizations which are designed to make it the most powerful unit of the amusement industry. Control of First National Pictures, one of the largest film producers in the country, is held by the Stanley Company of America jointly with the West Coast Theatres Company, while the Keith-Orpheum group has similar affiliations with Pathe Exchange, Producers Distributing Corporation and the Cecil B. de Mille producing concern. Eventually it is expected that the various film producing interests will be consolidated.

"The plans now under consideration represent the latest move in a series of consolidations which have been under way since early this year, all of which aim to centralize control of the production, distribution and exhibition of motion pictures. The first important step was the passing of control of First National Pictures, Inc., to the Stanley Company of America and West Coast Theatres, Inc. Subsequently, Pathe Exchange was recapitalized to permit a tie-up with the Keith and Orpheum groups, the Cinema Corporation, which controlled the Cecil B. de Mille productions, and Producers Distributing Corporation, a subsidiary of the Cinema Corporation.

Among the well-known executives who are participating in the present negotiations are E. F. Albee, head of the Keith organization, John J. McGuirk, president of the Stanley Company of America and of First National Pictures, Inc., and Mark Hutman, president of Orpheum Circuit, Inc.

"Financial details are being arranged by Edward B. Smith & Co., bankers for the Stanley Company and First National Pictures and Lehman Brothers, representing the Keith and Orpheum groups."

E. F. Albee, head of the Keith-Albee Circuit, was in Philadelphia for a day recently outlining the changes and improvements to be made in Keith's Chestnut Street Theatre during the summer. The house has just closed and approximately $60,000 will be spent on repairs and improvements. During his stay in the city Mr. Albee had an hour's conference with John J. McGuirk, president of the Stanley Company of America, and following this conference the Philadelphia papers carried front page stories of the proposed consolidation of Keith-Albee and Stanley interests.

Mr. McGuirk was rather silent as to the outcome of the conference but it is understood that a working agreement will be arranged within the next few months whereby the Orpheum and Keith Circuits will be consolidated as a vaudeville stronghold, with Stanley-First National coming in to further fortify the picture situation.

Figures given out indicate that it will be a $250,000,000 merger with the Stanley interests representing about $100,000,000 of this and the Keith-Albee and Orpheum Circuits the remainder. Conferences between Stanley officials and Keith-Albee representatives have been going on for some time and satisfactory progress is reported, although all of the proposal figures for properties entering into the deal had not yet been submitted to both parties. It is understood from reliable sources that the deal in all likelihood will be a reality by September.

$6,000,000 Issue Offered for Finance of Pathe Expansion

J. J. MURDOCK, of the Keith-Albee interests, was this week elected President and Chairman of the Board of Directors of Pathe, and Elmer R. Pearson and John C. Flinn were named vice-presidents. These facts are incorporated in a statement given out through Doremus & Co., which follows:

"A banking syndicate headed by Blair & Co., Inc., and the Chase Securities Corporation is offering today $6,000,000 Pathe Exchange, Inc., ten-year 7 per cent sinking fund gold debentures, priced at part and interest.

"The financing will permit the company to carry out expansion plans, which involve long term contracts with the Keith-Albee and Orpheum circuits for exhibition facilities and arrangements with Cecil B. de Mille and the Cinema Corporation for an enlarged production program of both feature pictures and short subjects. Funds provided by the sale of the debentures will be applied as part consideration for the acquisition of certain assets of the Cinema Corporation and its subsidiaries, to the redemption of $900,000 ten-year 8 per cent gold bonds and to increase working capital.

(Continued on next page)

Raw Stock Manufacture to Exhibition, Phases Embraced by Pathe-P.D.C.

ADVICES from the Pathe-P. D. C. group, in convention at Los Angeles announce what is termed the first motion picture enterprise to encompass in one company all phases of the industry from the manufacture of the raw film stock to the presentation of the finished pictures. The statement is made by Cecil B. De Mille, Elmer Pearson and John C. Flinn, officials of the new organization at the convention banquet in the Ambassador Hotel, Los Angeles.

This enterprise, which results from the alliance of the De Mille, Pathe and P. D. C. groups with the Keith-Albee, Orpheum, B. S. Moss, Proctor and affiliated circuits, will be headed by John J. Murdock, now general manager of Keith-Albee.

The new concern, through its association with Pathe-Dupont and the Pathe interests, manufactures its own raw film and cameras. The Keith-Albee, Orpheum, B. S. Moss, Proctor and affiliated circuits provide a reservoir of stage talent, as well as theatre outlet.

West Coast Theatres Plans New Houses

Seven Theatres to Be Constructed on Sites in California, Arizona and Washington

PLANS are now being drawn for seven new theatres to be built and added to the holdings of the West Coast Theatres, Inc. They, in accordance with the anouncement made by Harold B. Franklin, president of the theatre circuit, are to be located in three states: California, Arizona and Washington.

The new houses in California will be located in Oakland, Redlands, Riverside and San Bernardino and Redondo Beach. The Redlands house will have a seating capacity of 2,000; that in Riverside the same amount, with three sites for the theatre now under consideration. San Bernardino will have a new house with 2,500 seats, which will be located in close proximity to the present West Coast theatre in that city. The new theatre at Redondo Beach will replace the Art Theatre there, and will seat 2,000.

A new house will be built in Phoenix, Arizona, thereby extending West Coast management into that state. There are two sites under consideration in the downtown business section of that city at the present time. The plans call for a theatre to accommodate 2,500.

In Spokane, Washington, the new West Coast house is to be located on a site at Sprague Avenue and Monroe Street, and the work of demolishing the structures now on the property is to be started shortly. This theatre will have a seating capacity of 3,000.

In Oakland ground has been broken at Telegraph Avenue and 19th Street for a theatre which will hold 3,500 seats. Weeks & Day, architects, have prepared the plans for this structure, which will be built by Diggs & Breed.

Each of the new theatres will be of the most modern type of theatre architecture, equipped to present the very finest type of entertainment of both stage and screen, with ample stage facilities to play the largest attractions. Every possible innovation for the convenience of the public will be installed. It is the intention of the West Coast executives to make each theatre and building as fine as anything that there is in the communities.

Cleveland to Give Flood Benefits Week of June 13

Cleveland exhibitors have set aside the week of June 13-18 inclusive for a series of Mississippi river flood benefit performances. Every member belonging to the Cleveland Motion Picture Exhibitors Association has been requested to turn over to George Erdmann, secretary of the local exhibitor association, all receipts for one performance during the week designated. Every effort is being made to make the benefits a success. Exchanges are contributing programs free of charge for benefit performances. Sixty out of a hundred houses have already signed up.

M. B. Horwitz, general manager of the Washington circuit, which operates a chain of motion picture theatres in Cleveland and surrounding towns, played a midnight flood benefit performance at the Globe theatre, last Friday night, tickets selling for a dollar apiece. Horwitz sent a pair of tickets by mail with a self addressed stamped envelope enclosed, to everyone in the city connected in any way with the picture business. Results were gratifying.

The Memphis-Little Rock Film Board of Trade reports that 53 theatres in the Memphis territory have raised $8,495.28 for the Mississippi Valley flood sufferers. 37 theatres are still to be heard from. The Chicago Film Board of Trade estimates that theatres in that territory will raise at least $10,000 for the Red Cross.

$6,000,000 Issue for Pathe Expansion

(*Continued from preceding page*)

"To give representation to the new interests which have become identified with Pathe Company, the board of directors has been increased to fifteen members, consisting of J. J. Murdock, Chairman, E. F. Albee, George Armsby, Frank Callahan, Cecil B. de Mille, Paul Fuller, Maurice Goodman, Marcus Heiman, E. G. Lauder, Edmund C. Lynch, Jeremiah Milbank, B. S. Moss, Charles Pathe, Elmer R. Pearson and Elisha Walker. J. J. Murdock has been elected president and chairman of the board of directors and Elmer R. Pearson and John C. Flinn have been elected vice presidents.

"The new debentures bear stock purchase warrants entitling the holder of each $1,000 debenture to purchase twenty shares of common stock at prices of $25 a share prior to May 1, 1929; thereafter at $30 a share prior to May 1, 1931; thereafter at $35 a share prior to May 1, 1933; thereafter at $40 a share prior to May 1, 1935 and thereafter at $50 a share prior to May 1, 1937.

"The debentures are redeemable at a price of 110 and accrued interest on any interest date up to May 1, 1928, the premium thereafter decreasing 1 per cent each year. A fixed semi-annual sinking fund beginning Feb. 1, 1928, will retire 50 per cent of the issue by maturity.

"A pro forma consolidated balance sheet as of December 25, 1926, giving effect to the expansion, recapitalization and present financing of the company shows total net tangible assets of over $12,600,000, after deducting all liabilities except these debentures."

Coston's Circuit Augmented by Thirteen Theatres

Thirteen houses have recently been added to the large string of theatres being booked by James E. Costen's Circuit in the Chicago territory. They include Ashland, Madlin, Rose, Empire, Imperial, Milford; Sidney H. Selig's Kozy and Gem Theatres in the loop, the Forsythe, East Chicago; Kleighe's De Luxe, Orpheum and Parthenon at Hammond, Ind.; the State of Hammond, recently taken over by Alex. Manta, which gives Coston's Circuit booking control in Hammond. This brings the number of houses controlled by Coston to eighty-five.

"Patent Leather Kid" Booked for N. Y. Globe

"THE Patent Leather Kid," the First National special starring Richard Barthelmess, will be given an extended run at the Globe Theatre, New York, starting August 15, at $2.00 top. Alfred Santell made the picture under the management of Al. Rockett. The story is by Rupert Hughes and its war scenes were made with the full co-operation of the tank corps and other branches of the United States Army at Camp Lewis in Washington. Molly O'Day appears opposite the star.

Non-Theatre Field Greatest

E. W. Hammons, at Harvard, Discusses Short Subject Aims, Competition, Newsreels and Educationals

SPEAKING before the Harvard Graduate School of Business, Earle W. Hammons, president of Educational Pictures, Inc., gave an illuminating summary of the short subject field and the peculiar problems which it presents at this time, with two of the largest producer-distributors about to invade it. It is impossible to present Mr. Hammons' talk in full, but the leading highlights follow:

Mr. Kennedy stated that the word educatonal is a misnomer, but there is a reason for it, like everything else. When I first organized this company in 1915, it was with the sole idea that I would produce strictly educational pictures. It did not take me very long to find out that the demand did not exist and we could not survive by doing that alone.

I think we are under more of a handicap in making short reels than is the producer of the so-called feature.

Comedy Difficult to Make

Incidentally, the comedy is the most difficult picture in the world to make. There are hundreds of directors at the present time around the world, in Hollywood principally, who are capable of taking a manuscript and making a so-called feature picture. But you can count on your fingers the men capable of making salable two-reel comedies. It is like telling a story. You have a laugh the first time, but if you keep on repeating that story it falls flat. One of our most prominent directors in talking about the laughs in a picture claims that a laugh is worth $330 apiece.

A short subject has great competition. We have to have an organization practically the same as the large feature companies. We have 36 offices in the United States and Canada and have to pay the manager of one of our offices just as much as one of the large feature companies pay their managers. We have to pay just as much for our stock, just as much for cameramen, just as much for typists and bookkeepers and just as much for office rent. The only thing that does not cost as much is the amount per reel. We do not have to go out and spend $30,000, $40,000, $50,000 or $100,000 for a story. We do not have the highest-priced actors like some feature companies can afford to employ, although I assure you that the people we employ in the acting get more than enough money. Some of them I think get too much.

The ordinary two-reel comedy will cost somewhere between $10,000 and $40,000 a picture. To make a profit on your investment you must gross at least three and one-half times and you should gross four times the cost. In other words, if a picture should cost $20,000 you should gross $80,000 in order to make a good profit.

Now some of the bigger companies like Paramount-Famous-Lasky and Metro have found the short subjects of so much importance that they have determined to go into the releasing of short reels. Personally, I do not think it is sound business for them to do it. But they think otherwise and only time will tell.

How are we going to meet such competition? Take a big organization that has a number of theatres. One of the principal theatre chains in the United States, known as the Publix Theatres, is affiliated with and owned by Paramount Famous. Paramount Famous are going into the releasing of short subjects. It is only natural that their theatre department will contract and book all of their short reels. Those theatres have been a source of large revenue for our company and we are confronted with a problem of how to retain that revenue. I think that will be comparatively hard but at the same time it can be done, and I say that first because of the fact that with the terrific amount of money they have invested in their theatres they will be compelled to have the best pictures in order to retain their audience and to gain a new clientele, which they must do, because the building of theatres is going on very rapidly and unless they get additional audience they are going to be in great trouble. The head of the theatre department in order to make his theatre successful will have to be given a free rein to purchase pictures, to book them as we term it, from whatever source can produce the best pictures. Therefore, the big theatre chains will have to have our pictures even though they have their own.

"Voice of the Nightingale"

Another thing I cannot understand and have not been able to solve, is this: While in France a few years ago I bought a picture, a beautiful hand- colored picture, entitled "The Voice of the Nightingale," a picture that took 18 months to make. It is to my mind one of the most beautiful pictures I ever looked at. It took the Riesenfeld prize for the best short picture released in 1925. Well, some of the theatres would not book that picture. We could not sell it; they would not take it.

The following year, 1926, we were again awarded the Riesenfeld gold medal for the best short subject of the year, and that was taken on "The Vision," a most beautiful picture. It played down in the slums and received terrific applause, and has met with great success with every audience. Yet the theatres will not take it. What is the answer? I have not been able to find out except that a great many theatre managers do not represent their audience.

On the first picture that I mentioned, "The Voice of the Nightingale"; think of a man working 18 months on a classic of that kind, which was awarded the Riesenfeld gold medal, and what is his profit to date? His profit to date is $35. Can you imagine it?

One of the subjects that we have put out in the news reel, the Kinograms news reel.

At the present time there are four news reels on the market. The first of September there will be six. There is hardly revenue enough to support four. With those six news reels there will be six organizations and at least 75 per cent of their efforts will be duplicated.

Of course, I cannot predict the number of years but I venture to say it will not be so many years before the present industry will be the little twig or branch and the non-theatrical, educational and entertainment, will be the trunk of the tree. You know the number of colleges and schools in the United States; you know the number of Y.M.C.A.'s and you know the number of different welfare centers. These are all prospects for pictures. There are also great opportunities in the big factories.

Block Booking

A number of questions were then put to Mr. Hammons by the students, a few of which follow:

Q. "How do you sell the pictures? Do you use block booking?"

A. We have to sell in block booking on account of the expense. The expense of a short reel organization, roughly speaking, will run about 38 per cent. That is, the cost of distributing, including overhead of your organization, and not the cost of the actual negatives and prints. A feature company's expense should be from five to seven per cent less. Why is that?

Take a comedy that cost $30,000, and assume I am a salesman employed by a short-reel company, who have to pay me the same salary as a feature company would pay, and I go to a theatre to sell this picture, that cost $30,000. Perhaps I may be able to get $500 rental. If I am allowed 20 per cent; that is $100 expense. With the feature I can go to the same theatre but this time I have a picture that has cost $200,000. Naturally I must get a great deal more than $500. We will say $2,000, as an illustration. Twenty per cent of that is $400. We would be eaten up by expense if we sold picture by picture, so to overcome that, we sell by series.

"You spoke a while ago of the educational pictures for factories and such as that, coming in the future. Are the larger established companies taking that up now or are they waiting for the smaller independent or newer organizations?"

No; the larger companies have not. We are probably the largest company of our kind, that is, specializing in short subjects. We have not done that before, although we have carefully studied it.

We have almost come to the conclusion that the time is getting ripe to start. It is going to be a hard thing to do. There is a lot of prejudice to overcome, but there are many ways that that can be overcome.

I think some time in the next few years our company is going to make very determined efforts to make progress and do something in the non-theatrical field.

We have a little plant at Providence. We made several pictures for the Rockefeller Institute, notably The Unhooking of the Hookworm. We made some pictures for the American Telephone and Telegraph Company, in order that they could show them to their own people.

In making pictures of this sort we have

(Continued on page 2360)

Associated Press Tie-up on Photos With Paramount News, Is Story

ACCORDING to *Editor and Publisher*, trade publication in the newspaper field, a tie-up has been arranged between the Associated Press and Paramount News by which the news association will be supplied with still photos of all subjects shot by the Paramount newsreel cameramen.

It is understood that the Associated Press, which has been rapidly broadening its activities under the administration of Kent Cooper, will enter the news photo field actively, buying pictures from outside photographers as do Underwood & Underwood, Wide World and others.

Pathe News has for years furnished stills of important events to newspapers, receiving valuable publicity through credit lines, and International Newsreel has done the same through its Hearst affiliations.

$200,000,000 for Fox 30 First Run Houses

Figure Quoted by Wall Street Journal Which Makes Analysis of Firm's theatre Project

THE Wall Street Journal's series of articles on motion pictures contains, in article number five, an analysis of the theatre project of Fox Theatres Corporation which, as announced by William Fox at the film company's sales convention two weeks ago, consists in the construction of 30 first run houses in key cities throughout the United States; the project to be completed before 1929.

The Journal's article, treating with various ramifications of the company's plans for the future, says of the theatre project:

Fox Film Corporation has joined in the contest for position in the theatrical field with an exceedingly ambitious and unique plan. Working on the theory that the trend has set definitely toward mammoth theatres, Fox has laid out a building program for the next few years calling for the construction of 30 first run theatres seating on the average between 4,000 and 5,000 persons each, all located in key cities of the United States. The theatres will cost from $5,000,000 to $12,000,000 each and most of them will include adjoining office buildings and stores. Between $150,000,000 and $200,000,000 will be expended before the system is completed.

Capital of Fox Theatres Corporation consists of 800,000 shares of no par Class A stock and 100,000 shares of no par Class B stock. There is no preferred. The company was founded in November, 1925, with total asset of $21,000,000, consisting of real estate and cash. Its net profit for the 52 weeks ended October 31, 1926, was $757,651, which does not of course include any income from the new theatre projected. The new group will add about $40,000,000 to the gross assets of the company.

	Seats	*Cost*
Brooklyn	5,000	$11,000,000
Detroit	5,000	10,500,000
St. Louis	5,000	7,000,000
San Francisco*	5,000	7,000,000
Los Angeles	5,500	7,000,000
Philadelphia	4,200	12,000,000
Kansas City	4,000	2,500,000
Boston	5,000	7,000,000
Newark	4,800	5,000,000

*Indicates theatres built by local capital which will be leased.

In laying out the plan of building, the key cities of the United States were divided into three groups. In the first group are cities of 1,000,000 population and over, including New York, Chicago, Philadelphia, Los Angeles, etc. In the second group are cities of around 500,000 population and in the third group are cities with an average population of 250,000.

The erection of buildings in the most important cities is already under way. Construction work has been started on new theatres in Brooklyn, New York, Detroit, St. Louis, Washington, Philadelphia and San Francisco.

A number of plans are employed in acquiring theatres. New York has been covered by the purchases of a majority of the common stock of the Roxy Circuit, Inc., which controls the Roxy Theatre, the largest theatre in the world, seating 6,200 people. This theatre made a new high record for Memorial Day week-end, taking in a total of $70,500 for three days. Roxy Circuit also will operate under lease the Roxy Midway and Roxy Mansion in New York City, seating 3,800 persons each.

Other houses will be built and financed by local interests, notably a new building in San Francisco, being financed by the Bank of Italy which will be leased by Fox Theatres. In Washington a theatre will be leased from the builders of the National Press Club building.

The new theatre in Detroit costing $10,500,000 is being financed by a separate bond issue of $6,400,000. The balance of the cost will be handled by the Fox Theatres Corporation, which will probably handle the bulk of the construction work.

Balaban & Katz After Chicago Paradise, Report

It is reported, on apparently good authority, that Balaban & Katz are negotiating to secure the Paradise Theatre in Chicago, which has been under construction by Cooney Brothers for some time past.

Hammons Says Non-Theatre Field Greatest

(*Continued from preceding page*)

to go to your big colleges for advice. When we go into the non-theatrical field field it is our purpose to go to the big colleges, like Harvard, Yale and Columbia.

"Would it not be an economic move for your company to hook up with one of the larger organizations like Famous Players, that has its own chain of theatres?"

We have been approached several times on that subject and I had to decide no. My reason for doing that was while we could get their business — and their business would help us a great deal—however, we are tied up with one of the big theatre chains at the present time. I'll take a few minutes to tell you about that.

When we first produced pictures ourselves we released through independents on a percentage basis, but we did not get the percentage we were entitled to. We finally opened our own branches. I went to the big theatre chains in the particular districts. Here in this New England territory, which is served by the Boston and New Haven offices, at that time Mr. Gordon owned the biggest chain of theatres. I went to Mr. Gordon and I sold him a 49 per cent interest in this particular exchange and we had a 51 per cent interest. In Chicago we went to Balaban & Katz and sold them a 49 per cent interest in that exchange. In the beginning that was fine because all these theatres were interested with us. Then they tried to use that interest for the benefit of their theatres and tried to pull down the price. They thought because they were interested with me that they could pay anything they liked for their film. I told them that would be satisfactory to me if they gave me a 51 per cent interest in their theatres. If they did that they could make their own price for pictures but until that time I was going to sell to the theatre that paid me the most money. While we had that theatre connection, yet at times we could see to his competitor at better prices.

The business we have received from Paramount-Famous-Lasky has been about 10 per cent of our gross on a picture. We are in 13,500 theatres. Such a combination as you speak of might be a good thing and it might not.

If you have one of the new small projectors you want to know where you can get pictures. We are planning to establish a film library so that you can come and get pictures. There are a great many branches in the non-theatrical field.

"Are you planning on making little films of the same size used in the Eastman Kodak?"

Yes, sir.

"Will they be sold or rented?"

That is something we will have to determine. In some cases they may be sold and in other cases they may be rented, whichever will turn out to be the best method, and that is something we have to study carefully. We will take the pictures with the standard size film and reduce them.

New England Theatres Give Red Cross Benefits

Besides the $5,000 from the Fay Theatres in Providence, R. I., and the more than $7,000 given by the theatres of Worcester to the Red Cross for the relief of the Mississippi flood victims, the following New England theatres have contributed their proceeds from benefit performances to the welfare organization: Metropolitan, Boston, midnight show, $2,000; Loew's State, Boston, midnight show, $3,025; Magnet, Claremont, N. H., $160 (this house will run another benefit next week); University, Cambridge, from collection and speakers, $00; Bijou, Holyoke, Mass., $125; Eagle, Manchester, N. H., Red Cross collections made in theatre and amount not reported by the Red Cross; Playhouse, Chicopee, Mass., $62; Pastime, Franklin, $264; Strand, Holyoke, $250.

New England distributors have agreed to supply films without cost to exhibitors who will use them for benefits and give the entire gross proceeds to the Red Cross. Practically all of the New England houses have run slides urging people to contribute to the fund.

Chicago Apollo Leased to Balaban and Katz

The Apollo Theatre, former legitimate theatre, now being completely remodeled by United Artists, who will use it as a long-run house, has been leased to Balaban & Katz, according to Chicago reports. It is expected to open some time in September.

French Subtitles in Quebec Cost About $200,000

An estimate has been made that the making of French-tongue or bilingual sub-titles presented in the theatres of the Province of Quebec has cost motion picture producers and distributors in the neighborhood of $200,000. There are 106 theatres in the Province.

Washington Film Board Flood Relief Figures

EXHIBITORS in Virginia, Maryland and Washington, D. C., raised $32,207 for the victims of the Mississippi flood, a report from the Washington Film Board of Trade states. The amount raised was divided as follows gross recipts of Virginia exhibitors, $5,300; of Maryland exhibitors (excluding Baltimore), $2,000; Baltimore exhibitors, $18,000, and Washington, D. C., exhibitors, $6,907. Against this total the distributors contributed film which in rentals would total $5,796.25.

A preliminary report from the Indianapolis Film Board of Trade indicates that 18 special performances in that territory raised $5,947.36 for the sufferers. Film service valued at $497 was contributed by the distributors. The Omaha Film Board of Trade reports the 40 performances resulted in a contribution of $3,011.47. The value of the film rented was $746. A number of theatres are yet to be heard from in this territory.

A preliminary report from Portland, Oregon, Film Board of Trade shows that 11 theatres raised $1,220.26.

First National in Big German Deal; To Produce Fifteen Pictures

By HEINRICH FRAENKEL

Berlin Correspondent, Motion Picture News

BERLIN, June 8 (By Radio).—First National is opening a big German distributing organization to be managed by Phil Kauffmann and Herman Rosenfeld.

In addition, a fifty-fifty tie-up has been made with powerful German financiers to start a production company to produce fifteen German pictures to be handled by the new distributing company. Production is to be supervised by Frederick Zelnik. Fritzsche and Haimann are on the Board of Directors.

Prominent First National stars and Lya Mara are to be featured in the First National German films. Sandberg, a famous Danish director, has been engaged for three productions.

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Lepers Enjoy Film Gifts

Governor-General Wood Thanks Will H. Hays for M.P.P.D.A.'s Shipments to Culion Colony

SEVERAL thousand lepers in the Culion Leper Colony in the Philippines are now seeing the outside world in motion pictures which were shipped to them recently by members of the Motion Picture Producers and Distributors of America. The pictures were presented to representatives of the Surgeon General of the United States by Paramount Famous-Lasky Corporation, Fox Film Corporation, Metro-Goldwyn-Mayer Distributing Corporation and Universal Pictures Corporation.

Leonard Wood, Governor-General of the Philippine Islands, in a letter to Will Hays, President of the Motion Picture Producers and Distributors of America, expressed his thanks in the following manner:

Baguio, April 29, 1927.

Mr. Will Hays,
M. P. P. and D. of Amer.,
New York, N. Y.
Sir:

"I have pleasure in informing you that the moving picture films recently donated by you for use at the Culion Leper Colony, have been received and forwarded to that place. I am informed that the list comprises 69 titles, most of them 5 reels or more, and 13 International News films, making a total of 404 reels.

"These films will each have not less than three showings at the colony, once in the open-air theatre at the main plaza, where the general population gathers to see them, and one or more times in hospital wards for the benefit of the bed-ridden; they will also be run once for the benefit of the staff, non-leprous, but equally far from and eager for such diversions.

"I wish to express my personal appreciation of this magnificent and most useful gift, and the generous thoughtfulness that impelled it. I can think of nothing that could give the lepers more pleasure or that could so effectively take them for a time away from the routine of their none too happy lives."

Very sincerely,
LEONARD WOOD,
(Governor General)

At the same time that films were sent to the Philippines, pictures contributed by First National Pictures, Inc., Educational Film Exchanges and Kinograms were sent to the Virgin Islands Leper Colony. Previously 200 reels of film had been presented to the United States Leper Colony in Balboa, Canal Zone.

Jay Schreck Managing Editor Exhibitors Herald

Jay M. Schreck, who has been engaged in trade paper publicity in the Paramount organization for the past two years resigned last Saturday to return to the editorial staff of the Exhibitors Herald in Chicago, as managing editor. His fellow workers tendered a luncheon to him on Saturday last at the Blue Ribbon on West 44th Street and a number of representatives of the trade press were among the invited guests.

He is succeeded in the publicity department by Richard B. O'Brien who has been identified with the trade paper field of the motion picture industry for some years past.

New Jannings Film to Show at New York Rialto

"The Way of All Flesh," Emil Jannings' first American-made and Paramount picture, will follow "Beau Geste" at the Rialto Theatre in New York this month. It is said that the picture had an unannounced pre-view at a neighborhood house in the city, and was favorably received. Jannings is supported by Belle Bennett, Phyllis Haver, Donald Keith.

Bearing of Supreme Court Eastman Decision on Paramount Case

DECISION of the United States Supreme Court at Washington, D. C., last week, that the Federal Trade Commission had exceeded its authority in attempting to force the Eastman Kodak Company to dispose of the three film-finishing laboratories owned by it, is expected to put the finishing touch to the charge of the commission in the Paramount case regarding the acquisition of theatres by that company.

It is not expected that the court decision will have much influence upon the opinion of the commission in the film case, since the charge that theater ownership was an unfair method of competition and part of Paramount's alleged attempt to monopolize the industry was dropped by the wayside sometime during the five years or more over which the case has spread. But it will relieve the commissioners of the necessity of reviewing that phase of the case with a view to determining whether the charge should be revived. Practically the only thing decided by the commission is whether block booking is illegal, which seems to be a very difficult determination, it having been under consideration since about the first of February.

The Eastman decision, however, will bring to an end, it is believed, the series of prosecutions which have been undertaken by the commission as a result of mergers and purchases in various industries during the past few years, of which the Eastman laboratory acquisition was but one of a number.

The decision of the Supreme Court, of course, will be binding upon the commission in all cases now in hand or brought in the future, but it was by no means an unanimous verdict, two of the justices dissenting. It is pointed out here that the Federal Trade Commission decision was not unanimous, the minority of that body taking the attitude held by the majority of the Supreme Court.

Film Trade Boards Meet

Hays Asks Members to Sponsor Fair Play in Hearings on Arbitration; Pettijohn, Hess Address Convention

SECRETARIES of all the thirty-eight Film Boards of Trade of the United States and Canada, in convention at French Lick Springs, May 30 to June 3, were asked by Will H. Hays to stand "steadfastly at all times for fair play and absolute honesty in all arbitration board hearings." This request was contained in a telegram sent by the head of the M. P. P. D. A., which also contained the advice that the board "do these things clearly, fairly and with sincerity of purpose at all times."

The delegates observed Memorial Day in fitting manner. A golf tournament was won by Miss St. Louis with Miss Buffalo runner-up. All-day business sessions were conducted by C. C. Pettijohn and Gabriel L. Hess and discussions on conservation were held by Hickman Price, director of conservation of the M. P. P. D. A., and on finances by George Borthwick, auditor.

"Definite improvement in Film Board of Trade activities will result from this convention," said Mr. Pettijohn and Mr. Hess, upon their return from French Lick. "The practices of all the boards will be more thoroughly coordinated and all doubtful questions regarding arbitrations, contracts, conservation and other Film Board work have, we believe, been effectively straightened out in the minds of the secretaries.

"In the convention each secretary profited by the experiences and problems related by all the other secretaries and the meetings ended with the secrtaries as a whole thoroughly organized into a smooth functioning unit."

Of the thirty-eight secretaries, eighteen are women—most of them college graduates. Nearly all of the men are lawyers. Secretaries attending were: Jane H. Holloran, Edna A. Pfister, Albany; E. L. Cole, Atlanta; Martha W. Ferris, Boston; Emma Adplanalp, Buffalo; Harry Myer, Butte; Audrey Littell, Charlotte; J. D. Abramson, Chicago; E. McNamee, Cincinnati; Mrs. G. D. Moffett, Cleveland; Don C. Douglas, Dallas; Duke W. Dunbar, Denver; Miss M. Benjamin, Des Moines; David Palfreyman, Detroit; Miss M. McCulloch, Indianapolis; Miss A. L. Menagh, Kansas City; Mrs. Lola Adams Gentry, Los Angeles; Ben Koenig, Milwaukee; George B. Wiggins, Minneapolis; Kathryn Sullivan, New Haven; Mrs. J. B. Heine, New Orleans; Louis Phillips, New York; Charles R. Zears, Oklahoma City; Clare Foley, Omaha; J. H. Greenberg, Philadelphia; Olive J. Harden, Pittsburgh; E. K. Oppenheimer, Portland, (Ore.); Miss L. B. Schofield, St. Louis; D. T. Lane, Salt Lake City; Milton A. Nathan, San Francisco; Mrs. R. B. Lynch, Seattle; James B. Fitzgerald, Washington; Col. John A. Cooper, Canada; G. O. Burnett, Toronto.

Famous Players Canadian Opens Toronto House

The new Runnymede Theatre, located in a high class residential district on Bloor Street West, Toronto, Canada, was opened by Famous Players Canadian Corp., on June 2. The manager is James Lynch, who has been identified with Famous Players for a number of years, principally as manager of theatres in Western Canada.

It is interesting to note that half of the Runnymede Theatre is inside the city limits and the other half is in the Swansea district. The house, which seats 1,800 people, was designed by Raymond Card with N. G. Reynolds as the builder. The theatre is equipped for stage presentations.

Remains of R. S. Peck Inferred at Chatham, Ont.

With members of the Canadian Senate, House of Commons, Ontario Government, municipal officials and other prominent persons in attendance, the remains of Raymond S. Peck, director of the Canadian Government Motion Picture Studio at Ottawa, were taken from the residence of his brother, Wilfred R. Peck, at Chatham, Ontario, to Maple Leaf Cemetery at Chatham, on May 30.

The funeral service at the house was conducted by Capt. Rev. D. H. Marshall, pastor of First Presbyterian Church, Chatham, while the body was accorded a Masonic burial by the members of Wellington Lodge, No. 46 A. F. and A. M. The body was carried through an avenue of floral offerings which were held by his Masonic brothers.

Among the civic officials present were both the present and former mayors of Chatham, six aldermen, the city manager, city solicitor, postmaster and others. It was one of the largest funerals ever held in Chatham.

New Montreal Company to Build Large Theatre

A new theatre company, the Electra Theatre Company, Limited, with headquarters at Montreal, Canada, has been organized under the company laws of the Province of Quebec with a capitalization of $350,000 for the purpose of erecting a large new theatre in Montreal.

New Board Directors of M.P.P.D.A. Elected

THE Motion Picture Producers and Distributors of America, Incorporated, this week announced the newly elected members of its Board of Directors. Cecil B. De Mille is one of the new directors of the Association's Board, on which are also listed the following: G. McI. Baynes, Kinogram Publishing Corp.; Charles H. Christie, Christie Film Co.; R. H. Cochrane, Universal Pictures Corp.; William Fox, Fox Film Corp.; D. W. Griffith, D. W. Griffith, Inc.; E. W. Hammons, Educational Film Exchanges, Inc.; Will H. Hays, Motion Picture Producers and Distributors of America, Inc.; Joseph P. Kennedy, F. B. O., Marcus Loew, Metro-Goldwyn-Mayer; Frederick C. Munroe, Producers Distributing Corp.; J. Homer Platten, Motion Picture Producers and Distributors of America, Inc.; Richard A. Rowland, First National Pictures; Joseph M. Schenck, United Artists Corp.; Albert Warner, Warner Brothers Pictures, and Adolph Zukor, Paramount Famous-Lasky Corp.

New Firms Secure N. Y. Incorporation Charters

The past week showed a slight falling off on the part of motion picture companies incorporating at Albany, New York State, as compared with some of the recent weeks, during which the number has been running considerably above the average. Records in the Secretary of State's office at Albany during the past week showed the incorporation of the following companies: B. and G. Theatre Corporation, $6,000, Nathan Schwartz, Rose Duberstein, Miriam Kirman, Brooklyn; Essemess Film Corporation, $5,000, Alexander Morskoi, Davis S. Samuels, Ruben Schmitz, New York City; Park U Theatre Corporation, capitalization not stated, Rudolph B. Radtke, Charles B. Paine, Brooklyn; Helen E. Hughes, New York City; Maros Corporation, $10,000, Philip Goodman, Anna V. Rodgers, John H. Dahn, New York City; Patroon Theatres Corporation, capitalization not stated, Harry and Nettie Hellman, Michael D. Reilly, Albany; Max E. Hayes Productions, Inc., $100,000, Max E. Hayes, Philip G. Offin, Frank J. Friedman, Brooklyn; Pollock Productions, Inc., capitalization not stated, Harry C. Hand, Samuel C. Wood, William M. Stevens, New York City; Charley Powers Pictures, Inc., capitalization not stated, Daniel G. Griffin, Julius Walerstein, F. Edward Camus, New York City.

Paramount Opens Branch at Valencia, Spain

The opening of a new Paramount exchange at Valencia, Spain, is announced by E. E. Shauer, general manager of the foreign department of the Paramount Famous-Lasky Corporation. This is the fourth Spanish exchange and will be followed shortly by the fifth to be opened at Malaga. The Valencia exchange will be in charge of Salvador Vidal Batet as manager.

Large Increase Noted in March Film Exports

AN increase of nearly $175,000 as compared with the value of February shipments and of $45,000 as compared with March, 1926, is shown in our March exports of motion picture films, details of which have just been made public by the bureau of foreign and domestic commerce of the Department of Commerce, Washington, D. C.

Total exports for the month were 23,190,397 feet, valued at $753,990, as compared with 20,700,094 feet, valued at $580,096, in February, and 19,559,501 feet, valued at $688,503, in March of last year. Although, as compared with February, the volume exported was greater only in positive film, all classes of film showed increased values, as follows: Positives, 18,363,509 feet, valued at $483,726, in March, against 15,597,327 feet, valued at $404,836, in February; raw stock, 2,765,657 feet, worth $88,145, against 2,885,986 feet, worth $76,064; negatives, 757,158 feet with a value of $156,615, against 915,544 feet, with a value of $80,904. Shipments to noncontiguous territories totaled 1,304,073 feet, worth, $25,404, against 1,331,237 feet, worth $18,292.

Grainger Appoints E. T. Gomersall Fox Short Subject Sales Manager

E. T. (PECK) GOMERSALL was this week appointed short subject sales manager of Fox Films by James R. Grainger, general sales manager for the company. Early in May of this year Mr. Grainger promoted Mr. Gomersall from branch manager of the Indianpolis exchange to special representative with executive sales duties in the field. The new short subject sales manager assumed the duties of his office this week.

Mr. Gomersall joined Fox in 1919 as salesman working out of the Cincinnati branch. In September, 1920, he was made branch manager of the Buffalo exchange, resigned in 1921 and rejoined Fox two years later. In June, 1923, he was transferred to the general sales manager's office at New York headquarters, later returning to Cincinnati as special home office representative. From May, 1924, until March, 1926, Mr. Gomersall served as manager of the Minneapolis branch, being transferred at the latter date to the managership of the Indianpolis office.

Short Subject Houses Coming, Says Hammons

Predicted in Address to A.M.P.A.; Two Reel Dramas With Feature Comedies Favored

THAT short subject houses will be established throughout the country in the near future was the prediction of E. W. Hammons, president of Educational, in an address to the members of the Associated Motion Picture Advertisers at the weekly luncheon of that organization held in New York City. Such houses offer great opportunities, stated Mr. Hammons, and are bound to become a reality. They will in no way compare with the number of theatres showing feature pictures, however, but will offer an excellent advantage for people who care more for pictures than they do for presentations, he declared. They will also be of benefit to people seeking film entertainment without being compelled to drop in during the middle of a feature, stated Educational's president.

Scarcity of dramatic subjects may be attributed to the fact that a feature-length drama and a short reel of the same type are not acceptable to the public, forcing exhibitors to book comedies to lighten the bill, he said. This situation is changing rapidly. Producers are making more comedies of feature length, thereby providing an open market for the short reel dramatic reel. Several experiments where exhibitors booked a feature length comedy and a short reel dramatic vehicle proved highly successful and, according to exhibitors offered a perfectly balanced program and the opposite of the present-day program of feature drama and short comedy.

Regarding presentations, Hammons stated that "motion pictures are still and will always be the sole backbone of the industry. Presentation acts can go over only in a few theatres of a certain class."

Publix-Loew Ohio Move?

May Launch New Expansion Through Latter Firm's Buckeye State Holdings; All Chains Active

THOUGH Publix is not expected to enter the Ohio theatre field on its own it is quite possible that the company, through aliance with Loew's Ohio Theatres, will expand throughout the state, according to advices from Cleveland. It had been recently reported that Variety Amusement Company, newly formed chain which operates a number of houses in Cleveland, as well as several in the southern part of the state, was a Publix subsidiary, but this has not been confirmed and is believed without foundation.

Ohio is attracting national attention as a field for expansion of the national circuits, particularly Stanley and Universal. The former is reported seeking to purchase three and possibly four houses at Portsmouth, where a "price war" is in progress, while Universal, through Schine Enterprises, is reported to have acquired houses at Van Wert, Salina, Lima, Bucyrus, Sidney and Sandusky.

In event Publix does enter the state, the company may be expected to follow its procedure of buying in on existing chains. This takes the form of a 25 per cent interest, giving the company privilege to book and sometimes manage, with an agreement that Publix will be given first preference as a prospective purchaser of the individual house or circuit.

Paramount News Meeting

Roosevelt Hotel in New York Scene of Staff's Convention; Zukor, Kent, Katz, in Attendance

AT a get-together of the Paramount News staff—the first convention of field representatives of this news reel—opportunities for making each other's acquaintance, listening to executives' talks covering the production and distribution of newsreel productions and discussing their individual problems, were had by the assembled cameramen. The Roosevelt Hotel in New York housed the meeting which began on June 1 and closed with a banquet the evening of June 4.

The banquet was the climax of the convention and at it were Adolph Zukor, Paramount president, who returned last week from a trip abroad, and Commander Richard E. Byrd, of the U. S. Navy, as the guests of honor. Other guests present were Sidney R. Kent, Paramount general manager, Sam Katz, of Publix, and George Palmer Putnam, publisher. Emanuel Cohen, editor of Paramount News and director of short features production, acted as chairman. Best wishes for the success of Paramount News and tribute to its staff were made by General Salzman, chief signal officer of the U. S. Army, by Mr. Putnam, and by N. A. Hughes, of the Associated Press.

The first day of the convention was spent in a recreational way, the convention proper starting at 10 o'clock on Thursday morning. At this time Mr. Cohen outlined the plans he has in mind, and stressed the importance of the new newsreel as a vital part of the Paramount organization. The first edition of the Paramount News was unreeled at this time. After the Friday luncheon the men were addressed on technical matters by Dr. K. Hickman, of the Eastman Kodak Company, Fred Waller, trick photography expert, David Sussman, superintendent of the New York laboratory of Paramount, and Eugene La Roche, who discussed the various phases of camera work.

At the banquet, Mr. Cohen praised the personnel of the Paramount News staff, both here and abroad. Mr. Zukor, in extending his official welcome to the cameramen, likened the company to a large family. Mr. Kent spoke of the spirit that the Paramount executives have attempted to create and maintain among employes, and Mr. Katz emphasized the value of a good orchestration as an essential part of a newsreel's showing. Commander Byrd, whose talk was pitched mostly in a humorous strain, mentioned the Cohen pictures of the Byrd polar flight branding them as some of the best Arctic pictures that ever got back to civilization.

F. B. O.'s Western Plans

Twenty Outdoor Dramas Scheduled for New Season Will Star Tom Tyler, Bob Steele and "Buzz" Barton

WITH the signatures of Bob Steele and "Buzz" Barton affixed on long-term contracts, Film Booking Offices is inaugurating an ambitious expansion program in Western pictures. Tom Tyler will head the trinity of action stars, taking the place of Fred Thomson, who has gone over to another company. There will be 20 Western productions coming from F. B. O. during the 1927-28 season.

Tyler has been with F. B. O. for two years. With his horse, "Flash," and his dog, "Beans," he has been the featured player in many pictures during that time. He is a former star of the Los Angeles Athletic Club and holds the world's weight lifting record in two events: the one hand "clean and jerk" at 240½ pounds, and the two "snatch" at 213 pounds. Tyler is now on location for "Tom's Gang," and is working under the direction of Robert De Lacy.

Bob Steele, who will star in seven films, the first of which "The Mojave Kid," is the son of Robert North Bradbury, supervisor of Western units for F. B. O. Since he was old enough to sit on a horse he has been rigorously trained in athletic activities with the end in view of making him a Western film star. He inherits histrionic ability from his parents who were both players on the legitimate stage. He is 21 years of age, and is now on location at Red Rock Canyon, 60 miles from Mojave, California, where exteriors are being shot for the first of his starring vehicles.

"Buzz" Barton, whose age is 13, will make a series of seven Westerns. He is described as "freckled and homely" and has doubled for many of the better known screen youngsters when a difficult feat of horsemanship was required. He first appeared on the screen with Jack Perrin, completing seven pictures with him. After appearing in one picture for F. B. O. he was signed by Joseph P. Kennedy, president of F. B. O., to star in a series the first of which is now in work.

Marion Davies to Star in Ade Story

"The Fair Co-ed," written by George Ade several years ago as a musical comedy, will follow "Quality Street," as the next Marion Davies vehicle to reach the public.

Film Booking Offices Becomes F B O Pict.

ANNOUNCEMENT is made by Joseph P. Kennedy, president of Film Booking Offices, that the company and its various subsidiaries will hereafter be known as F B O Pictures Corporation. F B O will be written without periods.

The name has been changed so that the corporate name will conform to the name with which the industry has long been familiar.

Details of National M. P. T. O. Convention

(*Continued from page* 2348)

had been delegated to a subcommittee consisting of Joseph M. Seider, of New York, and Jack Miller, of Chicago. These members made separate reports, Mr. Miller's being verbal and referring generally to constructive work accomplished by the special committee.

Mr. Seider read a resolution prepared by the committee declaring all theatre managers eligible to membership in the M. P. T. O. A., thus removing the barriers for producer-owned houses, the only apparent bone of contention in the convention.

Sydney S. Cohen, of New York, and John Schwalm, of Ohio, requested that their names be removed from the board of directors' slate, but Mr. Schwalm was persuaded to remain a candidate. Nominations from the floor brought the names of John B. Horowitz, of Cleveland, Charles Metzgar, of Indianapolis, Nathan Freidberg, of Pittsburgh, and M. Guthrie, of Oregon, for places on the board of directors.

Just prior to this, M. A. Rosenberg, of Pittsburgh, also declined to stand for a place on the board. The convention then adjourned until Thursday at 10 A. M.

Wednesday evening the banquet was held in the main dining room of the hotel. Guests of honor at this function included the Costello sisters, for whom a party had been given at the Deshler Hotel Tuesday evening; Charles C. Pettijohn, of the Hays' office, Harry M. Warner, president of Warner Brothers, Edward A. Guest, of Detroit, the popular poet, former Representative in Congress, James F. Burke, of Pittsburgh, "Roxy," and Ohio's Governor, "Vic" Donahey, and Mrs. Donahey.

Harry Reichenbach acted as toastmaster after the dinner and a program of entertainment consisting of vaudeville talent playing the local theatres and after the Columbus Elks' male chorus had been enjoyed the speech-making began.

Mr. Pettijohn, speaking for Will H. Hays, voiced his appreciation of the convention's action in proposing to admit the producer-owned circuits to membership in the organization and paid tribute to a dozen or more exhibitors in various parts of the country for aid the Hays office had received from time to time.

Mr. Rothafel made only a brief adress, but was given a great ovation. His speech before the convention had caught the fancy of the crowd and they cheered wildly.

"Roxy" offered the use of what he termed "his mike" to the M. P. T. O. A. and repeated in a few words the key note of his morning address, "Service." Edward A. Guest proved a rare entertainer, reciting a number of his poems. One which Mr. Guest called the "Stick Together Family" was especially enjoyed.

An unannounced speaker was former Congressman Burke, who paid his respects to "Roxy" when he referred to the latter's address of the morning as something more than an outburst of eloquence.

"It was the story of a dreamer," Mr. Burke said, "whose dream had come true."

Governor Donahey in his address took what was construed to be a fling at Ohio's censor board when he said that the exhibitors in the state could deny responsibility for any pictures to which objection was made by saying, "kick to the censors."

Allison Re-elected Head of Atlanta Board of Trade

The incoming board of directors of the Atlanta Film Board of Trade announce the election of George R. Allison, manager of the local Fox exchange, as president. This is the fifth time Mr. Allison has been chosen for the office. The retiring president is Ben Y. Cammack, manager of the Atlanta exchange of Universal.

When the Film Board of Trade was organized, Mr. Allison became its first president, and signalized himself for a friendly and constructive administration that did much to establish the Board in favor with exhibitor leaders. His splendid work in averting unfair legislation has been outstanding. No better testimonial of his popularity could be offered than the fact of his having been returned four times to the post he originally filled with so much credit.

At the next meeting of the board of directors the remaining officers of the new administration will be elected and various standing committees will be named.

Sam Bischoff Production Manager for Gotham

As a preliminary step toward the production of the Gotham schedule for the season of 1927-28, Sam Sax, president of Gatham, has appointed Sam Bischoff to the position of studio production manager. During the past year Mr. Bischoff acted on several occasions as production supervisor for the William Fairbanks unit which releases through Lumas. Though it is Mr. Sax's intention to personally supervise all production of Gotham pictures at the West Coast studio, the many details of studio production manager will in the future be taken care of by Mr. Bischoff.

West Coast Film Notables Welcome Franklin

HIGH officials from every branch of the motion picture business assembled Wednesday evening, June 1st, at the Biltmore Hotel, Los Angeles, to welcome Harold B. Franklin, newly elected President of the West Coast Theatre chain. More than 400 invited guests attended the banquet.

Rupert Hughes acted as toastmaster of the affair, which featured commendatory remarks intended for the guest of honor. Mr. Franklin replied in kind, expressing his pleasure at being permitted to join the local film colony—"in any capacity," he said. He further pointed out that his new position would undoubtedly be an easy one due to the expressions of co-operation from every producing organization in California. Guests at the speakers' table included C. B. De Mille, Gavin McNab, attorney of San Francisco, Samuel Goldwyn, Louis B. Mayer, Joseph Schenck, Milton Sills, Conrad Nagel, Sid Grauman and others.

A feature of the evening was the presentation by Marco of the Fanchon-Marco producing organization. Eddie Peabody of the Metropolitan Theatre, Jane Green of West Coast and various highly talented performers took part in the impromptu program.

"U" Profits Increased 55 Percent Since 1923, Bank Analysis Shows

PROFITS increase of fifty-five percent since 1923 are shown in a financial analysis of Universal Pictures Co., Inc., by Shields and Company, which prepared the report as part of a compilation known as "A Record of Progress" which concerns itself with the financial history of a number of corporations which this Wall Street firm has financed. The report shows Universal's business has increased consistently with sales of $27,070,000 in 1926 as against the volume for 1923, which amounted to $20,735,000, a thirty percent increase. During the same years, net income rose from $1,267,000 to $1,968,000 or fifty-five percent more. These earnings amounted to $3.54 a share of common in 1923 and $6.41 in 1926.

"Universal Pictures Co.," the analysis reveals, "has followed the practice of reinvesting its earnings in the business. Adherence to this policy has placed the company in an increasingly strong financial position and has built up large equities for its shareholders. Within the last two years additions to surplus have exceeded $3,150,000; this increase represents a growth in equity per share of common stock of more than $12 per share since this stock was offered in February, 1925.

Universal has no funded debt and its entire outstanding organization is represented by: 8% 1st preferred par $100, $2,748,600; 7% 2nd preferred par $100, $2,000,000; common no par value, 250,000 shares.

"U" Plans 16 Houses in Western New York

Sites Secured in Many Cities; Construction in Fall; Capacity 1,000 and Over

UNIVERSAL Chain Theatrical Enterprises this week announced plans for the construction of sixteen theatres to be erected in as many cities in the Western part of New York state; many sites have been secured and construction plans are well under way for a number of the houses with actual erection expected under way by fall. It is understood that the majority of these theatres will approximate a 1,000-seat capacity, but houses in the bigger cities, Buffalo, for example, will have a greater number of chairs.

At present sixty theatres in up-state New York are affiliated with Universal and in New York City the company will take over this summer the Central and Colony theatres on Broadway, the Park Lane, a neighborhood house, and the Park Plaza, now under construction at the Bronx, New York City. In addition the Universal theatre, said to be the first "atmospheric" house for New York, is in process of erection at New Utrecht Avenue and 46th Street, Brooklyn. The theatre, costing approximately $1,500,000, will be opened early in August.

The sixteen cities where Universal will build are: Niagara Falls, Batavia, Buffalo, Binghamton, Cortland, Dunkirk, Elmira, Fredonia, Fulton, Hornell, Ithaca, Jamestown, Kenmore, Lancaster, Olean and Tonawanda.

The Universal Chain Theatrical Enterprises, Inc., under the managership of Dan Michalove, is co-ordinating its country-wide activities to an extent never before attempted by the Universal Theatres. Under the new methods of operation and expansion, the New York state houses will form the most important link of a vast chain.

The proposed New York state houses will bring the total of Universal owned, controlled or affiliated theatres well over 300, with a scattering of projected houses in important centers elsewhere throughout the United States.

In this connection, the directors of the Universal Chain Theatrical Enterprises, Inc., have just declared a regular quarterly dividend of 2 per cent on the 8 per cent first preferred stock, payable June 15th to stockholders of record June 6th.

West Coast Managers Hold Regional Convention

The Los Angeles division of West Coast Theatres, Inc., convened the early part of this week in the Cocoanut Grove of the Ambassador Hotel to hear Harold B. Franklin, president of West Coast, outline the new policies for the organization. More than 100 theatres from Bakersfield to San Diego sent representatives to the meeting.

The plan of realignment of West Coast means that four distinct divisions created for the operation of the circuit. The Los Angeles Division will be under the direction of Harry C. Arthur, Jr.; the Northern Division under the guidance of A. M. Bowles; the Seattle Division will have Herschel Stuart as chief and the Portland Division will be supervised by J. J. Franklin.

The entire executive staff of West Coast Theatres was present at the gathering, the first of a series of four which will be staged at each of the divisional headquarters.

Resume of Current News Weeklies

By L. C. MOEN

AVIATION continued to be the highlight of the newsreels this week, with further welcomes to Lindbergh, the take-off of the Bellanca plane piloted by Chamberlin and Levine, the free balloon elimination races—and a further bit of aerial work in the 14-ft. pole vault by Carr of Yale. The next, we suppose, will be the race to show the first scenes of the Columbia pilots in Berlin. Although the first forced landings naturally could not have been filmed, the arrival in Berlin no doubt was.

International Newsreel No. 46, released last Saturday, showed Mussolini restoring the cross in the Coliseum after 57 years, an impressive pageant; the graduation exercises at Annapolis were shown, being about the same in all the news services; the start of the balloon races at Akron lent a graceful touch; a bit of comedy was introduced in scenes showing the end of Toronto's 11-year dry spell, with the eager rush for liquor; Lindbergh's further triumphs in Paris ended the reel.

This Wednesday's release, No. 47, featured the Chamberlin take-off; views of the fliers' wives after word of their safe arrival came; Lindbergh's flights to Brussels and London, with his clamorous reception there; some amusing scenes of a baby raccoon being disciplined by its stern parent; and impressive shots of President Coolidge reviewing the fleet at Hampton Roads.

Fox News, Vol. 8, No. 72, contained an unusual touch of beauty in scenic shots of the Black Hills of South Dakota, in the region about the summer White House, worthy of a regular scenic; good action shots of "Big Bill" Tilden and Borotra, with their partners, at play; thrilling views of a Yorkshire, England, girl going over the side of a 400-foot cliff for gulls' eggs, wearing a tin hat to protect her from the birds; striking slow motion of the 14-ft. pole vault by Carr of Yale (a real classic), the Indianapolis speedway classic, and Capt. Lindbergh's further reception in Paris.

Fox News, No. 73, has the presidential review of the fleet; debutantes driving up to Buckingham palace to be presented at court; the dedication of Harvard's new school of business, with leading financiers present; the dedication by King Emanuel of Italy of the Victory Lighthouse at Trieste, a memorial to sailor dead; daredevil stuff at Spokane Falls; and Chamberlin's take-off.

Kinograms, No. 5297 last Saturday, included the winning of Australia's derby at Sydney by a 100 to 1 shot; the laying of a cornerstone by President Hindenburg in Germany; the balloon races; a couple married atop in lighthouse in Frisco, with remarkable shots of the boat going through heavy seas, rolling and pitching dangerously; the meeting of Lindbergh and Bleriot in Paris, just 18 years after Bleriot flew across the English Channel.

Kinograms, No. 5298, was largely aerial, with the Chamberlin-Levine hop-off; the fliers' wives receiving awards; and Lindbergh in Belgium and England. The other subjects (in the New York version shown us) were the dedication of new buildings at Harvard and the presidential review of the fleet. This latter subject was remarkably good in Kinograms, with airplane shots and impressive views of the Langley, aircraft carrier, not in the other newsreels.

Pathe News, No. 47, last Saturday, had some of the best flood scenes we have seen, taken from airplane; views of two picturesque old windjammers at Falmouth, Eng.; and excellent scenes of the crowds cheering Lindbergh in Paris. The other subjects included the balloon races; the end of the Toronto dry Spell; and the Annapolis graduation exercises.

Pathe News, No. 48, opened with the Chamberlin take-off, followed by views of the fliers' wives; the Vassar daisy chain; King Emanuel at Trieste; the demolition of a century-old prison in Egland; Coolidge reviewing the fleet; and splendid scenes of Lindbergh leaving Paris and arriving in Brussells, leaving Brussells and arriving in London.

New Faces on Christie Lot

Brothers Augment Production Forces for Schedule of Paramount Short Feature Releases

BEGINNING now what looks to be the busiest season in the history of the Christie Film Company, new personalities for the screen and talent in the other lines of production are augmenting the producing forces of the Christies, who are making 36 comedies for Paramount's new short feature department. Many new people were signed during the last few days and now practically all of the Christie stars, directors, supporting players and executives are engaged in their work with the exception of Anne Cornwall and Jack Duffy, and they will apply the grease paint within a few days.

Bobby Vernon, Billy Dooley, Jimmie Adams and Neal Burns are acting before the cameras and taking direction from Harold Beaudine, William Watson, Robert Kerr and Arvid Gillstrom.

The first three comedians mentioned will each make eight fun-reels, while twelve comdeies will be filmed with such players as Burns, Duffy and Miss Cornwall enacting the feature roles. They will be supported by leading ladies in Vera Stedman, Frances Lee, Caryl Lincoln and Gayle Lloyd. New feminine talent secured recently by the signing of contracts include Doris Dawson, June Manners and Lorraine Eddy. The Christie beauty brigade girls, Agnes Allison, Fern Price, Kent Jackson, Helen Cox, Peggy Hude, Louise Billets, Jeanne Williams, Joan Marquis, Helen Fairweather, Virginia Jennings, Evelyn Egan, Ann Carter and others, will also be seen in the various productions, Ethel Shannon has been signed as Jimime Adams' leading lady.

Sid Smith, comedian, gag man and author, has affixed his signature to a Christie contract, also Billy Engle, a supporting player in Christie comedies for the past year. In addition to others to be announced later, supporting players will include Bill Irving, Jimmie Harrison, Bill Blaisdel, Eddie Baker, George Towne Hall, Blanche Payson, Tom Dempsey, Cliff Lancaster, Bert Swor, Stella Adams and Bobby Higgins. The scenario department will again be headed by Frank Roland Conklin. Al Martin has signed to do the captions, and Norman Z. McLeod the cartoons adorning the subtitles.

Vitaphone Opens New Branch in Chicago

An exchange in Chicago has been opened by the Vitaphone Corporation under the supervision of Paul Swift, who left New York Saturday, June 4, on the Century to prepare the official opening, after which occasion E. R. James will be in charge. The Chicago exchange will be located at 839 South Wabash Avenue. At the present time the Chicago station will give service to 48 theatres throughout the Middle West and Far Northwest.

De Mille Places Ethel Wales Under Contract

Ethel Wales, who is busy playing in "Beautiful But Dumb," William C. De Mille's first production as associate producer with his brother, Cecil B., has been placed under a long term contract by the De Mille organization. The above-mentioned picture stars Vera Reynolds, and is taken from the novel "The Bar Sinister," by Richard Harding Davis.

Exposition is Held at M. P. T. O. A. Meet

ONE of the interesting features of the M. P. T. O. A. convention at Columbus this week was the exposition, with a large number of exhibits from prominent accessory firms. Those having exhibits were:

W. W. Kimball Co.; Arctic Nu-Air Co.; Lobby Display Frame Co. and Automatic Ticket Register Co.; Brunswick-Balke-Collendar Co.; American Seating Co.; Perfection Arc Lamp Co.; J. E. McAuley Co.; Clinton Carpet Co.; National Screen Service; Sentry Safety Control; Goodyear Tire and Rubber Co.; American Theatre Equipment Co.; Libman-Spanjer Co.; Steel Furniture Co.; Edwards Electric Construction Corp.; The Operators Piano Co.; American Cinema Assn.; Heywood-Wakefield Co.; The Wurlitzer Co.; Edison Lamp Works; Carrier Engineering Co.; Rex Film Renovator Co.; Columbia Pictures; Advance Trailer Co.; Rolloway Motor Co.; L. J. Gardiner Co.; Rayart Pictures; Pathe Exchange; Page Organ Co.; Semler Cinema Co.; National Theatre Supply Co.; Vitaphone Corp.; International Register Co.; Robert Morton Organ Co.; Theatre Underwriters of Philadelphia; Morgan Lithograph Co.; International Projector Co.

Sterling's New Schedule Comprises 8 Films

ADOPTING the slogan that quality is preferable to quantity, Henry Ginsberg, Joe Rock, I. L. Walenstein, production executives of Sterling Pictures, are now hard at work formulating plans for the production of the schedule of eight pictures for the new season. Already sixteen of the eighteen Sterling films for the present season have been completed.

The new season's product consists of "Stranded," by Anita Loos; "Marry the Girl," by Norman Houston; "A Million for Love," by Peggie Gaddis; "It Might Happen to Any Girl," by Cosmo Hamilton; "Outcast Souls," by John Peter Toohey; "Burning Up Broadway," by Wallace Irving; "Pretty Clothes," by Peggy Gaddis, and "Undressed," by John Leeds.

Cohen and Ullman to Enter Production Field

Harry J. Cohen, formerly manager of the foreign department of Metro Pictures Corporation, and George Ullman, former manager of the late Rudolph Valentino, are about to enter the production field. Their first contract is with Claire Briggs for the motion picture rights to several Briggs cartoon creations—"When a Feller Needs a Friend" and "Days of Real Sport." Both Cohen and Ullman are well known in motion picture circles.

Mendikow Tiffany Manager of Chicago Exchange

John Mendikow, who was with Associated Exhibitors in the Chicago territory before joining Tiffany Productions, Inc., has succeeded A. H. McLaughlin as manager of the Chicago exchange of Tiffany. Mendikow was also sales manager for five years of the Chicago locality for Universal.

Another addition to the Tiffany managers is Dave Biederman, who has been appointed to handle the Tiffany Los Angeles exchange.

"The Viking" to Be Made a Special by "U"

PLANS that have been contemplated for some time at Universal City to film a story of the Vikings will materialize soon, according to Carl Laemmle, the Universal president, who has issued the statement that his company will make "The Vikings," to be based on the famous voyage of Lief the Lucky, the Scandinavian explorer whom history credits with having landed on the coast of America in the year 1000 A. D. The story is timely in that it offers a contrast between the voyages of the ancient Vikings and the recent flight of a young American of Scandinavian descent in an airplane across the Atlantic. This feat has fanned the plans of the Universal into immediate action. The modern part of the story will carry a trans-Atlantic flight sequence. Much of the film will have to be taken in the exact locale of the story—the Southern fringe of Greenland.

Lloyd's Next Comedy Will Have Manhattan Settings

Harold Lloyd's new comedy for release through Paramount, for which technical experts are now drafting plans that will invest it with several of Manhattan's settings, will be made for the most part in California, the comedian using for the first time the 10 acres at Westwood that he purchased several years ago, primarily as a studio site. In Lloyd's story the Yankee Stadium and Coney Island will serve as backgrounds. Lloyd intends to bring his unit to Gotham around July or September, when New York is generally overflowing with the crowds that his comedy demands. The comedian should be acting before the cameras inside of two or three weeks, as Production Manager John L. Murphy has the entire organization in full swing at the present time. Ted Wilde will direct Lloyd. John Grey will head the scenario staff, while the balance of the production staff will remain as it was in the case of "The Kid Brother," except for Howard Emmett Rogers, who is a newcomer to the unit.

First National Changes "Road to Romance" Title

"The Road to Romance," Al Boasberg's original screen story for First National, has been supplanted by another title, and will hereafter be known as "Smile, Brother, Smile." The picture features the team of Dorothy Mackaill and Jack Mulhall. Shooting was completed this week under the direction of John Francis Dillon. Rex Taylor made the adaptation. The cast includes Yola D'Avrill, Philo McCullough, E. J. Ratcliffe, T. Roy Barnes, Harry Dunkinson, Ernest Hilliard, Brooks Benedict, Charles Clary, Harry Bailey, Jed Prouty, Sam Bloom and Fred Warren.

Tiffany Productions Enlarges Home Office

Additional office space adjoining their present headquarters in the Loew State Building in New York has been rented by Tiffany Productions, Inc., to accommodate the increase in the office force and the number of executives due to Tiffany's expansion as national producers and distributors. Tiffany has occupied their present quarters for the past five years. With this additional space rented the company now has half of the 16th floor of the building with options to annex more space.

W. C. Fields and Conklin to Form Comedy Team

W. C. Fields and Chester Conklin will form a new comedy team for Paramount pictures, according to a decision arrived at by B. P. Schilberg, associate Paramount producer, and Jesse L. Lasky and Walter Wanger, production executives, after seeing previews of "Tell It to Sweeney," the Conklin-Bancroft vehicle, and "Running Wild," a new Fields comedy. Bancroft's dramatic work in "Underworld" influenced Paramount officials to decide to give him parts of a serious nature.

$2,067,273 Paramount's Three Month Profit

THE Paramount Famous Lasky Corporation, in its consolidated statement for the three months to April 2, 1927, which includes earnings of subsidiary companies, reports combined net profits of $2,067,273.83 after deducting all charges and reserves for Federal Income and other taxes. This figure includes its $376,847.57 undistributed share of earnings of the Balaban & Katz Corporation, a 65 per cent owned subsidiary.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $3.33 per share for the three months on the Common stock outstanding.

Columbia's "Romantic Age" a June Release

Columbia Pictures' first release during June will be "The Romantic Age," co-starring Eugene O'Brien and Alberta Vaughn. Bert Woodruff and Stanley Taylor are the other featured members of the cast. The story was written by Dorothy Howell and directed by Robert Florey.

Warner Baxter Signed by F.B.O. for "The Coward"

The leading role in "The Coward," based on the story by Arthur Stringer, will be played by Warner Baxter. The complete cast will be announced in a few days. The story tells of the regeneration of a spiritual and physical coward.

Paramount Chooses Own Ten Best Films

FOR the purpose of publicly commending the work of those concerned in the making of outstanding Paramount releases during the past year, especially the "ten best" selected by Paramount, according to box office returns, a mass meeting of the employees of the West Coast studio was held recently on one of the studio stages which had been transformed into an auditorium for the occasion. Jesse L. Lasky, first vice-president of Parmount, presided, and B. P. Schulberg presented the prizes.

The ten best pictures are listed by Paramount in the order of their standing, as follows:

"We're in the Navy Now" and "Behind the Front," co-featuring Wallace Beery and Raymond Hatton and directed by Edward Sutherland; "The Grand Duchess and the Waiter," with Adolphe Menjou and Florence Vidor, who were directed by Malcolm St. Clair; "Let's Get Married," starring Richard Dix and directed by Gregory La Cava; "The Quarterback," another Dix vehicle which Fred Newmeyer directed; "The Vanishing American," directed by George B. Seitz and also starring Dix; "The Campus Flirt," with Bebe Daniels featured and directed by Clarence Badger; "Mantrap," directed by Victor Fleming and starring Clara Bow; "Kid Boots," starring Eddie Cantor and directed by Frank Tuttle, and "Forlorn River" in which John Waters directed Jack Holt.

"The Rush Hour" Title of New Prevost Picture

Marie Prevost's current starring vehicle for Metropolitan is "The Rush Hour," which for the past two weeks has been in the process of filming from the Frederic and Fanny Hatton story, "The Azure Shore." E. Mason Hopper is directing, with Harrison Ford playing the leading male rôle, and Franklin Pangborn, David Butler, Ward Crane, Seena Owen and Bill Irving in prominent supporting rôle. Zelda Sears and Fred Stanley adapted the production which Dewey Wrigley is filming.

Columbia Fills Title Role for "Sally in Our Alley"

Shirley Mason is the choice of Harry Cohn, vice-president in charge of the production of Columbia pictures, to play the title role of "Sally in Our Alley," one of the eight specials which Columbia will produce for the new season. This production will mark the fourth appearance of Miss Mason in a Columbia feature, her others being "The Wreck," "Rich Men's Sons" and "Sweet Rosie O'Grady."

New Marion Davies Film Will Be "The Fair Co-ed"

Marion Davies, who recently finished the starring role in the Cosmopolitan production, "Quality Street," at the Metro-Goldwyn-Mayer studio, will next be seen in a screen version of "The Fair Co-ed," a romantic story by George Ade. It will be produced under the supervision of Irving Thalberg and will be directed by Sam Wood.

Atlanta Theatre Subs Vita for Musicians

SEEKING to reduce the size of its orchestra because of a change in policy of theatre management and a lowered scale of prices, the management of the Metropolitan Theatre in Atlanta has precipitated a controversy with the Atlanta musicians union which resulted in a strike by the musicians and their replacement this week with a straight Vitaphone program.

A clause in the Metropolitan's contract with the Atlanta union reads that "any change of policy will render the contract null and void." This stipulation has resulted in the different opinions held by the contending parties. Manager Crovo regards the installation of the Vitaphone as a radical change of policy which automatically renders the contract nullified; the union thinks the contrary. The matter is in a deadlock with no settlement in sight, although conferences with local union officials and Joseph N. Weber, president of the American Federation of Musicians, have been held.

Sig Samuels, managing director and major stockholder of the Metropolitan, believes that the theatre management is entirely right in eliminating the entire orchestra after this difference of opinion. As only four members comprised the intended cut in the orchstra, his interpretation of the contract receives much support from other theatre men.

George Bancroft to Star in Paramount Features

GEORGE BANCROFT has been raised to stardom following the production of "Tell It to Sweeney," according to an announcement from Jesse L. Lasky, Paramount's first vice-president. "We have decided that you are hiding your light under a bushel," said Mr. Lasky, "and at the conclusion of 'Tell It to Sweeney' you are to be starred in a series of productions."

Pathe Starts New Serial on Program of June 19

"The Crimson Flash," the newest of the Pathe mystery serials, written by George Arthur Grey, and featuring Cullen Landis and Eugenia Gilbert, is the principal release on the program of short subjects that Pathe has scheduled for the week of June 19. Paul Fairfax Fuller prepared the serial's scenario, and Arch Heath directed. The remainder of the releases for the week are "Fluttering Hearts," a Hal Roach comedy starring Charley Chase. Pathe Review, No. 25, "Died in the Wool," an Aesop Film Fable; Topics of the Day, No. 25, and the two regular issues of the Pathe News, Nos. 52 and 53. The Chase comedy has Martha Sleeper, Oliver Hardy, William Burress and Eugene Pallette in support. Three different subjects are offered in the issue of the Review. They are: "Russia's Greatest Industry," "The Birthplace of Civilization," and "With the Putnam Expedition to Greenland.

Last Christie-Educational Comedies Finished

The last of the series of thirty releases for the 1926-27 season were recently previewed and edited by Al Christie and his organization in an effort to have the last of the Educational-Christie releases in as perfect shape as possible. The last comedy to be finished was "Dead Easy," the eighth Bobby Vernon comedy, which is the comedian's final production for Educational program for 1926-27. The feminine leads are Doris Dawson and Jane Manners, both new to pictures. Jimmie Adams has just completed "Meet the Folks," his new comedy for July, which has Gail Lloyd, a girl who has just received recognition, as leading lady. The final Billy Dooley production on the Educational schedule is "Wild Wallops," which was finished for release late this month. Olive Hasbrouck, a new addition to the Christie ranks, is seen opposite Dooley.

"Sorrell" Exteriors to be Taken in England

Herbert Brenon, filming "Sorrell and Son" as a United Artists picture, will take his entire unit of players appearing in the Warwick Deeping novel to England, where exterior scenes will be taken. The director began production on the story Tuesday, May 31, at the United Artists studio in Hollywood.

"Beautiful But Dumb" Latest Reynolds Vehicle

Under the supervision of William C. De Mille, who is making his bow as associate producer with Cecil B. De Mille, and under the guidance of Frank Urson, first assistant director during the filming of "The King of Kings," Vera Reynolds, diminutive star of the De Mille organization, is playing the leading rôle in "Beautiful But Dumb," a love story by Clara Beranger, suggested by the Richard Harding Davis novel, "The Bar Sinister." Kenneth Thomson is the chief male player, while others in the film are Majel Coleman, Ethel Wales, Claire McDowell and Micky McBann.

"The Little Firebrand," Pathe July 3 Release

"The Little Firebrand," a drama starring Edith Thornton, with Lou Tellegen and George Fawcett, is cheduled for release by Pathe on July 3. Also in the cast are Eddie Phillips, Joan Standing and Lincoln Stedman.

M-G-M Has Ten in Work; to Start Five

PRODUCTION on the three new pictures which were started last week at the Metro-Goldwyn-Mayer studio has increased to ten the number of films in work at the Culver City plant. With half a dozen pictures at least in the cutting rooms and prospects bright for the placing into production of five additional pictures, the production end of the company is indeed active.

Last week saw initial work begun on "Romance," "Terror" and "Spring Fever." Those pictures, which have been progressing steadily towards completion for some time, are "The Trail of '98," "The Crowd," "The Wind,' "Quality Street," "Twelve Miles Out," "After Midnight," and a Tim McCoy film, as yet untitled. The scenario for "In Old Kentucky," to go into production shortly under John M. Stahl's direction, has just been completed by Dorothy Farnum. Fred Niblo is preparing for the filming of "The Enemy," for which Willis Goldbeck is now writing the scenario, and the story and script for "Smarty" have also been finished by F. Hugh Herbert and Florence Ryerson. "Rose-Marie" is now being adapted and will be directed by William Nigh, while the script for "Buttons" is in its last stages of preparation before being placed by Josephine Lovett into the hands of Director George Hill. Most of this latter picture will be filmed aboard a trans-Atlantic liner, enroute from New York to England.

As an indication of the plans which Metro-Goldwyn-Mayer are laying for the production of its McCoy vehicles the company has secured the services of Viaschlev Tourjansky, Russian director of "Michael Strogoff," for the direction of "The Gallant Gringo," a romance of Latin America. The story is the work of Jack Cunningham and the cast chosen for it includes Charles Delaney, Dorothy Sebastian, George Cowl, Michael Visaroff, Gayne Whitman and Alex Melesh.

Key City Reports

New York City

THE Big Four among the week's change houses, the Capitol, Paramount, Roxy and Strand, fared pretty well last week, despite a mixed program of weather. The Capitol had "Slide, Kelly, Slide," following a run at the Embassy. It apparently didn't draw well with the feminine fans, which put matinee business off, but the house went over $50,000 on the week; not strong enough to hold over, by a good bit, but satisfactory for this time of year.

The Paramount, which has been in a slump for several weeks, came back a little with "A Million Bid," but is still well below the $70,000 figure it maintained for some months after opening. Paul Whiteman, now playing an extended engagement at $10,500 a week, is expected to boost the gross here.

The Roxy, as reported last week, started off big with a Memorial day week-end gross of more than $70,000 for Saturday, Sunday and Monday on "The Cradle Snatchers," but the picture failed to hold up the four days remaining, and was not held for a second week.

The Strand, with "Resurrection" in its third week, did the unusual by recording a bigger gross for the third week than the second. Had bookings permitted, the film would probably have held up for a satisfactory fourth week.

"Camille," at the Globe, which many figured not strong enough for a two-dollar run, is doing so well that the original seven weeks will be extended to nine, carrying it to June 18.

"Rough Riders" has finished its run at the Cohan, with nothing particularly remarkable to show for it. "Annie Laurie" is figured not so strong at the Embassy. The two Vitaphone shows, "Missing Link" and "When a Man Loves," are running around $12,000 weekly. "Old Ironsides" is still making out fairly well at the Criterion, and will end its run at the same time as "Camille." "The King of Kings" attracts little attention or fuss, but is doing not far from capacity. "Seventh Heaven" in its first full week did about the same as "What Price Glory" was doing at the Harris. "Beau Geste," in its fourth week at the Rialto at popular prices, showed a gain, while "Chang" at the sister house, the Rivoli, held even.

Chicago

SPOTTY conditions developed in Chicago theatre business last week, some houses reporting a slight improvement.

The Oriental and Chicago Theatres in the loop, both did exceptionally good business with excellent shows bringing out the crowds. **At the Oriental "Frisco Sally Levy" on the screen and Paul Ash's "Red Head Revue" were the attractions and at the Chicago, "The Show," featuring John Gilbert and Publix Anniversary** Syncopation Celebration were the offerings. **At the Roosevelt, "Convoy" in its last week did a fair business** and the other loop long run house, McVickers, with **"The Night of Love" ended its run with average houses.**

Of the de luxe neighborhood theatres the Capitol on the south side reported average business with "Mr. Wu" Vitaphone and Del and his Capitol Merrymakers, and the Tivoli with "Evening Clothes" on the screen and Bennie Kreuger and his band on the stage, did normal business.

The Uptown, on the north side, showed "Mr. Wu" and usual elaborate stage show to fair audiences and the Senate also returned a fair box office report with "Mr. Wu." At the Harding "Three Hours" did average business. The Sheridan continued to do good business with "Sunset Derby" on the screen and popular Verne Buck and his band on the stage. "Cradle Snatchers" and Charles Kaley's band were the attractions at the Granada, which did good business.

At the big new Marbro on the west side, "The Love of Sunya" plus Bennie Meroff's stage band, did a rushing business the early part of the week, but tapered off slightly towards the end.

Los Angeles

HIGHEST in appeal of this week's attractions is "King of Kings" at Grauman's Chinese Theatre with an almost complete sell-out for the week

"Seventh Heaven" at Carthay Circle Theatre in its sixth week is causing favorable comment resulting in full houses at each showing.

The third week of "The Love of Sunya" at the Criterion is certainly indicating the popularity of Gloria Swanson in Los Angeles by the splendid box office receipts.

"The World at Her Feet" plus the stage offering of Jack Partington, "Sailing On," featuring Frank Jenks and the Metropolitan band at the Metropolitan is doing average business.

Leatrice Joy in "Vanity" coupled with "The Angelus" at the Forum is checking up satisfactorily.

"The Rough Riders" at the Million Dollar in its first week is playing to large audiences.

Loew's State is presenting "The Unknown" and the Uptown is showing "Dearie." Both houses report satisfactory business.

Philadelphia

ANOTHER week of excellent business is reported by downtown houses with few exceptions.

"Rookies" supported by vaudeville and well exploited shots of Captain Lindbergh, drew exceptional business at the Stanley Theatre this week.

The Stanton, with John Barrymore in "The Beloved Rogue" for an indefinite run, drew very well the first week, although the houses were not quite up to expectations.

The Fox with "Cradle Snatchers," and a presentation program did fairly well.

"What Price Glory" after three months at the Fox-Locust, is announcing its close.

The Arcadia with Johnny Hines in "All Aboard," had a fair week.

The Karlton with Harry Langdon in "His First Flame," ran along fairly well.

"The Love of Sunya," with Gloria Swanson repeated at the Palace to fair business after a [illegible] at the Stanley.

Lon Chaney in "Mr. Wu" at the Victoria had a very big week.

The Globe with Babe Ruth in "Babe Comes Home" had a very satisfactory week.

The Aldine with Syd Chaplin in the "Better Ole," and Vitaphone unit continues to play to very satisfactory business.

Minneapolis

ANOTHER good week of business recorded at Minneapolis picture houses last week.

Richard Dix in "Knockout Reilly" proved a strong attraction at the State theater. A number of other supporting features helped to swell the attendance at the State. The Capitol theater was taking a week off while a Vitaphone production was being shown.

At the Strand, "Rookies" showed to good crowds, but remained for only a week. Raymond Griffith in "Wedding Bells" was responsible for a brisk business at the Lyric. Leatrice Joy in "Vanity" proved a stronger than usual attraction at the Hennepin-Orpheum, and the riotous and rowdy "Cradle Snatchers" was featured to good advantage at the Pantages.

"The Yankee Clipper" was shown at both the Lagoon and the Rialto and drew well, while Buster Keaton in "The General" turned out to be a good drawing card at the Lyndale, another neighborhood theater.

The weather was cold and windy, and it rained intermittently during the week. Counter-attractions were few, the most important being Martha Herman in "The Outcast" at the Shubert.

Cleveland

CONSISTENTLY cool weather, no important side attractions, and every requirement considered necessary for theatrical success failed to bring about the desired results. The average of all local first run theatres for the week was fair. Unstable business conditions generally, combined with a general satiety of winter amusement fare are the only attributable causes for the decided slump in and around Cleveland.

"The Love of Sunya" was a disappointment at the Stillman. Combined with a strong Vitaphone program, it managed to hold its head above water for one week only, and did not enjoy the prestige of a continued run. "Captain Salvation" was the one bright spot on the theatrical horizon. It played the Allen theatre and started out only fair but built up daily until it almost reached normal by the end of the week.

Keith's Palace did moderately well with "The Love Thrill," a good featherweight summer picture, bolstered up with a standard Keith vaudeville program. "Frisco Sally Levy" did only fair business during its second week at the Cameo. "The Climber" took a tumble at the Park, failing to register anything above "fair." "No-

body's Widow'' held up for the week at Keith's East 105th St. and did pretty well during half of the week at Reade's Hippodrome. Buck Jones in ''Whispering Sage,'' playing the Hippodrome the other half of the week went below normal. ''Wedding Bills'' and an average program of Loew's vaudeville at the State also received a report of fair business for the week. A second run of ''Ankles Preferred'' and Vitaphone specialty numbers attracted a moderate amount of business at the Circle. Glenn Hunter in ''Merton of the Movies'' playing at the Ohio theatre was the only legitimate show in town and did well considering the general low average of theatre attendance locally.

Kansas City

ANY damage which rain might have done to attendance at first run theatres last week was more than made up for this week, although the weather played little part in the cause for increased attendance. One of the strongest lineups of pictures in several months was served the public.

At the Newman theatre Eddie Cantor in ''Special Delivery'' made it difficult to obtain a seat in that house all week, while Karl Dane and George Arthur in ''Rookies'' established equally as good a record at the Royal theatre.

Raymond Griffith in ''Wedding Bills'' at the Liberty played to better crowds than any previous picture in the last month, although that picture, as well as the two previously mentioned pictures, had no more than ordinary exploitation. ''Her Father Said No'' at the Pantages did a good week's business, as did ''Convoy'' at the Mainstreet theatre and ''Whispering Wires'' at the Globe theatre.

New Orleans

(Previous week)

EXCELLENT weather all during the past week sent receipts at all the downtown theatres soaring. Managers of neighborhood and suburban houses also report an increase in patronage.

The ever popular Tom Mix was the feature of the Loew State Theatre bill, the play being ''The Great K and A Train Robbery.'' Crowds packed the playhouse at every performance. In addition to the screen attraction a strong vaudeville bill was presented.

Sharing honors with its across the street neighbor, was the Saenger Theatre. ''Lovers,'' coupled with a mammoth Publix stage attraction, packed them in at all shows.

Some high class exploitation by Saenger publicity experts filled the Strand theatre where Bebe Daniels, Chester Conklin and Richard Tucker were featured in ''Kiss In A Taxi.'' The combination of Ricardo Cortez and Lois Wilson was enough to draw full houses for the Liberty Theatre where ''New York'' was the film attraction. ''The Show,'' with John Gilbert and Renee Adoree had its local premiere at the new Saenger some time ago but this didn't keep the Globe theatre from enjoying some of the big business. ''Fashions For Women'' was the Trianon attraction, featuring Esther Ralston and Raymond Hatton. It drew well.

At the Tudor Theatre, ''Stage Madness,'' drew good crowds.

''Hey! Hey! Cowboy,'' proved an interesting picture at the Crescent theatre but the writer believes it was the musical comedy show with pretty girls presented in connection with it that was responsible for the good houses all week.

A strong vaudeville bill and ''Matinee Ladies,'' with May McAvoy, filled the Orpheum at almost every show.

The Famous, Mecca, Valentino, named in honor of the late star; Gaiety, Tivoli, Prytania and Carrollton all report attendance increases.

Boston

(Previous week)

CLOSING of four legitimate theatres, coupled with a season of cold, rainy weather have rolled dollars into the box offices of all of the motion picture houses during the week, resulting in excellent business.

''Resurrection'' at Loew's State proved one of the best drawing films of the season. For the divertisement accompanying the picture, The Russian Art Choir, featuring ''Song of the Flame'' blends in remarkably well with the Tolstoy masterpiece.

''Rough House Rosie'' at the Metropolitan is somewhat out of the usual channel of films at this theatre but has been cordially received. Gene Rodemich is completing his sixth week with his band of Marry Makers. ''Vienna Life'' is Frank Cambria's Publix contribution.

The Twin Houses, Beacon and Modern, opened this week with Vitaphone, playing ''Don Juan.'' These are the first Boston theatres to provide Vitaphone as a regular part of their programs and the first time Vitaphone has been heard at popular prices. The result has rolled up new box office records at both houses.

''Mr. Wu'' plays another week in Boston, this time at the Washington Street Olympia, with a reception equally as great as last week. ''Blind Alleys'' at the Fenway has drawn good houses throughout the week. ''Cradle Snatchers'' at the Keith-Albee Boston has proven a big drawing card for comedy lovers.

Next week in prospect: The circus comes to town. Its effect on matinee audiences may be felt. The Ghost Train closes this week at the Copley, to be followed by a melodrama. Gilbert & Sullivan opera also closes this week at the Plymouth.

Minneapolis

(Previous week)

BUSINESS took a turn for the better in some of the Minneapolis picture houses last week.

The Vitaphone production, ''Don Juan,'' with John Barrymore, did a very good business at the State theatre. Gilda Gray in ''Cabaret'' enjoyed unusually good crowds at the Lyric, and the Grand likewise had a big week with a double program featuring ''The Lost Batallion'' and Billie Dove and Huntley Gordon in ''The Sensation Seekers.''

''Convoy'' was the picture at the Strand. This film did only fair business and was not held over for a second week. The ever popular Tom Mix scored another hit on the Pantages program in ''Outlaws of Red River,'' which was featured along with the regular vaudeville acts.

Neighborhood theatres, as a rule, found business good. The Loring offered Florence Vidor in ''Afraid to Love,'' Billie Dove in ''An Affair of the Follies'' and Joan Crawford in ''The Gay Deceiver.'' The Lagoon showed Constance Talmadge in ''Venus of Venice,'' Clara Bow in ''Children of Divorce'' and Billie Dove in ''An Affair of the Follies.'' At the Lyndale the pictures were Casey at the Bat,'' ''The Night of Love,'' ''Johnny Get Your Hair Cut'' and ''Canyon of Light.''

The weather was bad, with plenty of wind and rain. Edith Taliaferro made farewell appearance at the Shubert in ''The Little Spitfire'' and probably cut into the picture trade some.

Baltimore

(Previous week)

WITH the exception of Loew's Century and Valencia Theatres, business at the other first-run playhouses in Baltimore, was not particularly good for the week beginning Monday, May 23, and the poor patronage might be attributed largely to the fact that the Ringling Bros.-Barnum and Bailey Circus hit town on Wednesday and Thursday.

''The Show'' with John Gilbert and Renee Adoree, with Vincent Lopez and his orchestra on the same bill, proved an excellent drawing card at Loew's Century and large publicity space, gained by Charles Winston for illustrations showing the music and steps of the Lindbergh hop composed by Lopez, helped business very much at that theatre.

''Mr. Wu,'' starring Lon Chaney with Renee Adoree, also proved a wonderful drawing card for Loew's Valencia, but this was not strange because Lon Chaney pulls big houses in Baltimore in almost any picture.

At the Embassy the Russian film ''Potemkin'' did good business for its second week and proved twice as good a drawing card during its second week than first-run pictures have proved here in the past several weeks.

Keith's Hippodrome with ''Home Struck,'' and five acts of vaudeville, and the Garden with ''Hills of Peril and five acts of vaudeville each did a fair business which was far below their usual very good business.

''The Tender Hour,'' with the Baltimorean Ben Lyon and Billie Dove, only went over fair at the Rivoli. ''Vanity,'' with Leatrice Joy and Charles Ray proved a poor business getter at the New Theatre, but ''The Climbers,'' with Irene Rich did pretty good business at Warners' Metropolitan with Vitaphone added attractions.

San Francisco

THIS week's business at the down-town and residential theatres was not as good as usual, partly do to the weather conditions, for three days it was exceptionally hot when the people then go to the beach, in this city.

''Don Juan'' was shown at the St. Francis Theatre for its second week and continued to draw crowds. ''Lost at the Front,'' at Loew's Warfield Theatre, did not prove as popular as expected. The presentation act, ''Ali Baba,'' was very popular.

''Rookies'' at the Granada Theatre also did not prove as popular as expected. The ''Wolf's Clothing'' at the California did not draw a large house.

The Cameo Theatre drew a fairly full house with ''The Naked Truth.''

''All Aboard,'' as shown at the Golden Gate was fairly popular, but the crowds going mostly for the acts of vauleville. ''The Wolves of The Night'' and the comedy ''Shoosh,'' drew a number to the

Union Square and the acts also were enjoyed. "Breed of The Sea," was fairly popular at the Pantages, the acts being the drawing card.

"Across The Pacific," drew a great number to Nat Holt's residential house, The Wigwam Theatre, the crowds also enjoying the musical comedy, "Oh Daddy." "Orchids and Ermine" was fairly popular at the Residential theatre, The Coliseum Theatre, but "The Music Master,' was an exceptionally good draw.

St. Louis

IT was a fair week for first runs, the period ending on June 3, and in some of the neighboring houses of St. Louis there was slightly increased business, so that on the whole general conditions were not so bad.

Fundamentally the amusement market is but fair to middling. None of the motion picture houses can look to record-breaking business and the same is true of other lines of endeavor.

At the Ambassador Elinor Glyn's "Ritzy" was the screen attraction and aided by a special stage revue did fair business.

Loew's State offered "Lovers" on the screen and three good units on its stage. This house got its share of the business for the week.

Out at the Missouri "Long Pants" with Harry Langdon as the star was on the screen, while Brooke Johns and his organization on the stage had another very good musical offering. It is reported that Johns has boosted receipts at the theatre some 35 per cent since his arrival.

The Grand Central enjoyed a fair week with "Held by the Law" on the screen. The St. Louis Theatre's receipts were up to standard. The featured screen attraction was "Vanity;" Theodore Roberts in person was the headliner on the vaudeville end of the program.

Seattle

FOR the second time in as many weeks Manager Al Raleigh's Coliseum Theatre stood head and shoulders above other first run houses in business for the last seven days. The attraction was the second week's run of "Rookies" which packed the house and came within a few hundred dollars of duplicating the first week's gross. This was the fourth picture to play a full two weeks in the last five years, and could have broken a house record by a third week's run if previous bookings had not interfered.

"Long Pants" at the United Artists Theatre was a good attraction, but failed to please audiences as much as Langdon's previous efforts have. It did a good business for a week, but could not be called a successful engagement for this house.

At John Hamrick's Blue Mouse," "The Better 'Ole" and Vitaphone finished a five-week run to very pleasing business. The picture held up decidedly well for its 175 performances.

The Fifth Avenue Theatre offered its patrons "Children of Divorce" which came far from being a box office success. The Douglas Teenie Weenies, a group of 20 youngsters from a local dancing academy, were featured on the stage to help put over a weak Fanchon and Marco stage revue. It was "Ollie" Wallace's farewell week as orchestra director. Altogether a poor program and poor gross.

At the Columbia Theatre "The Popular Sin" did a very pleasing business, and audience reports were quite favorable toward the picture. The house consistently has a very pleasing cross, part of which is due to Francesco Longo's Columbia All-Artist Orchestra, which can always be depended upon for a good program.

At the Embassy there was "The Heart of Salome," at the Strand "The Red Kimono" in its second week, and at the Pantages "Play Safe," all of which did an average good business. The Winter Garden has gone to a second run policy, with two changes weekly, which relieves the local first run situation.

Weather: Fair. Spring is late in arriving, and general business conditions are slightly off as a result.

Milwaukee

THE added week end holiday, Memorial Day, this week brought box office receipts of Milwaukee theatres slightly above the average. The threatening weather on Monday kept Milwaukeeans in the city, and the tempting programs at the theatres brought them down town.

"The Better 'Ole" at the Wisconsin kept that theatre well filled with gleeful patrons all through the week. "Frisco Sally Levy" at the Merrill and "Ritzy" at the Strand drew excellent business. "Beware of Widows" at the Alhambra was very well attended. "Down to the Sea in Ships" made its second appearance at the Garden and again found appreciative audiences.

..Neighborhood theatres also had a very satisfactory week. "Easy Pickings" at the Tower and Modjeska theatres drew very well. "The Sea Tiger" brought crowds to the Milwaukee, and "Altars of Desire" proved an attraction at the Colonial. "Casey at the Bat" entertained the patrons of the Venetian.

Baltimore

PATRONAGE at the moving-picture theatres in Baltimore continued fairly well during the week beginning Monday, May 30. All houses did a fine business on Decoration Day and then business dropped to normal.

Topping the week was "Mr. Wu," starring Lon Chaney, at Loew's Valencia for a second week and "Casey at the Bat," starring Wallace Beery, at Loew's Century. A new mammoth cooling plant is now used for both houses, upon which stress is being laid in advertisements.

"Rough House Rosie," starring Clara Bow, did a good night business throughout the week at the Rivoli and it was fair in the afternoons. "Tracked By the Police," starring Rin-Tin-Tin, went over good at Warner's Metropolitan.

At the New Theatre "The Telephone Girl," starring Madge Bellamy did pretty good and the two family vaudeville houses the Garden and Keith's Hippodrome did business considered a little better than fair.

Portland, Ore.

ALTHOUGH favorable show weather prevailed throughout the week, business seemed to be off generally. The Broadway was the only theatre that did not suffer to some extent. Fanchon & Marco's "The Follies" idea was largely responsible for their fine business. It was widely advertised as an outstanding production, and lived up to this report. "Frisco Sally Levy" was the film attraction, and was enjoyed, although not considered anything unusual.

"The Love of Sunya" at the Columbia opened to brisk business, and held up sufficiently well during the week to warrant holding it over for another week. Reports from patrons indicate that they were much impressed with Gloria's work.

The Blue Mouse enjoyed satisfactory business on the fourth week of "The Better 'Ole" and Vitaphone. It is being held for a fifth.

"McFadden's Flats" played three days at the Peoples, followed by "Venus of Venice" for the balance of the week. Both second run. Neither picture did more than average business, although comments on both were favorable.

"Wedding Bills" at the Rivoli drew a fair amount of trade.

"See You In Jail" at the Liberty drew poorly.

"Ben Hur" played a three-day return at the Auditorium and got by nicely.

It is generally thought that the closing of one of the large banks in Portland recently has slowed up the spending of money. Although the bank was entirely solvent all business in the town has felt the reaction.

Detroit

ALES conditions showed a decided improvement of activities among the picture houses along theatre circle. Fair weather helped business along and a general pick up was noticeable.

Reginald Denny's speedway romance, "Fast and Furious," registered exceptionally well at the Capitol. With a stage attraction headlining Herbert Rawlinson, this attraction went over the top in great shape.

At the Michigan, an elaborate Publix unit and Billie Dove in "The Tender Hour," claimed an excellent attendance, the combination provig fine for this type of theatre.

"Lost at the Front," with Charlie Murray and George Sidney, drew a fair portion of fans during its second week on the Madison bill.

Scotch lads and lassies cavorted on the Adams silver sheet in "Annie Laurie," featuring Lillian Gish with Norman Kerry. More money was spent at the ticket office than during the previous week.

The State presented "Bitter Apples," starring Monte Blue, and a bang-up stage show. Good houses summed up the entertainment situation here and no let down was evidenced during any of the performances.

Albany

THE Lindbergh pictures sent attendance records skyrocketing in Albany during the last four days of last week, and brought hundreds of dollars to the exhibitors. All in all, the week from the standpoint of attendance, proved very satisfactory. At the Leland, "The Taxi Dancer" ran to consistent business throughout the entire week, the theatre being well filled each night. The Clinton Square used two features during the week, "Remember" and "Cheaters," and played to some exceptionally good business. The Mark Strand did an exceptionally fine business throughout the week with Clara Bow in "Rough House Rosy," coupled with three Vitaphone presentations.

At the Mark Ritz, "Cradle Snatchers" any record in the way of attendance. Business continued good at all of the theatres in Troy during the week.

Ottawa

OTTAWA, ONTARIO, theatres enjoyed a land-office business during the week of May 30. There was one Canadian and one United States holiday to help make a difference; counter-attractions were inconsequential, and the weather favored theatre-going.

Manager Ray Tubman of the Regent found that "The Night of Love" was pleasing and both matinee and night business was well above average. **By way of variety, Manager J. M. Franklin of B. F. Keith's presented "The Broncho Twister" with Tom Mix and the box office told a good story,** particularly with male and juvenile patronage.

"Broadway Nights" made an excellent hit at the Centre Theatre, while the Imperial Theatre had its best week in a long time with "Demi-Bride," starring Norma Shearer.

James Moxley divided the week at the Francais with three features, **"Twinkletoes," "Why Girls Go Back Home" and "War Paint." The first named drew very nicely** with the **second doing fair** business and **the third attracting the younger patrons** particularly.

"Held by the Law" at the Laurier Theatre, Hull, Quebec, did better than some recent pictures here and **"The Music Master" enjoyed only steady attention.**

Oklahoma City

BUSINESS was good with the theatres this week, especially over the week-end, which included the holiday of Memorial Day. The weather was pleasant most of the time and the theatres benefited by it.

The Criterion had a splendid business with "Slide, Kelly, Slide" all week. The Empress wasn't so fortunate in its picture, **but had good business with "Lost at the Front." The "Music Master" at the Liberty Theatre the first part of the week received good notices and drew fair-sized audiences. "Capital Punishment," which is being roadshowed finished the week at the Capitol to unusually fine business,** and was kept over for Saturday, which is supposed to start the next week's program. **At the Capitol "Tracked by the Police" kept business just about up to average the first part** of the week. **"Captain Salvation," the picture that ended up the week, would seem to deserve a longer run** than the three days given it. **It was well received.**

Central Pennsylvania

FOR once rain was welcomed by the picture theatres of Harrisburg, on a Saturday, June 4, the "big" business day of the week. This was because it kept lots of persons from attending the Ringling Brothers-Barnum circus, which showed there that day, and sent them to the movies instead.

At Lowe's Regent the management put on a "Jazz Week" program of ten units, featured by Marion Davies in "Tillie the Toiler," and the box office receipts were above normal. The same may be said of the business done at the Colonial and the Victoria.

At the latter theatre an added stage attraction was put on for the first time. The film feature was "Senorita." At the Colonial the principal film attraction was Milton Sills in **"The Sea Tiger," which went over big.**

"The Midnight Watch" was the film offering at the State in the last half of the week, and it scored popular approval. **The Russell successfully presented Rod La Rocque in "Bachelor Brides," and the Grand did good business with "Kid Boots,"** featuring Eddie Cantor.

Tampa

ANOTHER week of "good" business for the Tampa houses, with the exception of one night, Wednesday, which was pretty much "off" in all houses.

John Ingram and his "New Idea Orchestra" divided the honors with the pictures as the feature attraction at the Tampa this week. "A Million Bid" was the feature picture the first half of the week and "Venus of Venice" the last half, the combined attractions pulling "very good."

The Strand enjoyed good business for the week, the Wednesday matinee coming up better than usual to help out for the evening slump. **They had "Wedding Bills," "The Brute," and "The Prince of Tempters"** as their feature attractions and **all went over good.**

"Silver Comes Thru" pulled three good days' business for the Franklin, **with "Rich Men's Sons" and "Yours to Command" doing well** for two days each. Business satisfactory in spite of the hottest week of the summer.

Salt Lake City

WEATHER conditions cleared up considerably in Salt Lake City during the past week with downtown theatre business also on the improve.

The Paramount Empress Theatre reports an exceptionally big week during the showing of "Senorita," with a special stage presentation. "Rookies" has had an unusual amount of exploitation this past week and has crowded the Victory. "The Monkey Talks" is said to have been received very favorably at the Pantages Theatre, according to Manager Grant Pemberton. **The double feature offering at the American has brought capacity business; the pictures being "McFadden's Flats" and "Down the Stretch."** A great deal of exploitation was used this week in connection with the feature picture at the Gem, "Bigger Than Barnum's"—**and very good business has been enjoyed all week. "The Princess of Broadway" topped the vaudeville bill at the Orpheum Theatre as a first run.** Charles Ray and May McAvoy in **"The Fire Brigade," went over good as a second run** at the Kimena.

Shirley Dorman, "Find," Signed by Paramount

The latest screen find of Hollywood to be signed up by a movie company is Shirley Dorman, a brunette who hails from Richland, Georgia, who has been placed under a long term contract by Paramount. Miss Dorman, a stenographer, was seen in the Studio Club in Hollywood by Lois Weber, who assigned her a bit in "The Sensation Seekers." She won her contract with Paramount because of her role in "Fireman, Save My Child!"

Fox Starts "Two Girls Wanted" With Gaynor

Fox Films has started production on "Two Girls Wanted," the successful stage play by Gladys Unger, which John Golden produced. The featured player will be Janet Gaynor, and this will be her second Golden play, her first being "Seventh Heaven." Glenn Tryon has the leading male role, and Earle Fox has a supporting character part. Marie Mosquini, Joseph Cawthorn and Doris Lloyd are in the cast. Alfred E. Green will direct "Two Girls Wanted" from a scenario by Seton I. Miller. Jack Boland is assistant director and George Schneidermann will take care of the cameras.

No Preacher in "Sadie Thompson," Says Schenck

Declaring that "there will no preacher in the cast of characters in Gloria Swanson's next film, 'Sadie Thompson,'" Joseph M. Schenck, president of United Artists, releases the information that Miss Swanson does not desire to have any minister or missionary of any church in the picturization of the W. Somerset Maugham story, and is particularly anxious of having this point understood. Raoul Walsh is making rapid progress with the script for the forthcoming picture, and expects to place it in production before the end of June.

Fitzmaurice Story Put Into Work by First National

The first of George Fitzmaurice's specials for the new season has been placed into active work by First National, who sent the director, his production staff and several members of the cast, Sunday, June 4, for Monterey, Cal., the location of the story of "The Rose of Monterey," where the exteriors will be shot. Gilbert Roland has been signed for the featured masculine rôle in the picture; Mary Astor has been assigned the feminine lead. Montagu Love and Gustav von Seyffertitz are other players engaged for important rôles.

Douglas Fairbanks, Jr., in Corinne Griffith Film

Corinne Griffith has signed Douglas Fairbanks, Jr., as her leading man in "The Garden of Eden," her first independent production for release through United Artists. Production on the picture began last Friday, June 3, with Andres de Segurola, former baritone of the Metropolitan Opera House, in the rôle of the heavy. Emily Fitzroy, whose name was previously announced as one of those making up the supporting cast, will not appear in the Griffith film.

Gribbon and Pitts in "U's" Buck Privates

Eddie Gribbon and Zasu Pitts have been signed by Universal to play in "Buck Privates," the Jewel production which was started this week under the direction of Mel Brown.

Exhibitors Service Bureau

Selecting a Slogan to Sell Summer Comfort

Catch-line Important Feature of Newspaper and Display Advertising in Hot-weather Period

WITH summer just over the threshold of the theatrical season now drawing to a close, there is now in process of preparation the campaign ideas upon which picture theatres will make their bid for patronage during what formerly was the "dull season," now somewhat relegated to the past, thanks to the marvelous strides made in cooling systems.

The cool theatre has come to be an attraction holding a lure to a public that swelters during "dog days." Indeed the picture theatre equipped with an efficient cooling system has in that one feature alone a box office attraction no less potent than the show itself, during humid July and August days at least.

Looking toward the summer advertising campaign presents first the question of a slogan, a catch-line selling the "cool idea" and therefore a prominent feature of newspaper ads, poster billing and frontal advertising.

Possibly it will be helpful at this time to list some of the "cool" slogans which leading theatres of various types featured last season, and with that idea in mind we refer back to an article published in the Theatre Management section of Motion Picture News of July 31, 1926. The slogans quoted in that article were selected from advertising of theatres all over the country, and covered both catch-lines for the theatres having modern cooling systems, as well as those in which every effort was made to provide a comfortable playhouse for picturegoers, but which were without special equipment of this kind.

Of course it makes a difference whether the theatre is actually "20 degrees cooler inside." For that is a statement of fact, and unless the theatre man can actually deliver the goods he promises in such a declaration, there is likely to be more harm than good done by advertising in that vein.

Theatres equipped with cooling systems can sell facts—with the means of manufacturing their own weather they can promise cool atmosphere to every patron, regardless of the outside weather, and among the catch-lines featured by theatres thus equipped, the following were used last season:

"Atlanta's Refrigerating Station" (Howard theatre, Atlanta, Ga.; "Cool as a Mountain Top—The Ice Plant Does It" (Rialto theatre, Des Moines); "It's Always Cool" (Eastman theatre, Rochester); "Where Dallas Keeps Cool" (Palace theatre, Dallas); "Entertainment on Ice" (Loew's Temple theatre, Birmingham); "Come and Keep Cool at America's Coolest Theatre" (Capitol theatre, Chicago); "Largest Theatre Cooling Plant in the World" (Capitol theatre, New York); "We Now Manufacture Our Own Weather." Several others used by one or more theatres last year are: "Coolest Spot in Town—Never Over 70," "Where Cold Breezes Blow," "Where Northern Breezes Blow," "Ever Notice How Cool It Is at the . . . ?", "No Draughts—No Chills—But Cool."

The Publix theatres equipped with refrigeration plants all used an outside banner, usually suspended under the marquee and printed in script, light blue on a white ground, with the line "Cooled by Refrigeration" displayed. Another method used by the Publix houses was the display of the line "The Refrigerated" before the theatre name slug in all newspaper ads.

Catch-lines applicable in cases where there is no cooling plant but where every effort is made to keep the house comfortable and where light, cool draperies, seat covers, etc., contribute a note of relief for those seeking escape from the heat, included the following:

"Delightfully Cool and Comfortable," "Always Cool and Comfortable," "The Cool Spot," "Cool Off at the Strand," "As Cool as a Shady Dell," "The Strand—Where It's Cool."

Part of Name Slug

The catch-lines quoted above were, for the most part, made an integral part of the stock name slug. They were used in conjunction with frosted, wind-streaked, or ice-capped lettering spelling out the name of the theatre. Several theatres used special borders, mostly ben day effects, with the slogan imposed in solid black.

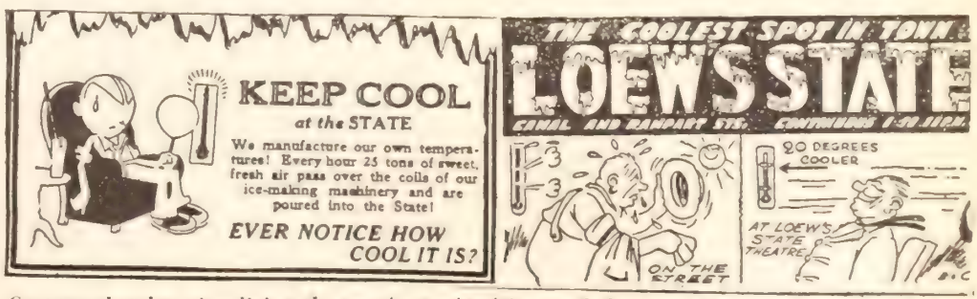
Selling the cool feature of theatres which have equipment for manufacturing weather has become one of the most important phases of the advertising campaign during summer. It puts upon the advertising man the obligation of featuring two points of appeal—the show and the comfortable atmosphere of the scientifically cooled theatre.

The box office possibilities of this feature of modern showmanship recently caused one of the companies manufacturing a cooling system to issue a campaign book, containing ad layouts, suggestions for stunt exploitation, and suggested catch-lines to be used by theatres equipped with their apparatus.

The organization is the Typhoon Fan Company. The campaign book illustrates a range of stock cuts, which are supplied by the company to their clients.

In addition to the name slugs, carrying a catch-line on the cool feature, several theatres last season conducted extensive campaigns selling their cooling plants as an attraction. A series of ads prepared by the Publix Theatre advertising department in co-operation with Hanff-Metzger, Inc., covered five insertions, in which small cartoons illustrated the text, dealing in simple form with the cooling plant installations at theatres in this circuit.

Humorous cartoons, occupying a small box prominently placed in the newspaper displays, were also popular in several parts of the country. These were used in place of catch-lines, and included a few lines of type telling facts about the cooling plants.



Cartoon sketches visualizing the comforts of refrigerated theatres in summer carry conviction and may be used to brighten the display, as shown by the samples above of Loew's State, New Orleans, and the State in Detroit

Mothers Honored at Special Saturday Matinee

Manager E. E. Whitaker issued a special invitation to mothers at the Saturday morning matinee when "One Increasing Purpose" was the feature film attraction at the Publix Imperial Theatre, Charlotte, N. C.

All mothers were admitted free with their children and, throughout a tie-up with one of the local florists, every mother was presented with a carnation.

During the run of the picture, a large picture of "The Whistler's Mother," made by the theatre artist, was used on the stage. The house was darkened with a soft spot on the organist while she played "Mother Machree."

Local Music Club Supplies Singer for Prologue

A clever exploitation idea executed by Manager E. R. Rogers of the Tivoli theatre in Chattanooga, Tenn., attracted wide interest to the showings at that house of "Cabaret." The tie-up directly interested a local music club, which supplied a singer each afternoon to appear in conjunction with a prologue for the picture.

A cycle of songs entitled "Songs of the Nation" were presented each day.



Credit for the attractive window display featuring "Outlaws of Red River" (Fox) shown above goes to Charlie Cohen, manager of the Fox Washington theatre in Detroit. A poster cut-out was the feature of the display, which included cowboy paraphernalia and special ads offered by the store in which the outfit was displayed

Fire Prevention Drive Launched By Theatre Stirs City

A FIRE prevention drive, tying up with the presentation of "The Fire Brigade" at the Colonial theatre, received the hearty support of officials and accomplished important civic benefits in Portsmouth, New Hampshire. The campaign was started in advance of the showing of "The Fire Brigade" at the Colonial, and under the sponsorship of the mayor and fire chief, the event assumed great significance, particularly since the Portsmouth section has been the scene of many destructive forest fires within recent times.

The idea was first presented to the mayor, who agreed to back the plan and appointed the manager of the theatre to stage it with the assistance of the city machinery which was placed at his disposal. The drive was for the purpose of "Preservation of Property Against Fire Loss."

Rally at Market Square

A rally held at Market Square, directly in front of the North Church, an historic building which is adjacent to the Colonial Theatre. The local newspaper editor agreed to have the manager's speech taken down and feature it as a valuable household code for the preservation of property against fire. This speech consisted of rules to be observed in preventing fire. The management, in addition to this co-operation on the part of city officials, had the assistance of the Navy Department, through an invitation from the mayor to have the Portsmouth Navy Yard participate in the review of a parade of firemen and equipment. The parade was covered by Pathe News, and fire departments of surrounding towns joined the Portsmouth fire-fighters in the line of march throughout the northern city.

The Commandant of the Navy Yard responded to the invitation by offering the services of the Navy Yard Band and Fire Pumping Engine for the parade.

The rally consisted of a parade which started from the Central Fire Station marching through the important streets and passed the reveiwing stand which was erected in the heart of the city.

Florida Presentation Shows Evolution of the Dance

A stage presentation, based on the evolution of the dance, proved a popular hit in St. Petersburg, Fla., when it was offered at the Florida theatre there. The presentation was devised by Manager Charles N. Amos of the Florida.

The dance offering was divided into three different periods; on Monday and Tuesdays, "The Classical Age" was presented; on Wednesday and Thursday, "The Colonial Period," and on Friday and Saturday, "Modern and Character Dances." By dividing it in this manner, a complete change of program was made with each change of picture and at the same time created interest in the patrons that made them want to come and see the next unit.

Over 100 girls took part in the dancing ceremonies during the week. The girls were from the best families, furnished their own costumes, and did not receive any salary; the only cost to the theatre being a dancing teacher's salary and a small production expense.

Mutual Benefits from "Cat and Canary" Tie-up

Both parties to a tie-up in connection with the showing of "The Cat and the Canary" in Montreal profited through arrangements between the Herald, daily newspaper, and His Majesty's Theatre, where the picture played. The tie-up featured a contest in which the management of the theatre offered tickets as prizes for an essay in which readers of the Herald set forth their answers to the question "What feature of the Herald do you like best and why?" The stunt proved very popular and response in the form of essays was heavy.

The awards consisted of a first prize of a box for six; a second, a box for four; third, four seats; fourth, two seats; and twenty single seats. These tickets were all for the Friday night performance.



Above is shown the built in lobby display featuring the circus atmosphere in "The Show" (M-G-M) as exploitation for that attraction at the Liberty theatre, Marysville, Calif. The arrangement was designed by W. H. Cornwell, manager of the Liberty

"Mr. Wu" Carried About Waco in Sedan Chair

Manager J. P. Harrison built a sedan chair to exploit Lon Chaney in "Mr. Wu" when that film played at the Hippodrome Theatre, Waco, Tex.

The chair was made of scrap beaver board. A figure to represent Mr. Wu was placed in the chair; the head being made of plaster of paris. A moustache was added and the figure was dressed in a black robe and a black Chinese hat.

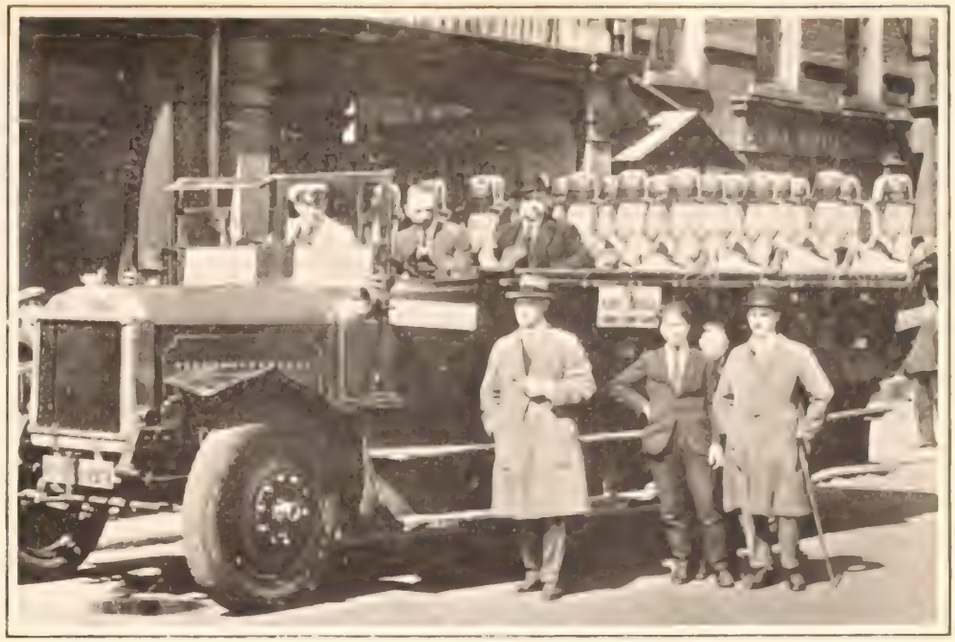
This chair was carried all over the business district by two men, and they would stop at different places long enough to let the people see it and read the printing, which gave the title of picture, star, and name of theatre.

Grand Rapids Police Guard "Michael Strogoff" Film

Announcement that the print of "Michael Strogoff" to be used at the Temple theatre in Grand Rapids, Mich., was the most valuable piece of celluloid in the world, because the negative had been returned to France, scored as an exploitation stunt for the picture and theatre recently in that city. The print was taken in charge by the police department, through an arrangement made by the management of the theatre and a Universal exploiteer, and was escorted to the theatre by motorcycle cops. Though familiar through wide use in the past, the stunt worked well in the case of "Strogoff" in Grand Rapids.

Sold "McFadden's Flats" in Classified Columns

Advertisements in the classified ad columns of the Pueblo, Colo., papers were an effective feature of an exploitation campaign for "McFadden's Flats" at the Colorado theatre in that city. Manager C. Clare Woods offered "McFadden's Flats" for sale in these small ads, with information that further details could be obtained by calling a certain telephone number, the number of the theatre being given. The information about the picture was given to callers by the operator at the Colorado.



A bus load of Harry Langdons proved one of the big attention-getters at Wembley, England, during the recent final of the English Football Cup games, and exploited the coming of "Tramp, Tramp, Tramp" (First National) to the picture theatres in England

Exploits Lindbergh News Views in Tie-Up With Local Event

THE combination of a big news feature which showed scenes of Captain Lindbergh's take-off on his flight to Paris and a local event involving the arrival of Army bombing planes participating in the recent war maneuvers in Texas, supplied the material for a striking exploitation campaign for the ever popular but comparatively little advertised news reels in Augusta, Ga., recently.

The demonstration of clever exploitation for the news reel, which proved a profitable enterprise for the theatre, was given by Frank Miller, City Manager of the Publix theatres in Augusta.

Early Friday morning, May 29th, fourteen of the government bombers that had taken part in the war maneuvers in Texas, arrived in the City of Augusta. One of these aeroplanes was ordered to carry a gift from the City of Augusta to Mrs. Lindbergh, mother of the famous pilot.

Co-incident with the arrival of these giant planes in Augusta, and the current news about the successful flight of Captain Lindbergh, one can readily appreciate the local interest in Augusta. In addition to the fact that these exploits represented the major news item on the front page of every newspaper, the officer and pilots, who brought the planes from Texas, were extensively entertained.

Miller on Friday and Saturday was featuring his first showing of the new reel, picturing the start of Lindbergh's flight from New York. He issued a special invitation to the fourteen pilots from Texas to be his guests to see Lindbergh's take-off, and in addition, the news reel shots of the scenes of their own maneuvers in Texas.

Thus, the news reel and Mr. Miller's enterprises were tied in with every one of the front page stories above referred to, and he attributes the successful business which he enjoyed the two days in question, not to either of the feature films, but to his news tie-up with the aviators of Texas and the news reel featuring Lindbergh.



The start of a bicycle race between boys of Albany and Cornwallis, Ore., staged in the latter town as exploitation for the showing of "Michael Strogoff" (Universal) at the Whiteside theatre there. Each entrant wore on his back a banner on which was lettered the legend "Michael Strogoff—Secret Courier"

Code for Lovers Novelty Herald for "Lovers"

Wide circulation of little pamphlets with instructions for lovers, proved an effective herald for the showing of "Lovers" at the Tampa theatre, Tampa, Fla. The little booklet, containing several "don'ts" such as "Don't expect many good times and expensive presents when he is trying to save for a home," was gotten up by Assistant Manager Jack L. Hobby of the Tampa.



"The Crimson Flash"

(Patheserial-Pathe—Ten Chapters)

(Reviewed by Harold Flavin)

WHO stole the ruby? Who is "The Ghost"? Who is Operative K-17? After viewing the first three chapters we are unable to state who's who and, for that reason primarily, it is our opinion that those in your audience who hanker for this type of production will simply "eat-up" Pathe's newest continued-next-week opus. We thought we knew our serials, having seen part or all of most of them since "The Perils of Pauline," but this one will have us on the anxious seat until some one at the producer's office relieves the tension by 'fessing up; it might be they are no better informed than ourselves.

"The Crimson Flash" involves the theft of an internationally famed ruby and, to add to the mystery and suspense, some other mean person has purloined a valuable antique vase. So, with "The Ghost" and Operative K-17, the thrill-providers have more than enough material to work with in the unfolding of the twenty reels which constitute the footage of this release.

No time is lost in getting the story under way; the principals are introduced (all more or less familiar to the fans) and the action starts with the theft of the ruby and the battle between the good and evil forces for its recovery. A man is killed in the first chapter by a shot from a gun in the hand of an unknown, the second episode has for its highlight a hand-to-hand tussle and the third stanza provides an anti-climax when the "butler" and "maid" in the mansion housing the heroine are arrested for something or other. A good mystery story, excellent types, splendid production and action, action, action. That's all there is, there couldn't be any more.

George Arthur Grey wrote the story, Paul Fairfax Fuller prepared the scenario and Arch Heath directed. Cullen Landis and Eugenia Gilbert play the leads and other principals in the cast include Thomas Holding, J. Barney Sherry, Walter Lewis, Ivan Linow, Mary Gardner, Tony Hughes, Gus De Weil, Ed Roseman and Howard Carey. We hope next week's instalment won't be late.

"A Mid-Summer Night's Dream"

(Fox Imperial Comedy—Two Reels)

(Reviewed by E. G. Johnston)

EDDIE CLAYTON proves to be a real go-getter when it comes to the matter of transporting a troupe of bathing beauties to boost business at a theatre that is on the verge of bankruptcy. He gets them there alright, but has many adventures on the way—broken down taxis, deep mud and motorcycle cops not making things any easier. This one has a wide conglomeration of slapstick and some pretty good gags, and ought to please the fans. Mark Sandrich directed, and in the cast are: Eddie Clayton, Fred Spencer, Henry Armetta, W. T. McCulley, Sally Phipps, Virginia Whiting, Dorothy Dix, Betty Evans, Marcella Arnold and Lucille Miller.

"Crimson Colors"

(Collegians-Universal—Two Reels)

(Reviewed by Harold Flavin)

THE effervescent spirits of youth are much in evidence in this number of the second series of "The Collegians," which, as the title implies, deal with the social, and athletic life of the pupils at a co-ed school. One very pleasant reaction comes from the fact that the "heavy" of the story is not the traditional bad man but rather a spoiled boy who admits his guilt and asks forgiveness of the hero at the close of the tale; that, to our mind, is one of the series' best points.

One need not go into detail as regards the plot; suffice it to say that they cut up the usual antics and didoes popularly ascribed to college students by the novelists. In the cast are George Lewis, Churchill Ross, Dorothy Gulliver, Hayden Stevenson and Eddie Phillips. Nat Ross directed under supervision of Carl Laemmle, Jr

"Fluttering Hearts"

(Roach-Pathe—Two Reels)

(Reviewed by Harold Flavin)

JUST why the Charley Chase comedies are not enlarged to feature length is hard to understand. He has a definite personality as unlike that of those comedians now seen in multiple reel productions as night and day and yet of the same appeal that resulted in their promotion. He has charm, been in the business long enough to know what it's all about, and puts his gags over in grand style. We have seen quite a number of comedies in which he has been featured or starred and it is our opinion that he hasn't failed to click with any of them.

The current number is no exception. Charley, with his director and gag men, has turned out a production that made the critics and reviewers laugh heartily throughout the unreeling though the film was shown "cold" in a projection room, which is an accomplishment. What matters the story except to say that the business in the first reel is transacted in a department store to which the heroine has dragged Charley and a policeman to aid her in procuring some bargains; to which the rest of the million or so hunters object. In the latter portion of the footage Charley plays around with a dummy lady in a cabaret as part of a plan to recover the "letters." He recovers them sooner than your patrons will, from excessive laughter.

Martha Sleeper, Oliver Hardy, William Burress and Eugene Pallette make up the supporting cast; James Parrott is the very capable director.

"Tie That Bull"

(Educational—Two Reels)

(Reviewed by Harold Flavin)

BOBBY VERNON'S latest effort will fill your comedy needs quite fully as both story and its picture telling by the cast are up to standard; and Bobby Vernon is a popular draw. The star plays the role of a cub reporter who is assigned to "cover" the police station. In the attempt to impress his sweetheart with his courage and bravery he strives single-handed to arrest and bring to jail a notorious bad man. He succeeds through an accident, but the b. m. escapes and Bobby's sweetheart calls on him to apprehend the villain once more. Through another series of flukes Bobby wins out a second time and a third time when, once more behind bars, the bad man again attains freedom. Of course, Bobby wins her.

The supporting cast includes Frances Lee, Bill Blaisdell and Cliff Lancaster. Robert Kerr directed.

"Died in the Wool"

(Fables-Pathe—One Reel)

PAUL TERRY uncovers a new method of sheep-rustling in the current issue of Aesop's Fables which consists of diverting the attention of the guardian by soft music and the spritely, nymph-like dancing of a woodland elf, or perhaps it was a mouse made-up for the role. The plot succeeded, but the black sheep proved he was "white" by effecting the rescue of the lambs and ewes, and peace once more reigned in the valley. —HAROLD FLAVIN.

"Samson at Calford"

(Collegians-Universal—Two Reels)

(Reviewed by Harold Flavin)

ANOTHER of the "Collegians" series which should prove very acceptable in the comedy spot on your program. In this number the students put on a burlesque version of "Samson and Delilah" and their impersonation of the various roles should provide your audience with a goodly quota of laughs. The producers have, wisely, kept intact the cast which appears in the series; wisely, because seeing the same players in the various issues of the series, is bound to build a personal fan interest.

George Lewis is starred and the supporting cast numbers Churchill Ross, Dorothy Gulliver, Hayden Stevenson and Eddie Phillips. Directed by Nat Ross under supervision of Carl Laemmle, Jr.

"Felix the Cat Ducks His Duty"

(Educational—One Reel)

ANOTHER of the highly humorous issues of the "Felix" series with a number of new bits of business and the always amusing facial expressions of the cartoon characters. This one treats of war—declared by the mice against their ancient enemies, the cats. Felix, one of the prime movers in the conflict develops "cold feet" while at the front and deserts. He falls in love with a fair maiden who, after marriage, develops shrewish tendencies of such a violent nature that friend Felix decides that while "War is hell," an unkind wife is an even more hellish proposition, so back to the field of valor he wends his way and likes it, though he arrives in the midst of a barrage projected by both armies.—HAROLD FLAVIN.

"Her Husky Hero"

(Educational—Two Reels)

(Reviewed by Harold Flavin)

THIS proves rather funny despite the fact that it is built on a trite theme—the hen-pecked husband whose inlaws drop in on him for a long visit. Of course, brother Bill has to annoy poor old hen-peck with his funny stories and stunts and wife's little brother proves a sly pest. Day by day in every way hen-peck gets "madder and madder" until he emulates the worm who finally turned .

Johnny Arthur is starred, and the supporting cast includes Kathryn McGuire, Wallace Lupino, Al Thompson and Fay Holderness. Norman Taurog directed.

"Venders of the World"

(Fox Variety—One Reel)

THAT there are many different methods of selling goods is shown in this issue of Fox Variety—open air markets of the Montmartre, the flower marts of Vienna and the bird market of Paris. Then, a couple of attractive umbrella menders—diminutive but well versed in their trade. The reel ends with the aristocratic atmosphere of a Fifth avenue pearl shop. It's a good number.—E. G. JOHNSTON.

"Hard Cider"

(Fables-Pathe—One Reel)

HARD Cider, how it is "made" and "consumed" is the subject dealt with in this week's contribution from the studios of Paul Terry. It is funnier than the average incorporating a better story and more gags than are usually meted out in one issue. It should furnish many a giggle.—HAROLD FLAVIN.

The Heart of Salome

Melodrama Has Its Moments

(Reviewed by Laurence Reid)

SALOME emerges here in modern guise to obey the same impulse which characterized the daughter of Herod. In this melodrama she is the the confidante of a super-crook, who uses her for his nefarious trade. While she engages in her stealthy occupation she encounters romance in the form of a young American who is ignorant of her profession. The romantic scenes balance the melodramatic action and give it contrast, though it skips about quite a bit in establishing its sequences.

The plot pivots on the girl being scorned when the attracted youth discovers her dual character. Which is the moment for her to ask the scheming blackmailer to exterminate him. Hence the title.

The action develops quite a vigorous climax—one in which a duel is the dominant feature. It all spells a fairly entertaining hour—and clicks off sufficient action and suspense. The faults (none of them of any real consequence), are found in the unrealistic development of the story and the inability of the central figures to appear convincing.

The role is too much for Alma Rubens insofar as touching upon shading of characterization. A complex figure according to all the "dope," she makes it rather obvious. The film is satisfactorily mounted and is calculated to interest the majority of picturegoers.

The Cast: Alma Rubens, Holmes Herbert, Walter Pidgeon, Robert Agnew, Barry Norton, Virginia Madison, Walter Dugan. Director, Victor Schertzinger.

THEME: Romantic melodrama of girl who escapes crook's dominion and finds romance and peace with American youth.

PRODUCTION HIGHLIGHTS: The meeting of hero and heroine. The effort to follow commands of villain and be fair with youth. Scene of heroine committing her last crime. The moment when she becomes like Salome.

EXPLOITATION ANGLES: Tease the title. Bill as melodrama of a girl crook's regeneration, etc.

DRAWING POWER: Suitable for average trade everywhere. Title has drawing possibilities.

Produced and distributed by Fox.
Length, six reels. Released, June, 1927.



Highlights from "Pleasure Before Business," a Columbia Picture



Highlights from Metro-Goldwyn-Mayer's "Tillie the Toiler"

Simple Sis

Hokum Story: Okay for the Small Houses

(Reviewed by Harold Flavin)

OUT and out hokum but it will satisfy the sentimental masses especially the poor class as the story is one they can appreciate through experiencing somewhat the same humdrum existence as led by our heroine. It is not a cheerful story but the two principal characters inject sufficient comedy, though of a pathetic type, to offset the rather gloomy tale unfolded; a poor "woiking" girl without either physical or mental attraction for the opposite sex strives to secure a husband. A heart of gold but a rough exterior.

The producers evidently intended this as a comedy as indicated in their selection of players but, though there are a number of scenes which call forth laughter, the story in the main is depressing, the worst of it being that girls of the type of "Simple Sis" are not by any means restricted to moving pictures nor is their number small. The story missed in that what was intended as pure farce failed because of the overstressing of the tear-jerking part of the theme. Many of the comedy gags will go flat because of the undercurrent sympathy awakened in the spectator for the sorry plight of the hero and the heroine; only real burlesque telling this story could eliminate the sorrow which will be felt for Sis and her shy boy friend.

Louise Fazenda and Clyde Cook turn in capable performances.

The Cast: Louise Fazenda, Clyde Cook, Myrna Loy, William Demarest, Bill Kent Shaeffer and Cathleen Calhoun. Story by Melville Crosman, scenario by Al Kenyon, directed by Herman C. Raymaker and photography by Frank Kesson.

THEME: Comedy-melodrama. Poor girl longs for romance but, through physical and mental unattractiveness, has a hard time securing a life-partner. Finally meets "him" and, after many trials and tribulations they wed.

PRODUCTION HIGHLIGHTS: Acting of Miss Fazenda and Clyde Cook. The dance-hall and fire scenes. Buddy's performance; the park sequence.

EXPLOITATION ANGLES: Play up name of star and male lead in your billing as both are favorably known as comedians.

DRAWING POWER: Okay for small houses.

Produced and distributed by Warner Bros.
Length, six reels. Released June, 1927.

Tillie the Toiler

Amusing Film From Comic Strip

(Reviewed by Laurence Reid)

EVER since Marion Davies discovered that she possesses a flair for comedy, her pictures have been made with an eye upon their mirth-provoking possibilities. The latest film gives the sprightly star a chance to humanize Russ Westover's gum-chewing stenographer. Once again she demonstrates that she has a natural gift for clowning. She indulges and cavorts around in various monkey-shines though she plays the character in a life-like manner. The study suggests that the star is not far wrong in her approach to the modern temptress of the typewriter.

She doesn't make the figure that of a relentless, merciless little gold-digger. On the contrary the girl is played with modest restraint in keeping with the atmosphere of "big business," which permeates the office.

The piece is chock-full of bright incidents, some of its obvious, but the most of it chugging along in action which spells a surprise or two. Tillie gets her job and finishes by parking her gum under the typewriter and running away with the boss. She makes it plain that she is beautiful but dumb—a quality which never fails in conquering the susceptible sterner sex. It is a fluffy affair, well titled—and directed with an eye upon its comedy possibilities. Moreover, it is well acted.

The Cast: Marion Davies, Matt Moore, Harry Crocker, George Fawcett, George K. Arthur, Estelle Clark, Bert Roach, Gertrude Short, Arthur Hoyt, Claire McDowell. Directed by Hobart Henley.

THEME: Comedy-drama of stenographer who gets what she goes after by simply asserting her personality.

PRODUCTION HIGHLIGHTS: Heroine's incident in capturing her man. The comedy. The subtitles. The easy acting by star and entire company. The gags.

EXPLOITATION ANGLES: Stress source of story. Play up the star and her gift for comedy expression. Mention Matt Moore and George Fawcett. Make a play for office workers who work as secretaries and stenographers.

DRAWING POWER: Should do good business everywhere. O. K. for any house.

Produced by Cosmopolitan. Distributed by Metro-Goldwyn. Length, seven reels. Released, June, 1927.



Scenes from Warner Bros. "Simple Sis"



Stills from "The Heart of Salome," released by Fox Films

Pleasure Before Business

Was Meant for Laughs and Gets 'Em

(Reviewed by Raymond Ganly)

THE sudden-riches theme always offers comic possibilities to a good director and a comparatively easy matter it is for the megaphone wielder to mould his sequences with an eye for responsive mirth when he has such a reliable trouper as Max Davidson to bear the brunt of the action and to aid in instilling pleasurable moments in this celluloid business proposition. For one thing the story supplied Mr. Strayer by William Branch was a suitable skeleton on which to build, and the director has hung his laughs where they best glisten among the hurrying events that ensue from the sudden inheritance of a fortune by a Jewish cigar merchant and his resultant lavishness in spending it. The reliable props of wise cracking titles to the pantomime stand steadfast and secure, although all of them are not of the natural and spontaneous kind, and some of them are so obviously manufactured. Of course, there is an Irish element here in Pat O'Malley, a young doctor, who loves the cigar merchant's daughter, but really these two are in the background, most of the attention being centered on Davidson and his sudden wealth. All in all, we think, laughter will be forthcoming from those audiences who view this little comedy-drama, mostly comedy. Columbia has a production that should please the majority.

The Cast: Pat O'Malley, Virginia Browne Faire, Max Davidson, Rosa Rosanova, Lester Bernard, Tom McGuire, Jack Raymond, Henri Menjou, Charles Meakin. Director, Frank Strayer.

THEME: Cigar merchant, in ill health, spends fortune he believes to have been left him by relative but in reality his daughter's dowry. Upon discovering this he bets his remaining dollars on horse race, thereby winning an amount much larger than the dowry.

PRODUCTION HIGHLIGHTS: Now the father is hoodwinked by his family and his spending activities. The horse race and restoration of fortune.

EXPLOITATION ANGLES: Appeal of Jewish-Irish stories which are ever popular attractions. Arrange tie-ups with cigar, golf and tailor stores. Mention Davidson as one-time member of stage play, "Abie's Irish Rose."

DRAWING POWER: Good.

Produced and distributed by Columbia Pictures. Length, 5,559 feet. Released, April, 1927.

The Tender Hour

Not Much To Be Said For It

(Reviewed by Laurence Reid)

PLACING a dashing American hero as the pivoting figure of a triangle cannot be considered as anything novel. The time the Yankee youth bobs up in Russia to complicate the marital fling which is being enjoyed by one of those irrespressible Grand Dukes. Almost all of the interest centers around the hero outwitting the titled Russian whose unwilling bride sees to it that her love for the one and her hatred for the other is given full expression.

Ben Lyon, who plays the American, goes Fairbanks and Dix. He flaunts his fists and his arms, though the latter are employed for the safe refuge of the pretty spouse. After much melodramatic goings on—which involves putting it over the Russian—the happy ending is tucked away.

The picture was directed by George Fitzmaurice, who gives considerable attention to reproducing settings the dimensions of which are comparable to the Grand Central Station. All of the expenditures might better have been employed in a more convincing story. This one seems artificial.

It is excellently mounted—and Billie Dove, Montagu Love and Ben Lyon extract everything possible from their respective roles.

The Cast: Billie Dove, Ben Lyon, Montagu Love, Constance Romanoff, Alec B. Francis, Laska Winter, T. Roy Barnes, Buddy Post. Director, George Fitzmaurice.

THEME: Romantic drama of an unhappy marriage — with bride finding real love when her detested husband is outwitted.

PRODUCTION HIGHLIGHTS: The tone and quality of settings. The hero's up-and-at-'em actions in regard to outwitting rival. The appeal of Billie Dove. The climax.

EXPLOITATION ANGLES: Bill as romantic drama, stressing beauty of star.

DRAWING POWER: Suitable for average and neighborhood houses.

Produced and distributed by First National
Length, seven reels. Released, June, 1927.



Camera shots from "The Whirlwind of Youth," a Paramount production



A quartet of highlights from the Fox Films Western "Good as Gold"

"The Love Thrill"

Farce Comedy Has Entertaining Moments

(Reviewed by Harold Flavin)

QUITE a number of amusing situations are worked up in this farce comedy, which should provide an hour's pleasant diversion for your patrons. The story is of the usual type employed in productions of this category—a disregard of probabilities apparent in every sequence but with the acting of the star and supporting cast to offset the obvious inconsistencies in plot structure. The production, as a whole, is the equivalent of the legitimate attractions produced for the tired business man or the flapper and her boy-friend not caring to don the thinking-cap but wanting to be entertained.

The daughter of an almost bankrupt insurance agent poses as the wife of an explorer who is reported as having been killed in Africa; this with the object of meeting the explorer's friend and selling him a big policy in order to help out daddy. But many and amusing are the complications which arise when the girl moves into the explorer's apartment which is situated in the same building as the rooms occupied by the soon-to-be insured. And then, to make matters worse, the "dead" man returns from Africa and goes to his home. Ensues considerable running about, the girl trying to escape the man, he threshing about the rooms man-like, hunting for collar buttons, ties, etc., until our heroine is almost frantic. Of course everything turns out as it should but everyone in the play is considerably worn-out before the denouement.

Acting, direction and photography are very satisfactory.

The Cast: Laura La Plante, Tom Moore, Bryant Washburn, Jocelyn Lee, Arthur Hoyt, Nat Carr and Charles F. Smiles. Directed by Millard Webb.

THEME: Farce-comedy of girl who tries to help daddy in business and succeeds, in addition acquiring a husband.

PRODUCTION HIGHLIGHTS: Acting of star and supporting players. The scenes in the apartment house and the auto chase.

EXPLOITATION ANGLES: Popular players in cast. Tie-up with insurance companies.

DRAWING POWER: For any but the biggest houses.

Produced and distributed by Universal.
Length, 6,038 feet. Released, May, 1927.

Good As Gold

Another Good Buck Jones Western

(Reviewed by E. G. Johnston)

SOME day, some big time exhibitor more daring than his neighbors, is going to recognize the refreshing qualities of the Western and offer one as a respite from the usual week in and out sexy run of pictures which are apparently considered a solid diet for the public. That is, some one will if directors like Scott Dunlap continue to improve this type of picture as much as in the past several months. Dunlap's former training on the comedy lots is evident in his knack of being able to always spring something new and interesting in each succeeding picture.

The foregoing brings us to just one criticism of this Buck Jones picture which hits the bull's eye as fair and square as any of its calibre. The very charm of the Western lies in its natural, healthy atmosphere, virility, action and honest-to-goodness backgrounds. Certainly that is granted. Why, then, was it necessary for the feminine lead, Francis Lee, to parade around her room in one scene in negligee when there was, in the opinion of this writer, absolutely no occasion for her doing so? This was incidental to the whole story and obviously shot to display some feminine underwear.

In this one Buck turns highwayman; but only for charitable purposes. In the daytime, he's a well meaning surveyor. He merely robs the payroll of a neighboring mine for the reason that it should have been his by inheritance. Of course, in the end matters are all straightened out. There are some fine shots. The cliff episode is excellently handled in the matter of suspense.

The Cast: Buck Jones, Frances Lee, Charles French, Carl Miller, Adele Watson, Arthur Ludwig, Micky Moore. Directed by Scott Dunlap.

THEME: Western melodrama. Rightful heir to mine finally gains same through series of adventures.

PRODUCTION HIGHLIGHTS: Descent of cliff, scenes in mine shaft, direction and work of cast.

EXPLOITATION ANGLES: Cut out the old Western ballyhoo for a change and play it up as a real out-of-doors romance of the Grand Canyon.

DRAWING POWER: Why not try lifting Westerns out of their usual channels?

Produced and Distributed by Fox Films.
Length, 4,545 feet. Released, June 12, 1927.



Scenes from "The Love Thrill," a Universal comedy-drama



Episodes from "The Tender Hour," a First National release

The Whirlwind of Youth

A Tidbit Of Romance—Fairly Well Done

(Reviewed by Laurence Reid)

THERE is a gentle wisp of a story unfolding here—one which does not tax the imagination, though on the other hand it doesn't waft one away to sleep. The central figure is an adolescent girl who, upon suddenly realizing she is endowed with charm, proceeds to find romance and adventure—and find them in her own way. In order to lead her from the advances of a country swain she is lugged off to Paris where she cultivates the boulevard sophistication.

It is sheer romance most of the way—sprinkled here and there with adventure. Once the heroine meets *the* youth it is all over but the shouting. To effect a serious tone the boy is painted as a bit of a bounder. Which is the cue to introduce the war as making a man of him. He goes through the crucible and emerges a man, while the girl drives an ambulance. The youngsters are married before the front line trenches call him.

The piece is competently acted for the most part by Lois Moran, who gives to the heroine a grace and charm suggestive of considerable romance, Larry Kent and Donald Keith, though the latter hasn't much opportunity. It is adequately mounted and altogether should pass muster most anywhere.

The Cast: Lois Moran, Donald Keith, Larry Kent, Alice Mills, Vera Voronina, Gareth Hughes, Charles Lane. Director, Rowland V. Lee.

THEME: Romantic drama of an adolescent girl, who finds true romance after irresponsible youth develops character from the war.

PRODUCTION HIGHLIGHTS: The acting by principals. The scene behind the lines. The restrained and natural treatment of scenes. The atmosphere.

EXPLOITATION ANGLES: Bill Lois Moran as exceptionally appealing, stressing fact that her acting has matured since "Stella Dallas." Mention the war atmosphere. Play up Larry Kent—who is a comer.

DRAWING POWER: Satisfactory for average houses. Should please the romancers.

Produced and distributed by Paramount.
Length, six reels. Released, June, 1927.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

MANAGER desires change. Now managing large vaudeville picture house. Good all around showman pictures, vaudeville or legitimate. Good publicity man and good business getter. Married. Go anywhere. Salary reasonable. Box 400, Motion Picture News, New York City.

POSITION WANTED: by feature publicity exploitation man, 37 years old. Married. Good habits. Can also manage house. Have real ideas and am a producer. 15 years experience. Now employed in one of the finest theatres in the south. Only high class proposition considered. Box 410, Motion Picture News, New York City.

EXPERIENCED projectionist desires position immediately. Five years' actual experience and references. Box 375, Motion Picture News, New York City.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chi-

Help Wanted

FILM SALESMAN to place free changeable letter electric signs in theatre lobbies. Now used by big circuits. Attractive compensation. Adsign, 113 West 63rd Street, New York.

WANTED — Salesman to carry side line of film shipping cases. Film Metal Box Corp., 123 West 22nd Street, New York City. Telephone: Watkins 2215.

Equipment Wanted

WANTED: Reissue rights for European territories, pictures featuring Milton Sills, Ramon Novarro, Ronald Colman and John Gilbert. Send press books. Box 335, Motion Picture News, New York City.

Equipment For Sale

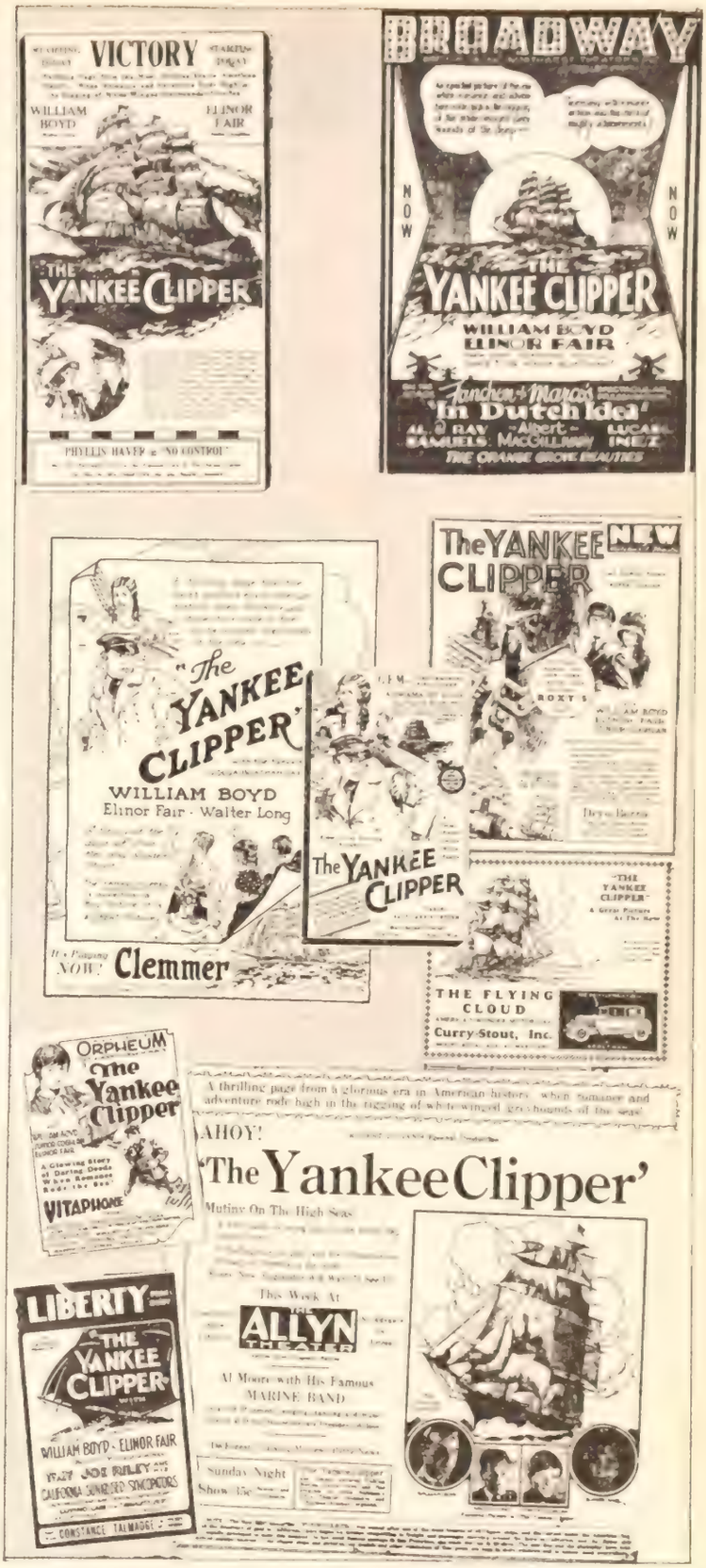
FOR SALE: 2100 upholstered opera chairs in good condition. Sacrifice to quick buyer. Can be seen on request. Box 425, Motion Picture News, New York City.

FOR SALE: Simplex type S projector rebuilt guaranteed $325.00; also Powers cheap. Glen Crossley, 644 Maple St., Williamsport, Pa.

FOR RENT: a completely furnished picture theatre $150 per month. Ready to open. 432 new opera chairs. Small stage. Good town of 7,000. Owner has other business. Barnes Ice Cream Co., Caruthersville, Mo.

JUST FORECLOSED mortgage on a complete picture show equipment. Used ninety days in Palm Theatre, St. Louis. It consists of two latest model Powers machines Westinghouse transformer, Dalite screen, opera chairs. Will sell any part at bargain prices. Cash or payments. S. Lears, 3759 Pinegrove Ave., Chicago, Ill.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.



Some typical newspaper displays exhibitors are using to exploit "The Yankee Clipper" (P.D.C.) are shown in the layout above. Note ad of the New theatre, Baltimore, is used jointly with a local motor agency featuring the national tie-up on the "Flying Cloud" model. Ads shown are from the following theatres: Allyn, Hartford, Conn.; Broadway, Tacoma; Clemmer, Spokane; Victory, Providence, R. I.; New Baltimore; Gem, Salt Lake City; Liberty, Pittsburgh, and Orpheum, Chicago.

Regional News from Correspondents

Atlanta

COVERING a period of three days, the sales convention of Arthur C. Bromberg Attractions, held in the home offices in Atlanta, came to a close Wednesday afternoon, immediately following which the branch managers and salesmen in attendance left for their respective territories.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, attended all sessions of the convention and took an active part in the proceedings, which were presided over by John W. Mangham, Jr., manager of the Atlanta exchange.

In addition to Mr. Bromberg and Mr. Mangham, those attending were: H. H. Everett, manager Charlotte branch, with Salesmen George E. Ebersole and E. R. Rambonnet; Leo Seicshnaydre, manager New Orleans branch, with salesmen Charles R. Hatcher and Paul Sentell, and salesmen G. Y. Harrell and Alex Callen, of the Atlanta branch.

On Monday evening, the delegates and members of the office force of the Atlanta exchange were entertained at a barbecue and dance at Maddox Park by Mr. Bromberg.

Earl E. Griggs, exploiteer for Universal in the Southeast, returned last week from Florida.

Hank Hearn, Atlanta branch manager for Liberty-Specialty, accompanied by his salesmen, returned Thursday morning from Liberty's sales convention, which was held at Bay St. Louis, Miss.

C. R. Beacham, head of First National's Atlanta exchange, is back from his company's sales convention in Los Angeles.

Dan Michalove, general manager of Universal Chain Theatres, returned to his New York headquarters last Wednesday.

E. L. Cole, executive secretary of the Atlanta Film Board of Trade, is a member of the graduating class of the Atlanta Law School.

Adolph Gortatowsky, prime factor in the firm of Gortatowsky Brothers and operator of several theatres in South Georgia and Florida, spent last Friday in Atlanta.

Matt Whitham, of the Fox sales force, brings news of the marriage of Perry C. Walker, Amusu Theatre, Statesboro, Ga., to Miss Ethel Grace Odom of Savannah.

Mr. Frederic Liggett, manager of the Community Theatre in Hawkinsville, Ga., was married to Miss Myrtle Atkinson, of Hawkinsville. Mr. Liggett is the son of Mrs. F. L. Liggett, owner of the National Theatre Company, operating a chain of four theatres in Georgia.

C. E. Tandy, formerly general manager of S. A. Lynch Enterprises and for the past seven years in the real estate business in Florida, haos joined the Atlanta office of M-G-M as special field representative.

Jimmy Clarke has been transferred from the Oklahoma City branch of M-G-M to the Atlanta branch to do exploitation work.

Jack Elwell, manager of sales promotion department of the Atlanta M-G-M exchange, has been transferred to the company's Memphis branch.

Frank W. Salley, Universal salesman, was called to the bedside of his mother at Augusta, Ga., this week on reports that she was seriously ill.

In order that each salesman for P.D.C. will always have an opportunity of becoming a branch manager and since each salesman's results have a direct bearing upon this advancement, a national 100 Per Cent Club has been inaugurated by the company. Those standing at the top of the sales list will, of course, be first in line for advancement.

Frank Howard, branch manager of P.D.C. in Atlanta, and members of his sales force, have returned from the sales convention in New York.

George P. Montgomery, of the Wells Theatre, Anniston, Ala., was the first exhibitor in the Atlanta territory to sign a 100 per cent contract for the P.D.C. 1927-28 product.

George F. Lenehan, district manager of P.D.C., together with Frank Howard, branch manager, and W. H. Wassman, salesman of the Florida territory, left this week for a ten-day trip through Florida.

L. J. Duncan, salesman, again leads the salesmen in the Atlanta branch of P.D.C., by closing the first 100 per cent contract for the company's 1927-28 product. Mr. Duncan has recently won two of the national prizes offered by the company.

Salesman Van Derberg, of the Atlanta branch of P.D.C., while attending the sales convention in New York, was called to his home in Washington by the death of his mother.

William G. Minder, Southeastern manager for Tiffany, visited Memphis this week and, upon his return to the Atlanta office, will make a trip through the Carolinas on his way to New York, where he will visit the Home Office. He expects to be away about two weeks.

Louis Miller, who operates the Capitol Theatre at Tifton, Ga., was in Atlanta for several days this week.

Albany

G. A. WOODARD accepted the management of the Bond exchange in Albany last week, returning to the film business after an absence of over two years, during which time he has conducted a printing and advertising service. Mr. Woodward was formerly manager of the Fox exchange in Albany, and served also as a salesman.

William Smalley, of Cooperstown, paid one of his periodical vists to Albany last week and reported business as running ahead of last year at all of his houses.

Sidney Sampson, treasurer and general manager for Bond, and who makes his headquarters in Buffalo, was in town during the week.

Mrs. Dennis Regan, who runs the theatre in Greenwich, is recuperating from a recent illness. She will run her theatre three days a week during the summer months.

There was a fire at the booth of the Delaware Avenue theatre in Albany last week, but it was extinguished without any damage being done. There was also a fire during the week in a building adjoining the Colonial theatre.

William Benton, of Saratoga Springs, is reported to be negotiating for the Pember theatre in Granville.

Announcement was made last week of the engagement of Florence Goldberg, of Albany, to Leon Herman, a well-known Universal salesman in this city.

L. E. Avery, of Brandon, Vt., was als on film film row during the week. L. W. Goodman, of Utica, was also in town.

Jack Hutcheons, of Amsterdam, has the sympathy of central New York exhibitors in the death of his mother, which occurred last week.

J. J. McLaughlin, who runs "Jim's Theatre" at Poland, took a few days off last week and in a letter to one of the local exchanges, stated that he had caught a fine mess of trout.

Bill Shirley, long identified with theatres in Schenectady, has returned to town, and according to all reports will be connected with a motion picture theatre in the Capital District.

J. F. Wallace, manager of Proctor's Grand in Albany, was married last week at Philmont, and left on a motor trip westward.

Hezekiah Perkins, of Speculator, is dividing his time these days between his theatres and the training camp of Gene Tunney.

Claude Fish will be in Atlantic City next week, attending the Shriners' convention and marching with the Albany patrol. Mr. Fish took a day off this week and attended the State Convention of Elks in Troy.

Vincent Jannery has been made manager of the Albany theatre in Schenectady, which has reopened with second run double features at a lower admission price.

W. W. Farley announced last week that he had sold the Warburton theatre in Yonkers, to John Hayes, of that city, and Edward Dowling, an actor.

The Wedgeway theatre has closed in Schenectady for the summer and will reopen with burlesque and road shows in the fall.

William O'Brien, new manager of the Strand in Carthage, appeared on the stage of his theatre three nights last week, giving several song numbers.

Charles Travis, former operator at the Barcli theatre in Schenectady, who left that city several months ago to travel with "Beau Geste," is back home again.

Technical engineers are still busy mornings at the State theatre in Schenectady, in further protecting the Palophotophone.

James Roach, manager of the Farash houses in Schenectady, is back from his honeymoon, which included a visit to both Atlantic City and New York. His bride was a Saratoga Springs girl.

Helen Regan, who has been cashier at the State theatre in Schenectady, left this week on a five-months' trip, which will include Chicago, Seattle and California.

Frank Breymaier, manager of the Barcli in Schenectady, has decided to continue amateur nights throughout the summer.

Edward Hayes, Albany manager for Pathe, is back from the convention, and with his salesmen, immediately hopped out into the field.

Visitors along the row last week included: Mrs. Tom Thornton, of Saugerties, and her son; Mrs. Rusk and Mr. Andrews, of Haines Falls. Miss Rea Carmody, of the Pathe forces, spent Decoration Day at Astoria. Catherine Wenzel, of Hudson, has joined the Pathe forces in place of Miss May Connell.

Jake Rosenthal, of the Rose in Troy, featured in a small automobile accident last week.

Mrs. Clayton Eastman has returned to her desk in the Paramount exchange, after a honeymoon spent in the New England states.

New York and New Jersey

EXHIBITORS who have not yet made their reservations for the M. P. T. O. of New Jersey meet at the Berkeley-Carteret, Asbury Park, June 21-22-23, had best bear the matter in mind for according to report the affair promises to be exceptionally well attended. Thirty dollars will take care of the three days, so the placard reads.

Richard Gladhill, former Paramount salesman, then to Fox and Renown, is again reported back with the Fox exchange. Another change in the salesman's ranks is that of M. Bullwinkle, who is said to have gone with Paramount.

"Billy" Osborne will leave the Fabian forces and return to sales work, it is reported, and in all probability will resume his former position with P. D. C.

Harry Harris, theatre-chain owner of New York City, will close his Bluebird Theatre at 147th and Amsterdam avenue for all time. It is said that a store building will be erected on the property.

Once again the Seventh Avenue Playhouse, 52nd street and 7th avenue, Brooklyn, will be opened. This time, by S. Berkhoff of the B. & F. Photoplay Corp.

From all reports, Ben Harris, who operates the Hill Theatre, Newark, is an exceptionally busy exhibitor. He puts on two new "tab" shows every week, writes his own stuff, [illegible] all [illegible]. The Hill seats about 1,200 and a Fabian house across the street furnishes opposition. Mr. Harris doesn't have to stick to the theatre business but he is in it because he likes it. He is a Michigan graduate and has also studied law.

In line with their policy of expanding their theatre holdings to neighborhood sections of cities, it is reported that Publix will proceed with plans to build a large house at Pitkin avenue and Barrett street, East New York. It is said to be located but a few blocks away from the Premier, formerly owned by Lesselbaum, Rachmil and Rinsler, and later taken over by Loew Theatres, Inc.

Exhibitor Kleine has recently purchased the Hasbrouck Heights Theatre from former owner Curtis.

Lesser and Kessler are the new owners of the Lakeland Theatre, Brighton Beach road, Brooklyn.

Out in the Boro Park section of Brooklyn where Universal Theatres have the big atmospheric type theatre nearing completion, about two blocks away on the corner of 44th street and New Utrecht avenue stands the completed Elkton Theatre erected by builder Schwartz. Apparently all an exhibitor would have to do would be to open the doors and start a show —but for some good reason, of [illegible] composed of men in the New York [illegible] several exchange managers turning [illegible] recent communication is from David Brill, sales manager of Tiffany exchange, New York [illegible] the Public," says "Dave."

Incidentally, Jack Ellis, another member of the Salesman's editorial staff, is quite a poet. Read his stuff and make your own book.

The latest issue of the Salesman tells this part of the world that their most exalted chairman, Meyer Solomon, has promised the men the biggest OUTING in the history of the film industry in August, when dancing, boat rides, eats and prizes will be among the attractions offered. But there is a catch to all this: if the members don't procure enough ads for the annual ball, November 26, all may be off.

Joe Hornstein, of National Supply, is another contributor to the Salesman.

Rosenzweig's new Embassy Theatre is expected to open this week Thursday. The location is at Fulton and Concord avenues, the site of the old Concord.

Two other large theatres are fast nearing the stage of comple- [illegible] street, and the other, Lesselbaum's [illegible] reported to be well under way.

One more small theatre to give way to the pressure from the larger [illegible] the Wyandotte, 473 Marcy avenue, Brooklyn. It is reported [illegible].

Jack Weinstein, former Para- [illegible] exchange, is now with Commonwealth.

It is reported that Henry Siegel, owner of several theatres in Brooklyn and Queens, has also recently become associated with Levine Brothers' Coliseum Theatre, 4th avenue and 52nd street, Brooklyn.

B. Morrison is the new manager of the Armory Theatre, 14th street and 7th avenue, Brooklyn. Morrison was formerly at the Boro Hall.

The Linden Theatre, Linden, N. J., has recently been taken over by B. Sachs.

Lou Simon will manage Wilson's Endicott, 70th street and 13th avenue, Brooklyn.

Keith's Riviera, St. Johns Place, Brooklyn, has adopted its usual policy of closing for the summer months.

Southeast

W. H. EUBANKS, manager, Lyric theatre, Sumpter S. C., spent Sunday in Charlotte, with his family.

Tom Stallings, formerly manager of the Playhouse theatre, Statesville, N. C., left last Sunday for Elizabeth City, N. C., to arrange the opening of the new Carolina theatre which will be about June 1st.

M. E. Wiman, manager Liberty Specialty Film Distributing Corp., with D. Young and R. E. Kennedy, salesmen, left Charlotte Sunday to attend convention held at Bay St. Louis, Miss.

H. F. Kincey, general manager Publix-Saenger Theatres of North Carolina, announces that Eugene Street will have charge of the Capitol theatre, Salisbury, N. C. Mr. Street was formerly with the R. R. Wilby theatres in Alabama, and, until recently, manager of the Imperial and Alamo Theatres in Greensboro, N. C.

W. G. Enloe, formerly manager of the Lexington theatre, Lexington, N. C., and at present manager of the Capitol theatre, Raleigh, N. C., will take charge of the Imperial succeeding Mr. Street.

J. F. Miller, Pastime theatre, Hicorky, N. C., visited Charlotte's film row during the week.

F. D. Fowler, manager of the Rivoli theatre, Lincolnton, N. C., was married to Miss Gunn, Lincolnton, several days ago. While Mr. Fowler is away on his honeymoon, Mr. Herbert Masterman, general manager Carolina Theatres, Inc., has charge of this house.

B. L. Hall, owner Batesburg theatre, Batesburg, S. C., was in Charlotte Monday.

Phelps Sasseen, manager of the Concord theatre, Concord, N. C., was seen on film row in Charlotte Wednesday.

O. S. Scarborough, Palace theatre, Winnsboro, S. C., was a visitor on film row last week.

Cauley K. Lusk has taken over the Playhouse theatre at Justell, Ky.

Guy Stanbury, manager of the Crystal theatre, Bardstown, Ky., spent the holiday in Louisville.

Lee L. Goldberg, of Big Feature Rights Corp., is back on the job after being away for over a month. Mr. and Mrs. Goldberg attended the Educational Convention in California.

Maurice White, of First National exchange, has returned from California, where he attended the First National convention.

It was with deep regret that friends of V. W. Castleberry, First National booker, learned of the sudden death of his brother in Atlanta last week.



Seattle

EXHIBITORS of Seattle and neighboring territories were very enjoyably entertained one evening last week by the Universal Film Company, through the courtesy of Publicity Director McBride of the Universal studios; Manager Matt Aparton of the local exchange, and the latter's staff of sales representatives. The party consisted of a preview of Universal's new product. Following the show, held at the Ridgmont theatre, he party adjourned to the Gowman Hotel, where a delightful dinner was served.

Frank Edwards, former manager of the Winter Garden theatre, is reported to be concluding arrangements with Jack Lannon, head of the Greater Features exchange in this city, whereby Mr. Edwards will assume the direction of sales for that organization.

Mel Winstock, known by many exhibitors as one of Seattle's most popular film salesman, last week made his bow as a theatre manager. He has just been appointed manager of the Mission theatre, a local suburban house owned and operated by Universal as one of the eleven Northwest Theatrical Enterprise houses in this territory.

Rex Thompson, former booker at Manager Art Huot's local Film Booking Office exchange, and more recently on the road in the Denver and Butte territory for Manager Mat Aparton's Universal office, returned to Seattle this week for a brief visit, prior to a resumption of his sales trip.

C. H. George, of Port Angeles, Mrs. Stein, of Marysville, and Fred Mercy and Fred, Jr., of Walla Walla, were among the visitors seen on film row last week.

"Ollie" Wallace, formerly Oliver G. Wallace, who made a national reputation as a concert organist in Seattle, San Francisco and other large centers, played his farewell week as orchestra director of the Fifth Avenue Theatre last week, and has returned to Tacoma as head of music at the new Broadway theatre.

John Hamrick, head of the Hamrick's theatres in Seattle, Portland and Tacoma, returned last week from New York City, and reports very successful conferences with the Warner brothers relative to Warner pictures and Vitaphone subjects for his Blue Mouse theatres in Seattle and Portland for the coming season.

This week's theatre robbery in Seattle was held one night last week at Universal's Ridgmont theatre, 7720 Greenwood Avenue. Thieves who entered the house through an exit door during the wee small hours succeeded in forcing the box office door, opening the safe and escaping with $800. The sum represented a part of the week-end receipts of the Ridgmont, Arabian and Woodland theatres, all operated by Universal.

Waldo Ives, progressive, young exhibitor of Mount Vernon and neighboring territory, built up box office receipts for the entire district a few weeks ago by his "Go-To-Theatre-Week" in Skagit County. He put the event over with the co-operation of Dad Abbott, O. O. Ruth, and G. A. Anderson, all exhibitors of the county, and all houses offered slightly reduced prices and added film and stage attractions for the week.



George Rotsky, managing director of the Palace Theatre, Montreal, Can. Mr. Rotsky was recently elected President of the Montreal Theatre Managers' Ass'n, and has held the office of Vice-President for three years.

Following a picture's two weeks' run at the Strand theatre at fifty cent admission prices, John Danz, operating the house on a lease from Pacific Northwest Theatres, has returned to a twenty-five cent second run policy, and plans two changes weekly, except on the big second run attractions. The house is being operated non-union, similar to Danz's other theatres in the downtown district.

F. C. Weskil, theatre operator of Colfax and Sand Point, Washington, has recuperated rapidly from his recent appendix operation performed here at Providence Hospital, and was around last week greeting his friends on Film Row prior to his departure for home and business again.

Mitchell Sutherland, former motion picture editor of the Seattle Times, and more recently connected with the Pacific Northwest Theatres and the Harold Horne Enterprises, was scheduled to leave this city early in June to accept a position with one of the producing companies in Los Angeles. He has recently been acting as manager of the Society theatre, a former Horne enterprise, but resigned that position to make the move to Southern California. His successor has not yet been selected.

Canada

J. M. ROBERTSON, manager of the Dominion Theatre, Victoria, B. C., received the prize complaint from a patron when the latter, complained to him that "Casey at the Bat" was an old picture. The customer was assured that the feature was one of the latest productions, whereupon the critical patron declared: "You can't fool me; why, the costumes they wear in it are at least 40 years old. The picture must be old."

Walter F. Davis, energetic manager of the Metropolitan Theatre, Winnipeg, Manitoba, has returned to the Manitoba Capital after a visit to his old home in Alabama where his aged mother is enjoying excellent health.

J. A. Stewart, manager of the Capitol Theatre, Guelph, Ontario, recently conducted a special show in the dining hall of the Ontario Reformatory at Guelph, one of the largest penal institutions in Canada.

Head office officials of Regal Films, Limited, Toronto, and managers of the six Regal branches in the Dominion, have returned from the annual convention of the Metro-Goldwyn-Mayer sales force which was held at Hollywood.

Three changes in Canadian branch managers have been announced by Educational Film Exchanges, Inc. Harold L. Pfaff has been placed in charge of the Toronto exchange, taking the place of L. J. Klar, who recently was promoted to manager of the Cincinnati branch. R. J. Appleton has been shifted to be manager of the Vancouver branch, while Frank H. Fisher takes the place of Appleton as manager of the Calgary exchange.

Jack Allan, who has been in charge of the booking department of the Toronto office of Film Booking Offices of Canada, Limited, has received a well-earned promotion to the sales force. Mr. Allan has been the Toronto booker for the past three years.

R. W. Smith, formerly with First National in Toronto and Vancouver, B. C., has been appointed to succeed Mr. Allan.

Old buildings on a large site on Barton Street, Hamilton, Ontario, are being demolished for the erection of a large suburban film house. The new theatre will serve a high class residential district.

The new Gerrard Theatre at Gerrard Street East and Woodbine Avenue, Toronto, is rapidly nearing completion and will be ready in July. It is being erected for the B. and F. Circuit which operates nine other theatres in Toronto. The circuit is headed by Sam Bloom and Sam Fine, two veteran Toronto theatre men.

Minneapolis

ED. J. SMITH, general sales manager of Tiffany Productions, Inc., was a recent visitor in Minneapolis. Other visitors included George Levine, district manager for Universal, and Cleve Adams, district manager for F.B.O.

Miss Rebecca Stoller, who has been connected with the Minneapolis F.B.O. exchange for a number of years, has now associated herself with the local Fox office.

Universal announces that J. H. Jacobs has been placed in charge of sales in Minneapolis, St. Paul and key cities. He has been North Dakota representative for a number of years.

A recent death in Minnesota film circles was that of Walter Crosby, manager of the Albert Lea theatre at Albert Lea Minn., a house operated by the American Amusement company. Mr. Crosby was well known in the northwest, where he had been associated with theatres for 15 years.

Business is good at Chisholm, Minn., according to George W. Jacobs, who recently remodelled the old Finn hall in that town and opened it as the New Family theatre. The house gives F. & R. its first competition in Chisholm.

P. R. Matson is to remodel the Crystal theatre at Flandreau, S. D. The Crystal will be provided with new equipment, the old equipment being moved to the Rex, which Mr. Matson will also operate.

The American Legion post at Howard, S. D., has bought the Grand theatre there from C. N. Bontecou, who is moving to California. Harry Gatenby will serve as manager temporarily.

Miss Helen E. Roberts, who has been employed at the Minneapolis Pathe branch for five years, has moved to Los Angeles.

Baltimore

MOTION Picture Theatre Owners of Maryland, Inc., William E. Stumpf, secretary, is co-operating with the Baltimore Safety Council to put over its educational campaign for safety methods in homes, factories and on streets. The Council has made 60 slides now being shown at theatres associated with the M.P.T.O. of Maryland.

Guy L. Wonders, who has managed the Rivoli Theatre, here, since it was opened in 1921, resigned that position Saturday, June 4. Prior to the opening of the Rivoli, Mr. Wonders managed the old Wilson theatre, operated by the same company, which occupied part of the site on which the Rivoli stands. He will be succeeded as manager of the Rivoli, by Frank Price, Jr., who has been his assistant since it opened in 1921. Mr. Wonders will take an extended vacation before taking over any new work.

Youngsters that have been playing in the Baltimore Post marble tourneys numbering about 2,000, were entertained at Loew's Century Saturady morning, June 4, with the regular movie performance. Harold H. Maloney, house manager of the Century and Charles L. Winston, publicity manager, handled the performance.

Ben Guterson, son of Mischa Guterson, director of music at Loew's Valencia, has been appointed house manager at the Embassy.

Adolphe Buehrig, manager of Loew's Valencia, is now at Johns Hopkins Hospital for a sixth operation for the same ailment.

Eddie Cristle, a commercial artist at the Baltimore Sun, is doing some special work on the Sunday advertisements for Loew's Century and Valencia Theatres.

The wedding of Nola Luxford, screen actress, to William Baurenschmidt, Jr., of Baltimore, was scheduled to take place in that city June 8.

Delegates of the Motion Picture Theatre Owners of Maryland, Inc., to the Columbus convention included Herman A. Blum, president; Walter Pacy, Eugene B. McCurdy, J. Louis Rome, Louis Garman and Jack Levin.

A theatre to cost $200,000 will be built at Salisbury, Md., by Lee Insley according to his present plans.

The opening date of the new theatre being built at Pocomoke City, Md., is now set for September 1.

The Auditorium theatre at Essex, Md., and the Aladdin Theatre, Baltimore, Md., have been taken over by Harry Mishkind.

Mrs. Hannah T. Evans has purchased control of the New and Leader theatres, Cumberland, Md., from Floyd Leninger of Westernport and Mrs. Helen V. Evans, of Lonaconing, Md.

The Buena Vista Theatre Corporation of Buena Vista, Va., has been formed to build a moving picture theatre in that city. W. T. Robey is president.

Two new motion picture theatres are nearing completion at Ocean City, Md. One is scheduled to open June 15 by Mrs. Stroacker. With the opening of the two new houses there will be three movie houses in that city.

Moving picture performances are being given here at the Avalon Theatre each Sunday to raise funds for the Baltimore Hospital of the Volunteers of America of which Captain John Logan is the head. Because the Sunday previous, insufficient funds were taken in at the show to pay for it, Captain Logan took up a collection prior to the performance on June 5 and seeing that it was not enough to cover expenses, took up another collection just before the showing of the feature picture, to get the remainder of the cost.

The summer schedule of admission prices at the local Rivoli Theatre, was put into effect beginning Monday, June 12. At the matinee all seats are 25 cents except on Saturdays and Holidays, while in the evening the prices are: balcony 35 cents, orchestra 50 cents and loge chairs 75 cents. This house is under the management of Guy L. Wonders.

Harry Levy is busily selling [illegible] and other short subjects for Metro-Goldwyn-Mayer.

Joseph Fields, formerly with Associated Exhibitors, has resigned from that company and has joined the sales force of Tiffany to handle the Baltimore territory.

William M. Whitehurst, general manager of the Whitehurst Theatrical Interests here, operating the New and Garden Theatres, is now at Mercy Hospital where he has been operated upon.

A theatre and office building is being planned by C. F. Finch for Burlington, N. C.

The local Embassy Theatre went back to its second run policy for the week beginning Monday, May 30. For the weeks beginning June 6 and 13, Universal Pictures Corporation has taken over the theatre. The house has been bought outright on a rental plan for the showing of Universal productions, it is understood.

Central Penn.

LEE LEVY, former Wilmer & Vincent publicity man in Reading, who for several months has been acting in a similar capacity for the Wilmer & Vincent theatres in Harrisburg, was made house manager of the Victoria theatre in the latter city on June 1. He succeeds Charles Jones, regular manager of the Colonial, who had been acting also as temporary manager of the Victoria. Mr. Levy continues to do the publicity and advertising work for the Victoria, Colonial and State theatres.

Beginning August 1, Samuel Freedman, of Scranton, will become district manager of the Comerford Amusement Company theatres in that city, Buffalo and Rochester. Mr. Freedman, who is now manager of the Strand Theatre, Scranton, has just completed twenty years of service with the Comerford interests, having started as a messenger boy for the Dreamland Theatre. From there he went to the Bijou, Manhattan and finally the Strand.

Manager Charles Jones, of the Victoria Theatre, Harrisburg, entertained the winners of the various classes of the city marbles championship tournament conducted by the Harrisburg Telegraph.

The week of May 30 was observed as "Jazz Week" at Loew's Regent Theatre, Harrisburg, of which Edward J. Melniker is manager.

The Legionnaire Theatre, White Haven, has been leased by Benjamin Freed, who has refurnished and redecorated the theatre. Mr. Freed announced the house would be reopened under his management on June 15.

Jacob Silverman, manager of the Strand Theatre, Altoona, began, about June 1, the preparation of a series of motion pictures representing a civic, historical and industrial display of the city, showing Altoona from the days of its "toddling clothes" to the present. The pictures are being shot by the National Film Exchange, of Hagerstown, Md. They will be shown for one week in the Strand and thereafter will be available to civic organizations for use in boosting the city.

The Rolling Green Park theatre and park, at Sunbury, which has just been reopened for the summer season, has passed from the control of the Sunbury & Selinsgrove Railway Company to the Rolling Green Amusement Company, recently organized by local investors.

District headquarters of the Wilmer & Vincent Company, in Harrisburg, has announced that the company's Rajah theatre, in Reading, was temporarily closed in May. Joel A. Levy, the house manager in Reading, has stated that the theatre, which is devoted to motion pictures and vaudeville, will probably be reopened in August.



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Cleveland

LOCAL film romances are culminating in a series of June weddings. May Epstein, for the past five years associated with the Washington circuit as private secretary to M. B. Horwitz, was married June 5th to Nat Friedman. Later in the month Anne Trugman of Paramount, and Eva Katz of Educational, will share leading honors in a double wedding. The girls in the Film Bldg. are more interested in "showers" these days than they are in the new release announcements.

Harry Brown, onetime local Universal exchange manager, is now handling all Ohio and Michigan sales of the product made by Advance Trailer Service Company of New York. His office is at 219 Film Exchange Bldg.

Jack Zipp, with Metro-Goldwyn in Pittsburgh, spent the Memorial week-end in Cleveland, his former home.

L. P. Stinchcombe has closed his Pearl theatre, Pearl Road and West 35th St. For more than ten years Stinchcombe has been a constructive figure in local exhibitor activities.

Pete Morrison, formerly with the local Pathe sales force is now with the Standard Film Service Company, with headquarters in Detroit, where the Standard Film exchange is under the management of A. M. Goodman.

Jesse Fishman, general manager of the Standard Film Service Company, and Nat Lefkowitz, newly appointed manager of the Cleveland office of the company, together made a trip to Toledo last week.

H. Hirsch, manager of the Cincinnati branch of Progress Pictures until the recent demise of that company, is now associated with the Cincinnati office of the Standard Film Service Company in a sales capacity.

Bill Onie made his first trip around the territory last week in his new capacity of division manager for Standard Film.

G. L. Sears, local First National exchange manager, and A. Ehrlich, local Metro-Goldwyn-Mayer exchange manager, are both back from the Coast where they were conventioning.

Milton Mooney of First National is in line for congratulations. Reason: a son. This makes the second one to perpetuate the Mooney name.

Eva Clark, telephone operator and official hostess at the First National exchange, has announced her engagement to a Cleveland man not connected with the film industry.

George Armstrong, manager of the Cleveland office of The National Theatre Supply Company, has installed the Kilgen Wonder Organ in the Palace theatre, Canton, and also in the Lyceum theatre, Canton.

The Capitol Theatre at Sidney, Ohio, is a new 300-seat theatre which is scheduled to open its doors to the public for the first time on June 10th. Messrs. Broad and Larkin, managers of the Regent theatre, St. Marys, built the house and the National Theatre Supply Company furnished the equipment. Thomas Broad will give the house his personal attention.

The Regent theatre, St. Marys, Ohio, has installed a new Minusa screen, supplied by the National Theatre Supply Company.

The Elvira theatre, Lorain, belonging to the Zigiob chain of houses, and managed by John Kessler, formerly of the Alhambra theatre, Canton, is undergoing a radical housecleaning, remodeling and re-equipment. New Stafford seats are being installed, a new master bead screen, and a new lobby is being built.

A. H. Abrams has purchased new Peerless lamps for his Mozart theatre, Canton, before department for his regular fishing trip in Michigan.

Charles L. Mack of the Strand, Sebring, is entirely remodeling the house, installing Powers projection machines and other equipment. The Strand has been closed for five years.

Messrs. Martin Smith and J. A. Beidler, who own and operate a chain of houses in Toledo, have converted the old Hart theatre, which they recently purchased into what is claimed to be one of the most attractive neighborhood houses in the vicinity. The front of the house was entirely revamped, the lobby was altered to meet modern requirements. New interior decorations, new chairs and a new screen made the house thoroughly up-to-date.

H. J. Geiselman has entered into a new lease for the Opera House at Loudenville. The Opera House is owned by the city and is leased for a period of years to the best bidder.

Salt Lake City

THE local First National sales boys are very busy getting their routes lined up in connection with the sales drive on the new product. Miss Loraine Allen here is said to be just recuperating from a very severe cold.

Clyde H. Messinger, manager of the local Educational branch, returned recently from a swing throughout Southern Utah.

Steve Deal, exhibitor from Springville, Utah, is spending a few days along the row here this week.

Al O'Keefe, P. D. C. branch manager in this city, is at the convention, as are all of the local salesmen.

J. A. Epperson, Pathe exchange manager here, is at the Pathe convention in Los Angeles with the sales staff.

L. C. Wingham, manager in this city for Metro-Goldwyn-Mayer, returned a few days ago from the National Convention.

Seth D. Perkins, District Manager for Metro-Goldwyn-Mayer, came to Salt Lake City for a stay of a few days before continuing on to his headquarters in Denver.

L. J. Schlaifer, manager of Universal Chain Theatres west of Denver, was a visitor in Salt Lake last week.

Andy Murdock, of the Ideal theatre, at Heber City, Utah, is conferring with local branch managers on the new season's product.

E. M. Saunders, Western sales manager for Metro-Goldwyn-Mayer, is in this city for a short stay en route to Denver.

The Pantages Theatre of this city has been beautifully redecorated and painted this spring.

"Miss Pantages," a hydroplane speedboat built by the motion picture operator of the Pantages Theatre, Andy Olsen, won every prize offered at the Utah Sportsmen's Outing held at Utah Lake May 28th and 29th.

Within another month the Gem Theatre here, under the management of W. E. Shippley, is intending to run first run pictures exclusively, it is announced. The Gem has been redecorated this spring in an extremely artistic fashion.

L. N. Strike, of the Kinema theatre here and the L. N. Strike Company, announces that two more stops, Tibia and Piccolo, have been added to the Wurlitzer Organ of the Princess theatre at Provo, by B. F. Pulham, recently. Margaret Foote, former organist at the Kinema, is now organist at the Princess at Provo. The new water cooled ventilating system has been installed at this house of late.

L. N. Strike leaves for a business trip to Seattle, Portland, San Francisco and Los Angeles, to be gone about two weeks.

Carsten Dahnken will return to Salt Lakt City June 1st to remain here during the summer, coming from New York.

The announcement given out last week as to the change of ownership of the Isis and Oak theatres at Preston, Idaho, has been retracted, the deal having been called off after it was practically closed, it is announced. L. F. Brown will still be in ownership with Cyrus Ward there.

Albert Van Wagner, owner of the Alhambra theatre at Pleasant Grove, Utah, is among exhibitor visitors here this week, as is John Culler, of the Royal theatre at Lehi, Utah, and George Lindsay, of the Star at Eureka, Utah.

J. D. McNerney, United Artists' branch manager here, returned this week from a successful swing throughout Southern Utah. Joe Madson is back from a short vacation trip to Southern Utah.

Manager McNerney is intending leaving for an extended trip into the Utah territory next week again.

Paul Lazzarus, Division Manager for United Artists, will be in this city within the next few days for a short stay.

Fred Lind, F. B. O. exchange manager here, is covering the Nevada territory.

Philadelphia

PLANS for the erection of the Rodin Museum, provided for in the will of the late Jules E. Mastbaum, are progressing satisfactorily, and it is expected that within a year it will be completed. The Fairmount Park Commission has voted to accept the offer of Mrs. Etta V. Mastbaum, widow of Jules E. Mastbaum, to turn over to the City of Philadelphia the Rodin Museum on condition that it will be maintained by the Park Commission.

About twenty delegates of the Motion Picture Theatre Owners of Eastern Penna., Southern New Jersey and Delaware left Broad Street Station on a special car on June 6th to attend the national convention of Motion Picture Theatre Owners of America, which is being held in Columbus, Ohio, from June 7th to 9th, inclusive. Special entertainment was provided for the evening that the delegates spent on the train. Among those who attended the convention were: Mr. and Mrs. Ben Amsterdam, Mr. and Mrs. Abe Altman, Mr. and Mrs. Lewen Pizor, Mr. and Mrs. Jay Emanuel, David Barrist, Mr. and Mrs. Louis Appell, Mr. and Mrs. Louis Korson, Jack Rosenthal, Mike Lessy and Mr. and Mrs. William Cohen.

Lou Goldsmith, who has been acting as confidential secretary to Director of Public Safety Grakelow, has been appointed secretary to John J. McGuirk, president of the Stanley Company of America, succeeding Billy Goldenberg, who is now in New York.

New England

FOX'S THEATRE, Springfield, entertained all of the several hundred contestants in the marble championship games last Saturday.

The Capitol Theatre, Worcester, manager Elmer C. Daniels, has adopted a policy of pictures and vaudeville starting this week.

The Newport, R. I., Casino will be reopened this season. A new company, Newport Casino Theatre Co., Inc., has been organized, and will spend about $20,000 in renovation of the theatre, which will be opened about July 1 with pictures and features.

The safe at the Colonial theatre, Newport, R. I., was broken open by thieves Tuesday and $80 in cash taken. Harry R. Horgan, owner, discovered the break.

State theatre, Hartford, has changed its policy to two changes of bill weekly, on Mondays and Thursdays with stage numbers the last three days of the week, until August 1. The new scale is 35 cents evenings, 25 cents afternoons, children ten cents both afternoon and evening.

The new Strand theatre at Montpelier, Vt., opened Saturday. It seats about 1,000. C. E. Gill is owner of the house.

Joseph Cohan, of the booking department of First National exchange, has taken over Grange Hall at Merrimac, Mass., formerly operated by Leo Patterson, and will give programs three nights a week. Cohan formerly conducted a theatre in East Dedham, Mass.

Ed Kline has opened an exchange at 16 Piedmont street, Boston, for special features.

The Supreme theatre, at Jamaica Plain, Mass., has been sold by Herbert Williams to M. Potter. Mr. Williams has operated the theatre for the past eight years.

Timothy O'Toole, of Independent Films, accompanied by Mrs. O'Toole, spent the week-end at Peak's Island in Portland Harbor, Me.

The Opera House at Barre, Vt., one of the Gray Circuit houses, is being reopened by Thomas Boyle, formerly of the Playhouse, Rutland, Vt. He will run road shows and high class attractions and, where road shows do not interfere, will run pictures three nights weekly. Walter Young will direct.

Harold Keegan, who recently opened the Rialto Theatre at Waterbury, Vt., reports splendid patronage and is booking many big features.

The Hudson film exchange, corner of Church and Winchester streets, of which Silas Bunce was former manager, has closed indefinitely. The Royal Film exchange, which operated next door, and which has outgrown its quarters, is moving into the former quarters of the Hudson exchange. Harry Segal is manager of the Royal. Friends are looking forward to a formal "open house."

W. A. Nichols, of the Majestic theatre at Antrim, N. H., and the Dreamland at Bennington, Vt., was in Boston during the week completing bookings for the season.

Arthur Vivian, of the Liberty House at East Weymouth, Mass., is convalescing following a recent operation for appendicitis.

Carl Hutchins, former manager of the Regent theatre in Arlington, Mass., who has been confined to the hospital for several weeks, is able to be out of doors for a brief period each day, and is expected back in the film district during the next fortnight.

The Washington theatre, Boston, closes June 12 for a period of four weeks for the purpose of extensively remodelling the theatre.

James Donovan, who handles the bookings for Goldstein Brothers' Circuit, has removed his offices from 44 Church street to 16 Piedmont street, in the heart of the film district.

Plans are under way for opening the Empire theatre at Block Island, R. I., soon. It is operated by Abe Spitz of Providence.

William Horen, formerly with the advertising department at the Fox exchange, Boston, has joined the sales force at the Educational exchange, Boston.

While the theatre is being remodelled, the Capital theatre at Allston will run double feature pictures.

The Strand theatre, Malden, has joined the ranks of the double feature bill houses.

Miss Martha Ferris, secretary of the New England Film Board, returned from the convention of secretaries at French Lick, Ind., on Monday. Miss Kathryn Sullivan, of the New Haven Film Board, also returned the same day.

D. A. Hilsdon has assumed the Lyric theatre at Ashland, N. H.

Al Locatelli, owner of a chain of theatres in Somerville and Arlington, Mass., is passing out Havanas on the occasion of a new son in his household.

The Mystic theatre, Malden, is soon to close temporarily for redecorating and remodelling.

Charles, Morse, of Phil Markel's staff, Boston, is the proud father of a new son.

Sam Haas, one of the best known film salesmen in New England, has joined the staff of Consolidated Films, Inc., at Boston.

Harry Eskine has been appointed by Herman Rifkin as manager of the New Haven exchange for Supreme Films.

The Scenic theatre, at Keene, N. H., announces that it will reopen about July 1st.

First National exchange, Boston, is exhibiting the big sterling silver cup which the Eastern Division won in the recent sales drive.

The New Haven exchange, formerly operated by E. A. Golden, has been taken over by Lester Tobias and Harry I. Goldman.

Leo Adler, traveling auditor for Pathe from New York City, is in the Boston exchange of the company for a few days.

The Pathe sales force returned during the week from its sales convention at the Hotel Pennsylvania, New York City.

Chicago

WITH the return of Metro-Goldwyn-Mayer and First National sales forces from their respective conventions, film row assumed its normal aspect this week. The boys all report strenuous sessions and claim it was almost a case of all work and no play.

Great States Theatres, Inc., are closing their Rialto Theatre at Aurora for the summer season on June 12th. The Fox and the Strand will be kept open during the heated season.

Balaban & Katz have secured additional office space in the Loop End Building, and their advertising and construction departments will move into the new quarters shortly.

Al Lyons, who has been in charge at the Peoples Theatre, resigned, and the name of his successor has not been announced as yet.

August 15th has been selected as the opening day for Cooney Brothers' new Avalon Theatre; an extra force of workmen is on the job rushing the house to completion.

National Playhouses, Inc., have moved their general offices from the Straus Building to the Capitol Theatre, their big south side house.

According to the Illinois Exhibitor, "Mrs. J. Rubner, formerly known as Rose Cooper of the 20th Century Theatre, is the proud mother of a baby girl; weight seven pounds."

Frank Fisher is vacationing at Paw Paw Lake and is having a splendid rest, according to H. C. Young of National Screen Service who dropped in on him for a visit last week.

A party including President Jack Miller and Miss T. M. Heraty of the Exhibitors Association of Chicago; Fred Gilford of the Century Theatre, Maurice Choynski of the Newberry, Joe Pastor of the Argmore, Mohawk and Bryn Mawr Theatres and Frank Marshall and J. Reddy of the Wurlitzer Organ Company, left on Monday night for Columbus, Ohio, where they will attend the National Convention of the Motion Picture Theatre Owners of America.

W. D. Burford, of Great States, actively co-operated with Mayor Thompson in giving the great Chicago Flood Control Conference, publicity. Mr. Burford was in charge of the trailers which were displayed at theatres throughout the Mississippi Valley, inviting delegates to attend the conference and advocating prompt government action for flood control.

Manager Mort Goldberg replaced Manager H. C. Wittneben at the Admiral Theatre, Sunday.

The Senate Theatre, of which Al Haney is manager, put on its first midnight show last Saturday and according to reports, it proved a success.

Johnny Mednikow, popular film man, is now manager of the Tiffany Exchange, having assumed his new duties last week.

Alex Manta of the American and Indiana Theatres, Indiana Harbor, has taken over the State Theatre at Hammond. The latter is the house that Balaban & Katz Interests purchased from Andrew Karzas at the same time they took over his North Center. It is understood that the new owner will take possession on July 1st.

The Hamlin Theatre, 3826 W. Madison Street, has inaugurated a part time policy and for the summer will be open on Friday, Saturday and Sunday instead of for the full week.

Gregory & Bernasek have taken over the Illinois Theatre at Ottawa, Illinois.

James Casey has left the North Center Theatre, where he was assistant manager, to become assistant manager at the Granada Theatre.

Joe Abramson, secretary of the Film Board of Trade, returned from French Lick last week.

George D. Hopkinson, who has been at a sanitarium, in Milwaukee, returned to Chicago this week much benefited in health, and called at the office of the Exhibitors Association.

Jones, Linick & Schaefer this week added burlesque to the vaudeville and picture programs offered to patrons of their Rialto Theatre.

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Oklahoma

ACCORDING to a statement by R. E. Griffith this week, business in the oil towns in which Griffith Amusement Company has shows, has gone down 75 per cent due to oil conditions. These towns are: Earlsboro, Okla., Seminole, Okla., Stinnett, Tex., Borger, Tex., Panhandle, Tex., and Pampa, Texas. Mr. Griffith said that he didn't expect conditions to improve much in these places for nine or ten months.

C. F. Sturdevant and H. L. Dumas have opened a new theatre at Spearman, Texas. The Rex, as the new theatre is called, opened last Saturday.

A very attractive Spanish tyype theatre was opened at Dawson, Okla., on June 1st, by A. J. Fishbaugh. The new theatre, The Dasonia, is a modern small theatre built of yellow and pink brick. It is the first theatre for the town. Mr. Fishbaugh, the manager, formerly had a theatre at Kellyville, Okla., but this is now closed.

Mrs. Wallace Walthall, wife of the Enterprise manager, is leaving June 10th for Long Beach where she will spend the summer with her son, Jack Russell, who is just home from military school.

Lester Gibbs, the youngest of the three Gibbs boys in the film business, is now assistant booker at Universal.

Carr Scott is leaving this week-end for Dallas for the Home State Convention. Scott, who is manager for Home State Film Company here, will be accompanied by Paul Myers, salesman, and Grady James, booker.



Personnel of the Kansas City Educational Exchange. C. S. Jones, manager, sixth from right; Max Stahl, special representative, third from left

R. M. Clark, manager of Liberty-Specialty, Carl Burton, Eric Middleton, and Elmer Slocum, all three salesmen, are in New Orleans attending the Liberty-Specialty Convention.

Over at Pathe while the manager and salesmen are out on the Coast attending the convention, three of the office workers are also taking a vacation. Mrs. Marsh, sales control clerk, Mrs. Clark, stenographer, and Kenneth McCurry, assistant booker, are the lucky ones.

C. R. Zears, secretary of the Oklahoma Film Board of Trade, will be back June 6th. The Film Board office will then be open after a three weeks' interval. Mr. Zears has been visiting at his home in Illinois, and attending the convention of Film Board secretaries which was held at French Lick, Ind., this week.

Fred Pickrel, vice president of the M. P. T. O. of Oklahoma, left this week-end for Columbus, Ohio, to attend the Eighth Annual Convention of the Motion Picture Theatres Owners of America, which will be in session June 7, 8 and 9th. Mr. Pickrel was accompanied by his wife and daughter, Barbara. Mr. Pickrel has four theatres at Ponca City, Okla., The Murray, Majestic, Mission, and Ritz. He is closing two of these theatres next week for the summer months.

W. Z. Spearman, president of the M. P. T. O. of Oklahoma, is very proud over the news of the arrival of a son to his son, C. H. Spearman. C. H. Spearman is connected with his father with the Gem Theatre at Edmond, Okla.

Funeral services for Charles E. Beard, treasurer of the Midwest Enterprises company, were held here last Saturday. Mr. Beard has been with this company since its formation several years ago. He was 75 years old and had many friends both in the film exchanges and among the exhibitors of the city.

Kansas City

A NEW theatre, to cost about $35,000, will be built by the Midland Circuit of Theatres in Lyons, Kans., in the near future, according to M. B. Shanberg, general manager. The new house probably will be ready for opening about September. The house will be built to seat about 850.

The Grand, Princeton, Mo., Leland theatre, Troy, Kans., the Liberty, Chapman, Kans., South Troost, Kansas City, New Mystic theatre, Cedar Dale, Kans., and the Ritz, Springfield, Mo., are among the smaller houses in the Kansas City territory to announce improvements of various types in the last few days.

Lawrence Lehman, manager of the Orpheum theatre, Kansas City, underwent a minor operation at Research hospital, Kansas City, this week. His condition is said to be satisfactory.

The directors of the Newman-Publix opportunity contest in Kansas City this week announced an extension of time for entrants seeking to appear in the Publix stage production, "Young American," which opens in the Paramount theatre, July 9. Entrants now have until June 10 to enter.

Among the out-of-town exhibitors in the Kansas City market this week were: Walter Wallace, Orpheum, Leavenworth, Kans.; C. M. Pattee, Pattee theatre, Lawrence, Kans.; Frank Weary, Farris theatre, Richmond, Mo.; G. L. Hooper, Orpheum, Topeka, Kans.; S. E. Wilhoit, Electric, Springfield, Mo.

Tom Baldwin is the new cashier at the Educational exchange, he formerly having been with Universal.

Harry Strickland and M. C. Sinift, manager and city representative, respectively, of Warner Bros.' branch were hustling in the territory this week.

The Fox exchange was a vacant looking place with the sales force in Chicago. H. Bradley Fish, branch manager, headed the Kansas City delegation, which attended the sales conference in Chicago.

With Irene Kamatzar, bookkeeper and bill clerk of the F. B. O. exchange, ill this week, J. A. Masters, branch manager, has been holding down more than one man's job.

Improvements are in progress at the Educational exchange, private offices being constructed for C. A. Jones, branch manager, and R. C. Borg, assistant manager.

The First National exchange also is undergoing alterations.

C. C. Ezell, sales manager for Warner Bros., was a Kansas City visitor, as was F. W. Franks, Universal home office auditor.

W. P. Bemfield has joined the P. D. C. sales force.

C. W. Rodebaugh, the oldest film salesman in point of service in Kansas City, has joined the sales force for Midwest Film Distributors, Inc., "Rolay" has been selling films for seventeen years.

Detroit

MANAGER A. M. GOODMAN of the Standard exchange spent the holidays at Blue Water Highway, on Lake Huron, where he has a summer cottage. He is the possessor of a Canadian permit . . .

Bill Ken has resigned his sales position with Fox. He formerly covered the Western part of the state.

The Kunsky Theatrical Enterprises are seeking a name for the new house now being erected in Birmingham. Several hundred letters from residents of that community have contained the name of "Lindbergh," after the famous captain who flew from New York to Paris.

Oscar Hanson, Pathe manager, states that his company has appointed Fred Geise as staff cameraman in Detroit to make local "shots," which are to be shown at the first-run houses the same day as taken.

E. C. Beatty, general manager of the Butterfield circuit in Michigan, accompanied by Mrs. Beatty, left last week for a motor trip that will carry him through New York and some of the New England states. He and Mrs. Beatty expect to be gone about a month.

San Francisco

RODNEY A. PANTAGES, general manager of the Pantages circuit of theatres whose headquarters are in San Francisco, arrived from Los Angeles with a handful of contracts that will give the circuit a number of leading stage and screen attractions.

Charlie Michaels returned from an auto trip to Oregon as far as Portland. He was accompanied by Mrs. Michaels and the kiddies.

Manager Charles Muehlman, branch manager of First National, together with his personnel of salesmen and several of the local office, attended the convention held in Hollywood May 18th.

George Mann has purchased a site for a new theatre in Fort Bragg. Construction of a 700-seat house will commence soon.

Pete Kyprios and associates have opened their new Strand Theatre at Sunnyvale. The old theatre was closed at once.

Making his first territorial trip over a part of the San Francisco zone, Manager W. G. Seib of Pathe returned recently from the Central and Sacramento districts.

E. C. Lane, popular manager of Loews Warfield theatre, was recently told by some women of certain local women's clubs that they



Sidney M. Nutt, prominent exhibitor of Hot Springs, Ark.

[illegible] and ushers and usherettes were always very accommodating. Speaking of this Lane said: "I have found that pleasing ushers are as valuable, almost, as pleasing pictures."

[illegible] over the North Sacramento Theatre, plans to remodel same at once. The roof will be raised and the theatre completely refitted and altered throughout.

The Robt. Morgan Organ Company are now represented officially by M. J. Munjar, whom J. A. G. Schiller is introducing to be in charge of the Western Division, with his headquarters at the San Francisco offices, 168 Golden Gate Ave.

Mel Mosher, assistant booker at the local Fox exchange, has been promoted to the sales department, working out of the Sale Lake exchange. Mosher will have exclusive charge of the Montana territory served from the Salt Lake exchange.

W. C. "Bill" Wheeler, former branch exchange manager of Vita[illegible] B. O. sales force. When Warner Bros. acquired the Vitagraph Company and exchanges, Wheeler retired and [illegible] Theatre at Willits, which he still controls and will continue to operate.

The "New Burlingame" was started on its way recently when ground was broken for a new 1000-seat theatre. It is being built by the Vission Realty Corporation of San Francisco, and will cost $100,000. Edward A. Ames is the architect. B. R. Wolf Electrical Company have the contract for installation of lighting and other electrical effects, including an elaborate mammoth sign. The Arctic Nu-Air Company are to place a complete ventilating and heating control service for the owners. The lessee or operator of the enterprise has not been announced.

W. G. Preddey reflector lamps were installed in the Strand at Sunnyvale; two lamps for the Grand Lake Theatre in Oakland and eight lamps by the George Mann interests in and about Eureka.

St. Louis

FIRST a success as a prescription clerk, then branching out into business for himself as builder, owner and operator of the first modern motion picture theatre house of Hot Springs National Park, Arkansas, taking on an automobile agency as a practical side line and then organizing a life insurance company in which he made a fortune, Sidney M. Nutt has just purchased the Princess and Lyric theatres from Sam Blumensteil and John C. Wolf for a half million dollars and he still owns his first buy—the Central theatre—and will continue to operate all three. The Lyric, with a seating capacity of 700, will be run as a combination vaudeville and picture house; the Princess, 1,000 capacity, offering big features with prologues and special music and the Central will continue its first run features. This house has a seating capacity of 800.

Charles P. Skouras, general manager of Skouras Brothers Enterprises, operators of the Ambassador, Missouri, Grand Central, West End Lyric and the houses of the St. Louis Amusement Company group, has returned from the Pacific Coast where he attended the annual First National Convention.

G. Kehias of Pana, Ill., has retained the architectural firm of Aschauer & Waggoner of Decatur, Ill., to design a new theatre and store building to be erected in Pana. Details are not yet available.

Barney Dubinsky of Jefferson City has announced that upwards of $10,000 will be expended on improvements to the Miller and Jefferson theatres in Jefferson City during the Summer season.

Roland Siegel of the Community Theatre, Pine Bluff, Ark., has awarded the contract for the construction of his new theatre on West Sixth avenue to T. J. Jones. The new house will be 40 by 90 feet and cost upwards of $12,500. Siegel recently purchased a theatre in Stuttgardt, Ark.

St. Louis film stocks closed June 4 as follows: Skouras A $40 asked, and St. Louis Amusement A $45 asked. One year ago these stocks were held at $47 a share each.

Joseph Erber, head of the Western Vaudeville Managers Association in St. Louis and a syndicate of St. Louisiana, has purchased the 47-acre Lake Hill Park in Valley Park, Mo., for approximately $200,000.

Erber at one time owned the Lyric and Avenue theatres in East St. Louis and prior to that managed the Majestic Theatre in that city. He also operated the Washington Theatre in Belleville, Ill., several years ago.

Lake Hill is a popular recreational resort for St. Louis and St. Louis County, being located at the Barrett Station road and the Missouri Pacific and Frisco Railroads.

Funeral services of Leopold Silberberg, 88 years old, of 5914 Bartmer avenue, St. Louis, Mo., father of Jules F. Silberberg, assistant orchestra conductor at the Missouri Theatre, were held on May 31. Interment was in Mount Olive Cemetery.

Portland, Ore.,

J. J. FRANKLIN arrived in Portland this week to take charge of the Portland division for West Coast and Pacific Northwest Theatres, Inc. Franklin will make his headquarters at the Liberty Theatre. His brother, Harold Franklin, is expected to arrive in the city within a short time on a tour of inspection.

Bob Bender drove down from Seattle Tuesday to look over affairs at the Columbia. At present the house is without a manager, but an announcement is expected daily regarding who will be placed in charge of the house.

L. M. Cobbs, branch manager, Fred Normand and Ted Johnson, salesmen, left last week for the Los Angeles Pathe convention. H. L. Percy, branch manager, A. W. Adamson, salesman, and H. L. Merian, district representative for P. D. S., are leaving today for Los Angeles to aatend their convention.

George Jackson, local maanger for Universal is out in the territory using high-powered sales language on the exhibitors.

Louis Amacher, L. E. Tillman and S. B. Tewksbury are back from the M-G-M convention. Manager Fish and his sales force from Seattle stopped off in Portland for a day en route home from the conclave. Wm. R. Ferguson, manager of exploiteers from the N. Y. office of M-G-M, and George Fecke, head of the radio department, also tarried a day here on their way back to New York.

George Guthrie, proprietor of several Salem theatres, returned to Portland from San Francisco yesterday. George sat in on several of the Paramount meetings during their convention.

Harry Eagles, special representative for Paramount, arrived in Portland last night for a brief visit before returning to his home in Seattle. Harry is nursing a broken finger, which he incurred while defending himself from an attack in Oakland last week. Eagles' assailant is now reposing peacefully in the Oakland cooler.

Frank Bligh, of Salem, and Guy Matlock, of Pendleton, were Portland callers during the week.

The option which the Western Film Co. hold on the Saxe theatres here (New Grand, Princess, Nob Hill and American), expires today. It has not yet been learned what will develop.

Milwaukee

FRIENDS must part some time. Charles D. Koehler who holds the time record for service in the film business in Milwaukee, after two and one-half years with Progress, has become booker at the Celebrated office. Winnie DeLorenzo, who has been booker in the Celebrated office for the past seven years, has been appointed salesman for that company. Mr. Koehler assumed his new duties on June 6th.

The Pathe office is being brightened with a new coat of white paint on its walls.

L. L. Ballard, United Artists' Representative, spent the Memorial Day holidays in Chicago. He returned with a sprained ankle.

Ed. Mertz is installing a new Kilgen organ in the New Zenith theatre of which he is manager.

Raymond Pfeiffer, manager of the Princess theatre at Chilton, was a recent film row visitor.

Ralph Eunson was recently designated as manager of the Grand theatre at Wausau in these columns, which error we wish to correct. Mr. Eunson is representative of the Kilgen organ company. Frank Welter is still managing the Grand.

Art Desormeaux, manager of the Strand at Madison, is what is generally known as an enterprising manager. Pictures of Lindbergh's arrival in Paris were rushed to Milwaukee in record time, and Mr. Desormeaux smashed some more records by chartering a plane to bring the pictures to Madison. Then he with Herman Wolfgram, Pathe salesman, went up in the plane and scattered dodgers over the city announcing the arrival of the pictures. Incidentally, this was Mr. Wolfgram's first air trip.

The Paramount Pep Club party, held May 28th at the Terrace Gardens, was declared one of the peppiest ever held by all who attended. Guests included Mr. Ross, district manager; Mr. Agnew, manager of the Chicago branch; Mr. Goldberg, manager of the Peoria branch, and other members of the Peoria and Chicago offices. J. G. Frackman, manager of the local Progress office, and F. G. Sliter, manager of the Fox exchange, also attended the party. However, Mr. Sliter, driving his new Chrysler sedan, was unable to follow the lead car out and got lost, but eventually found his way out to the party, and soon made up for lost time.



Milwaukee theatre men turning over a $50,000 check to the Red Cross flood relief fund. Left to right: Fred Seegert, Carl Widke, George Fischer, Col. Clemmons, Henry Goldenberg, Chauncey, Yockey, Tracy Hale, J. G. Frackman and E. W. Van Norman

Park Waterbury, manager of the Idle Hour at Jefferson, has joined the P. D. C. staff as salesman for the Western territory.

P. D. C. has also added Ray Winn, formerly of Indianapolis, to the sales staff. He has been assigned to the Northern territory.

Jack Yeo, manager of the Opera House, and Rex at Berlin and the Odeon and Davison at Beaver Dam, was in the city on Wednesday to line up bookings for his houses.

L. L. Ballard's newly decorated desk has been further embellished by the addition of a beautifully-painted owl on one side of the desk.

Walter Bauman is now traveling the territory for Mid-West exchange. Mr. Bauman is a former secretary of Motion Picture Theatre Owners of Wisconsin.

George Smith, manager of Paramount exchange, left Friday for Kansas City to attend the wedding of his brother.

Another ball game is scheduled for Sunday morning at Franklin Square. Games have been rather scarce due to the inclement weather. The next game will be an interesting one, for games now stand two each for Film Board and Saxe teams.

Jack Schumow returned from the M-G-M convention a sick man, and has been in bed for several days.

Ralph Mosiman, of the Rex theatre at Oshkosh, was in the city for a few hours on Tuesday, while he visited the exchanges.

Steve Bauer, new owner of the Elite theatre, is closing the theatre for extensive remodeling.

Arthur Richter, manager of the Paris theatre, has joined the ranks of proud papas—a new baby daughter.

Ben Brown, manager of the Temple theatre at Viroqua, was in the city last week with his son. Mr. Brown had charge of the Viroqua high school band at the recent contest.

Joe Rosenfield has been transferred from the Chicago office to join the sales force of the Milwaukee office. He has been assigned to Northern territory.

B. J. Kemp, manager of the Community theatre at Gladstone, Michigan, was among out-of-town exhibitors in the city during the week.

The Red Seal Film Exchanges will establish a Milwaukee office in the very near future, according to C. R. Lundgren, manager of the Chicago office.

Miss Lillian Rosenburg left her position in the Warner exchange to be married on June 5th.

O. V. Kelly, manager of the Badger theatre at Reedsburg, spent Wednesday in the local exchanges.

Dan Kelliher, of the Princess, Elkhorn, and Majestic at Lake Geneva, was a recent visitor at the exchanges.

F. F. Nine, salesman on the Warner staff is back on the job after an illness of five weeks.

E. Pelletteri sold his theatre at Plymouth to M. Gilman, a former Mosinee exhibitor. Mr. Pelletteri is at the present time in California.

Des Moines

JAMES B. CONNELLY, recently appointed manager of the Orpheum Theatre, Clinton, Iowa, writes us that we made an error in these columns in a recent issue. The paragraph stated that Mr. Connelly had recently been promoted to the management of the Orpheum at Waterloo, Ia. As it is, James B. Connelly, formerly manager of the Rialto Theatre at Waterloo, Ia., one of the Frank Amusement Company, Inc., chain of theatres, has been appointed manager of the Orpheum Theatre at Clinton, Ia., succeeding Harry Herman, who goes to the Majestic Theatre at Cedar Rapids, another of the same chain houses. Mr. Connelly has been with the Frank Amusement Co., for the past two and a half years. He was formerly an advance agent. His family will join him at Clinton where he will be permanently located.

Officials of the P. D. C. office returned from the convention in Chicago. Les Phillips, manager of the branch office here, was accompanied by his sales staff of Rube Wagel, Frank J. Swiercinsky and Sam Sosra.

A Blizzard cooling system was added to the equipment at the Iowa Theatre at Winterset, owned by Mr. Pettit.

J. M. Beatty, postal clerk for First National office, is now taking charge of the booker's duties.

A representative of Fox who attended the convention in San Francisco was B. B. Reingold, manager of the Des Moines office.

Charles Stephson, shipper for the Des Moines office of Universal, has been transferred to the St. Louis office where he wins a very nice promotion to the office of booker.

M. O. Barr of the Idle Hour at Kumme has closed his house for the summer season. Two other houses which are closing for the temporary hot weather season are the Opera House at Bennett and the Palace Theatre at Adair.

Mrs. Georgia Glinn of the Plaza Theatre, Fort Dodge, was in Des-Moines last week.

Visitors on film row this week were Mr. Dickson of Mt. Pleasant, Mr. Enyert of Eldon, J. G. Fair and his wife from Lorenz.

Rube Wagel of the P. D. C. office bought himself a new Ford coupe.

The theatre at Fonda, Iowa, owned by Edward Recknagel, is now but the first step in his chain. He recently purchased the Scenic Theatre at Holstein, which is close to Fonda.

The Princess Theatre at Sanborn was completely destroyed by fire. Origin of the blaze is unknown.

A. H. Blank denies the newspaper account in which it was stated that he would plan sites for American picture houses while on his trip to European cities this summer. Mr. Blank has sailed from New York with his sons Raymond and Myron for several weeks on the Continent and in England. Mr. Blank is said to be planning to start into the producing field within the next year or so.

Mr. Terhune who was assistant to Harry Watts as manager of the Rialto Theatre in Omaha has been given charge of the Columbia Theatre at Davenport, recently become one of the Blank chain of theatres.

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ROCHESTER, N. Y.

Effect Lighting in Theatres

By J. H. Kurlander
Brenkert Light Projection Company

(*Paper Presented Before the Society of Motion Picture Engineers, Norfolk, Va., April 25-28, 1927*)

PART TWO

Color Effects

COLOR effects, as projected from a special "spot booth" or from the projection room proper, are used in prologue work, special numbers, organ solos and even in the showing of motion pictures.

The principal control, in the case of simple colored lighting effects, consists in changing the colors themselves, or in changing the shape of the projected floods or spots.

Thus, a round, square, rectangular, or any odd-shaped colored spot or flood may be projected singly or in combination with one or more spots or floods of special shape to obtain a blending* or dissolving color action on the stage.

When the standard, double-optic, system type of effect projector is used, two different colored beams, of any desired shape, as, for instance, square, may be dissolved back and forth to obtain colors other than those represented by the gelatines used in the projectors. Or a square flood may be placed around the organ and the organist "head-spotted" with either a clear or colored round "spot." Combinations in this respect are quite numerous.

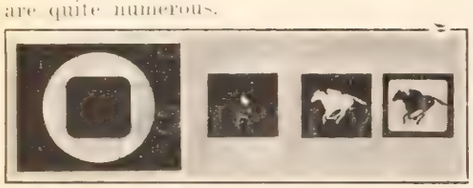


Fig. 8
Some typical masks, cutouts and special lantern slides

A very pretty effect, and one which is often used in title and border work while motion pictures are being shown, is found in the use of special glass design plates which are sharply imaged on the screen (or around the picture area), after which a special color wheel, consisting of narrow widths of various colored gelatines, is placed in front of the projection lens so that the colors, as they pass before the lens, are caused to weave across the imaged design on the screen; a peculiar blending and fading in-and-out-effect being obtained.

As used in connection with film title work, this color effect serves as a prelude to the principal title and is operated in the following manner: A blank leader, of a length consistent with the period of time it is desired to show the colored effect, is spliced between the last reel of one subject and the first reel of the next succeeding subject so as to make a complete 2,000-ft. reel.

The projectionist, taking a cue from the end of the last reel as it passes through the projector, is stationed at the effect projector and when the cue is received he gradually opens a pair of vertical framing shutters which causes the blending colors effect to be seen on the otherwise dark screen as if appearing from behind a pair of slowly opening draw curtains.

This effect is allowed to stand on the picture screen while the blank leader is being run through the projector and even after the title is projected onto the screen, the colored effect then serving as an animated field. Just before the picture comes on, the projectionist slowly closes the framing shutters, thus making the effect apparently disappear behind the closing curtains, leaving the motion pictures to follow closely on its heels.

By means of a special mask, provided for the purpose, the same effect can be projected around the border of the motion picture and left there until that particular subject is finished; or else a new design may be dissolved upon it to take its place, thus constantly changing the effect obtained.

By far the greatest number of original effects are obtained by the use of simple masks, stencils and, in special instances, lantern slides. It is here that the ingenuity of the projectionist finds its greatest field and many, indeed, have become quite proficient in this work.

Stencils of flowers, ships, hearts, vases, crosses, and many other objects are legitimate prey for such effects and are eagerly seized upon by projectionists in their quest for novel and original. One man in St. Louis has made a stencil of every conceivable kind of flower, including a few that possibly never grew; another in Englewood, N. J., has a penchant for ships and on the slightest provocation will project a figure of a vessel of some kind upon the titles of all marine films.

Coming still closer to home, one of our own projectionist-members, will, without warning to anyone, sit down and make a pair of lantern slides consisting of a positive and negative of some odd design and then dissolve them in colors back and forth upon the screen.

This work is unique and never becomes tiresome except for the physical exertion required, since an illustrative point in the current feature picture can be made to serve as the subject.

Some simple forms of stencils, a positive and a negative lantern slide, and a special mask, used in obtaining such effects, are shown in Fig. 8. Feature pictures, prologues, skits and special acts may serve as the inspiration for projecting novel and original effects.

In its simplest form, an effect projector

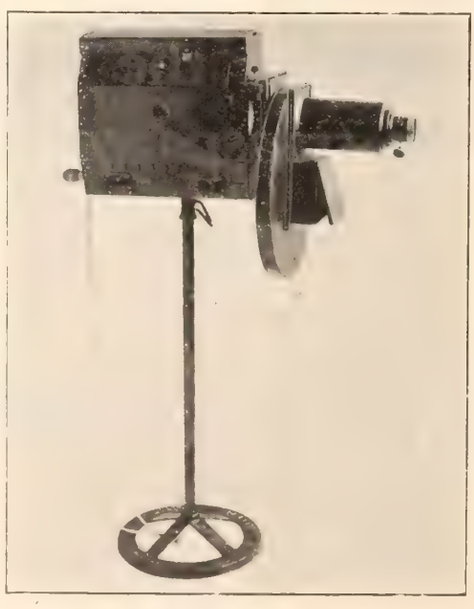


Fig. 9
Assembly view of spotlight effect projector

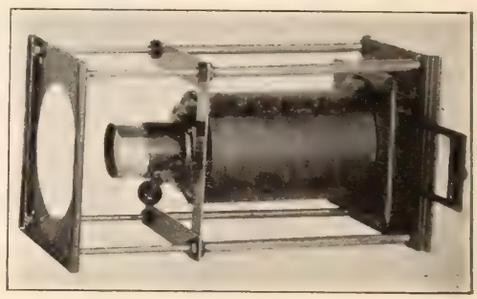


Fig. 10
A special effect holder for use with two-element effects as projected by the spotlamp effect projector

is nothing more than a spotlamp to which have been added an extra condensing lens for converging the light to make it pass through an effect (attached to the lens holder plate) and then on to a projection lens (attached, in turn, to the effect casing).

The complete assembly appears as in Figure 9. A special effect holder for projecting two-element effects with such an outfit is shown in Figure 10.

This simple device was designed, primarily, for use "back-stage," where it is particularly effective in that it can readily cover a large area on a short projection distance; can be easily moved about; occupies little space; and can be stripped of its accessories and impressed into spotlamp duty when required.

Its adaptability to short focal length lenses for covering large areas at limited distances really acts as a powerful deterrent to its use in the projection room where, because of the greatly increased projection distance, long focal length lenses are required. There are no ordinary means for rigidity supporting such lenses on this unit; and, indeed, even if there were, the device would be quite cumbersome and difficult to handle with ease and rapidity.

Furthermore, it can project only single effects so that the use of double effects would require two such units and two operators.

Modern practice in Motion picture theatres only served to accentuate the inconvenience of such limitations and it was early realized that for this service a special unit, particularly designed to meet the conditions in picture theatres, was essential for

(Continued on page 2386)

* "The use of color for the embellishment of motion picture program," by L. M. Lawson and Lloyd A. Jones, Trans. S. M. P. E., Number 21, page 38.

Proctor's New Playhouse

Is Latest Addition to New York's Array of Palatial Neighborhood Theatres

F. F. PROCTOR added another link to his already impressive chain of playhouses with the opening of his magnificent new threatre at 86th Street and Lexington Avenue, New York City, on Monday, May 16. The new Proctor house was designed by Thomas W. Lamb, architect. It has a seating capacity of 3,500.

Front stage and back stage the theatre represents the peak of modern design and equipment. Comfort and luxury for patron and for artist combined, with all manner of ingenious devices in the way of heating and lighting and ventilation make it a truly model edifice.

The auditorium is particularly beautiful. Its domed ceiling is cream white with delicate relief work in gold. Suspending from it are exquisite crystal chandeliers, their hundreds of prisms sparkling like diamonds. The walls are panelled in a rich brocade, rose red patterned in gold. The boxes and the proscenium arch are draped in gold colored brocade, the seats are in reality individual overstuffed chairs upholstered in the rose red color which is featured in the wall paneling. The boxes are ingeniously built upon two levels permitting an excellent view of the stag from the back row of box seats as well as the front.

One reaches the auditorium through a splendid main lobby carried out in the same color scheme as the auditorium. At either side of it is a graceful curving stairway of white marble with an elaborate and particularly lovely scroll railing of gold leading to the mezzanine promenade. Here the walls are hung with fine paintings; here there are comfortable tapestried chairs, a soft carpet underfoot; in fact the promenade amounts to a small but beautiful art gallery.

Opening from it upon one side is a charming suite, rest room, cosmetic room, smoking room and bath, for ladies. Upon the other is a handsomely wood panelled lounge, smoking room and bath for gentlemen.

Service Features

There are other such suites upon the main floor of the theatre at either side of the auditorium. Each room in such suites is decorated in an individual manner, each complete and replete with comfort and beauty. There is also on the main floor, an emergency room adequately supplied with first aid materials, with a nurse on duty.

No alley entrance for actors and actresses at the 86th Street Theatre. The entrance is directly upon the street. There is, first of all, a charming "Green Room" in which the performers may gather or meet their friends. There is a nursery for children of artists, there is a billiard room, there is a kitchen, a laundry, about everything one would find in a well-run hotel!



Interior view of the new Proctor theatre in New York showing proscenium wall treatment and stage boxes

The dressing rooms, named after the various cities in the United States in which there are Proctor Theatres, are unusually large-sized light and airy. Each one has its private bath, two individual vanity tables, a chaise longue, and spacious closet room.

It will follow a popular policy, continual performances presenting Keith-Albee vaudeville and feature pictures, bills changed weekly.



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The BELVEDERE New York

Effect Lighting in Theatres

(Continued from page 2384)

proper effect projection.

It is true that efforts were made, and for that matter still are being made, to apply the spotlamp effect projector to projection room operation but a single demonstration, wherein rain drops appear of balloon proportions and snow flakes take on the appearance of a bombardment of snowballs, serves to convince the economical aspirant of the futility of his efforts.

The spotlamp type of effect projector, therefore, is definitely limited to back-stage service.

The peculiar nature of the motion picture program—peculiar, that is, only in that it differs greatly from the heretofore accepted form of popular entertainment—revealed the need for a projection device especially adapted to producing those lighting effects which seem to find ever-increasing favor among theatre patrons.

It was only natural, therefore, that such a device, as illustrated in Fig. 11, should find a place in projection rooms. This is the now accepted standard double effect projector which first made its appearance some four or five years ago.

The advantages it holds over the spotlamp type of effect projector are as listed below:

1. Higher operating efficiency.
2. Produces effects which can be obtained by no other means.
3. Propects dissolving lantern slides.
4. Greater flexibility in operating
5. Requires but one attendant for multiple effects.
6. Easy to operate.

Aside from these, there are certain advantages which result from its placement in the projection room, since in this location it comes under the supervision of the projectionist who is, or at least should be, more skilled in handling such projection devices, than are other employees about the theatre.

(To be Concluded)

Conn to Delay No Longer on Providence House

Jacob Conn, Providence theatre owner who has been holding plans for a new theatre in abeyance for four years, declares that work will start immediately on a new theatre costing $750,000 at Broad and Chestnut streets, Providence, R. I. Mr. Conn says that he has waited for the city to take some action relating to a proposed street widening in Chestnut street but that he will wait no longer.

Plans are already prepared and are similar to those of his Olympia Theatre at Olneyville, R. I., except on a much larger scale. Thomas J. H. Pierce of Providence drew the plans. A large garage for 300 cars will be attached to the project.

The building will take about 18 months to complete and will cover some 60,000 square feet of land. In connection with the theatre will be a block of stores above which will be hotel suites. The theatre will seat 3,000.

"Give Your Screen Proper Care," Says Schoening

"No screen will last forever, and a new screen every once in a while means appreciative audiences," says W. L. Schoening, president of the Minusa Cine Screen Co.; however, it is astonishing what a certain amount of care will do toward keeping one in good condition over a considerable period.

"The average life of a good cine screen is from three to five years eliminating accidents. But this does not mean that a screen should not be looked after throughout this period of time. Our company has always stressed this point and have gone so far as to perfect a soft goat hair brush with ferrule for inserting a long pole so the screen can be cleaned without the use of ladders. This brush is supplied at cost. Furthermore—It is well to examine your screen and have it refinished when necessary. The Minusa Cine Screen Company issue cards every Spring to users of their screens, advising them to have their screens attended to. Many exhibitors heed this friendly admonition, and send their screens to be carefully examined, and properly refinished, and this work is done also at the exact cost of labor and material. During this operation, of course, they are provided, free of charge, with a substitute screen to be used until their regular one is returned in its rejuvenated condition."

New Suburban Theatre for Seattle, Wash.

A new suburban theatre to be built by the Western Building and Leasing Company at Fifteenth Avenue and Fiftieth Street, Seattle, Wash., was reported last week, and is now said to be available for leasing by a theatre operating group or individual. Erection of the house will begin within a month, it is reported.

New Theatre for Mansfield, Mass.

E. L. and H. L. White have awarded contracts for the erection of a theatre on Main street, Mansfield, Mass., from plans by John E. Kelley of Randolph, Mass. The theatre will seat about 1,000 and will be ready for opening about the first of next year.

Connecticut House Incorporates

Strand Theatre of New Britain, Inc., has incorporated with $100,000 capital. B. E. Hoffman of New Haven, owner of a circuit in Connecticut, heads the corporations.

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Studio Briefs

William Collier, Jr., has been cast as the juvenile in Irene Rich's next picture for Warner Bros. which Michael Curtiz is directing. "The Outpost" is the working title of the Rich vehicle in which William Russell will also have a promising part. It is the first Irene Rich film for the new season.

With the signing of Hampton Del Ruth, director, scenarist, novelist and playwright, as the latest member of his scenario staff, Monty Banks has renewed an alliance of nearly ten years ago when Del Ruth supervised several comedy units at Sennett's when Banks made his first bow as a comedian. Del Ruth was connected with the American Film Company both as a writer and a director after leaving Mack Sennett. Del Ruth is collaborating with Charles Horan and Banks on the scenario for the comedian's next feature to follow "A Perfect Gentleman."

Production work was begun last week by Metro-Goldwyn-Mayer on "Terror," the new film which will star Lon Chaney. Benjamin Christensen, Scandinavian director, is directing from an original story by Stig Esbern. Barbara Bedford has the feminine lead in the new picture. Charles Puffy and Emily Fitzroy joined the cast last week. Other roles are being played by Ricardo Cortez and Johnny Jack Brown.

Noah Beery, the Sergeant Lejaune of "Beau Geste," will play one of the outstanding parts in "Beau Sabreur," the Paramount special.

Warner Bros. are shooting three of their pictures for the coming season and completing one of the concluding pictures for this year. Alan Crosland is making "The Jazz Singer," from Al Cohn's script based on the stage play by Samson Raphaelson. This production will be the first production to be filmed with Vitaphone sound incorporated in its dramatic action and will mark the screen debut of Al Jolson. Besides the Jolson songs there will be several numbers by Cantor Rosenblatt. May McAvoy, Warner Oland and Otto Lederer are in the cast.

Also before the cameras now at the Warner Bros.' studio are the Monte Blue and Dolores Costello units making "The Bush Leaguer" and "The Heart of Maryland," and "The Outpost," the tentative title of Irene Rich's new picture. Howard Bretherton is directing Monte Blue, Lloyd Bacon, Dolores Costello, and Michael Curtiz, Irene Rich.

After a transcontinental trip from Hollywood to Rome City, Indiana, the location of "The Harvester," F. B. O.'s forthcoming Gene Stratton-Porter film, Director Leo Meehan took the first scenes of the picture late last week. The company of 40 people was headed by Natalie Kingston and Orville Caldwell, co-stars. An entire hotel has been engaged by the production unit on the shore of Sylvan Lake about two miles distant from the farm—the property described in the book by the late author. Two carloads of supplies and equipment, besides the staff of technical experts, were also brought to the Indiana location by the director.

Initial scenes for two Warner Bros. productions were taken last week and preliminary arrangements were made on another of the company's coming releases. Roy Del Ruth has started the extended run production, "Ham and Eggs at the Front," a comedy special written by Darryl Francis Zanuck and adapted by Robert Dillon and James Starr. Michael Curtiz, director "The Outpost," starring Irene Rich with William Russell and William Collier, Jr., has left the company's studio for a location trip to the Arizona desert to last about three weeks. John Miljan and Jack Ackeroyd are also supporting Miss Rich. Additions have been made to the cast of "The Bush Leaguer," Monte Blue's starring picture, in William Demarest, Richard Tucket and Bud Marshall. The director is Howard Bretherton.

William R. Walling, who spent 30 years on the stage and who has been on the screen for the past seven years, is rendering a characterization in "The Harvester," an F. B. O. film. He has but recently finished a role in "The Devil's Saddle," starring Ken Maynard. Another well known actor in the picturization of the Stratton-Porter tale is Jay Hunt. The unit making "The Harvester" will return to Hollywood from the Indiana location after three weeks of shooting exteriors. Interior settings are now being erected by the studio force at the F. B. O. Hollywood plant.

No permanent staff of continuity writers will be employed in the preparation of screen stories for the coming series of twelve Gotham productions. Each story will be turned over to a story specialist. Sam Sax made the first assignment this week when he turned over "The Rose of Kildare," a story by the late Gerald Beaumont, to Harold Shumate for scenario and continuity. Upon the completion of the script the picture will at once be placed into work and will be ready for release in the early fall, Gotham promises. Mae Bush is the featured player.

"The Clown," a Columbia picture of circus life scheduled for the present season, was completed last week and Director William James Craft, who directed it, is now busy on the film's cutting and editing. The picture boasts a stampede of fifty elephants and the complete cast of performers of the Al G. Barnes circus as well as a replica of the first Ringling show. William V. Mong is the clown and Johnnie Walker and Dorothy Revier the juvenile leads. John Miljan plays the heavy.

The leading feminine role opposite Tom Tyler in his next Western for F. B. O. entitled "Tom's Gang" will be Sharon Lynn. The young actress' most recent appearance in an F. B. O. picture was "Clancy's Kosher Wedding," soon to be released. The other members of the cast of "Tom's Gang" will be announced soon.

Two more players were added last week to the cast of "For Ladies Only," a comedy of modern business life in America, when Harry Cohn, vice-president of Columbia Pictures in charge of production, signed Edna Marion and Ben Hall for principal roles in the picture. Several directors are now under consideration for the megaphone work on the story.

[illegible] and the Woman," Universal's production for next season which is taken from the play "The Counsel for the Defense," are: Francis X. Bushman, who with Anna Q. Nilsson heads the cast, Walter Pidgeon, Martha Mattox, George Siegemann, Fred Kelsey, Sidney Bracy and Sailor Sharley. Charles A. Logue wrote the script from the Henry Irving Dodge play. Edward Laemmle, the director, will give the signal for the start of camerawork within a few days.

Paramount's "Shanghai Bound," starring Richard Dix, will be directed by Luther Reed. Edward S. (Tex) O'Reilly, short story writer, is the author of the production's story.

Barbara Bennett will be leading woman to Buck Jones in the latter's newest Western for Fox Films, "Blackjack." Orville Dull is directing a cast which includes George Berrell, Harry Cording, William Caress, Buck Moulton, Theodore Lorch, Sam Allen, Murdock MacQuarrie, Frank Laning and Mark Hamilton.

Arteless Pictures is planning a series of eight three-reel features, screen versions of the most popular of the Grimm fairy tales. The first of the series, "Mother Goose," has been completed and "Snow White," the second, is already in production.

"On to Rome," a story about divorcees by Joseph Jackson, has been appointed by Metropolitan Pictures as a starring vehicle for Marie Prevost.

Mack Swain has joined the supporting cast to Lon Chaney in "Terror," a Metro-Goldwyn-Mayer picture which Benjamin Christensen is directing from an original story by Stig Esbern.

Charles K. French is one of Wally Wales' principal supporting players, in "The Meddlin' Stranger," a Western drama which is a picturization of Christopher B. Booth's story which was published in Western Story Magazine under the title of "Lucky Star's Secret."

Seven new pictures were assigned to Paramount directors this week thereby launching the mid-summer production drive. "Hula" was given Victor Fleming, "Barbed Wire" to Roland V. Lee, a new Emil Jannings vehicle to Mauritz Stiller, "Shanghai Bound" to Luther Reed, "Tell It to Sweeney" to Gregory La Cava, a new Adolphe Menjou film to Josef von Sternberg, and Florence Vidor's next picture to Frank Tuttle. Now in production are: "We're All Gamblers," "Nevada," "Fireman, Save My Child," "Man Power," "Last Outlaw," "Service for Ladies," "Rolled Stockings," "Underworld," "Time to Love," and "The Big Sneeze."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R. Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert	Pathe	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J .Gould-G. Bancroft-K. Thomson	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited ,The	R. Howes-D. Farley	Rayart	5264 feet	
Loves?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6362 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V.Dana-Ed.Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
No Man's Law	Rex (Horse)- T. von Eltz-B. Kent	Pathe	6903 feet	April 24
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount	5306 feet	
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'-Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	May 13
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany		
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fast and Furious	R. Denny	Universal	5684 feet	
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.	7019 feet	June 3
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill The	La Plante-T. Moore	Universal	6038 feet	
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	
Lure of theNigh Club The	Viola Vana-R Ellis	F. B. O.		
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mother	B. Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe	4828	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-			
Rich Men's Sons	R. Graves-S. Mason J. F. McDonald	Columbia Pictures Fox	5480 feet	May 20
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5962 feet	June 3
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	

Feature	Star	Distributed by	Length	Reviewed
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5457 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O		
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Vanity	L. Joy-A.Hale-C. Ray	Prod. Dist. Corp	5923 feet	
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
Yours to Command	G. O'Hara-S. Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow Dog)	Pathe	4335 feet	June 3
Beware of Widows	La Plante-T. Moore	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros		
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.		
Drums of the Desert (tentative)	W.Baxter-M. Millner	Paramount		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
Framed	M. Sills-N. Barr- N. Kingston	First National		
Good as Gold	Buck Jones	Fox		
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law The	K.Maynard-D.Dwan	First National	6167 feet	
Meddlin' Stranger The	Wally Wales	Pathe	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp		
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox		
Simple Sis	Louise Fazenda	Warner Bros.		
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National		
Tale of a Vanishing People		Tiffany	5500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Tired Business Man, The		Tiffany		
Trunk Mystery The	Hutchinson-Calhoun	Pathe	4334 feet	
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros.		
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount		
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount		

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
New Morals (tentative	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	Tom Tyler	F. B. O		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Hula	Clara Bow	Paramount		
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Underworld	R. Cortez-E. Brent	Paramount		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Stark Love	H.Munday-F.James	Paramount	6203 feet	Mar. 11
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
We're All Gamblers	T. Meighan-M. Millner	Paramount		

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ben Hur (road show)	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Woman on Trail, The	Negri-Cortez	Paramount		

Coming Attractions

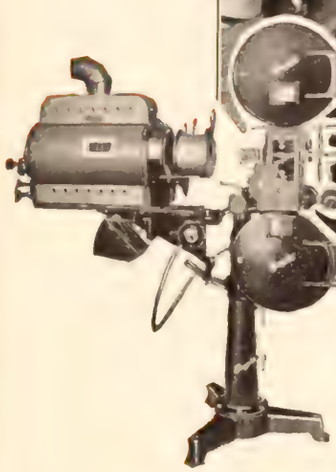
Feature	Star	Distributed by	Length	Reviewed
Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany		
Back to Liberty		Excellent Pict.		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept. 11
Beau Sabreur	E. Ralston-G. Cooper-G. Bancroft	Paramount		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Ship The	O. Bosworth-I. Logan-R. Arlen	Columbia		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise	C. Talmadge-D. Alvarado	First National		
Brides Will be Brides	Laura La Plante	Universal		
Buck Privates	de Putti-McGregor	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Captain of the Strong	Maynard	First National		
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7713 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M	7713 feet	May 20
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Clown The	D. Revier-J. Walker	Columbia Pictures		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Cossacks, The	John Gilbert	M-G-M		
The Country Doctor	Faye-R. Schildkraut	Prod. Dist. Corp		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	A.Q.Nillson-L. Stone	First National		
Darling of the Gods, The	Special Cast	United Artists		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick The	R. Barthelmess	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	

Feature	Star	Distributed by	Length	Reviewed
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
First Auto The	B. Oldfield-P. R. Miller	Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
For Ladies Only	J. Logan-J. Bowers	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Garden of Allah The	A. Terry-I. Petrovich	M-G-M		
Garden of Eden The	C. Griffith	United Artists		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Girl From Rio The	Mae Busch	Lumas		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Glory Diggers The		M-G-M		
Good Service	Eddie Cantor	Paramount		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling	Fox		
Hard Boiled Haggerty	M. Sills	First National		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen	F. Sterling-G. Sidney-B. Lyon	First National		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Prod. Dist. Corp.		
Hitting for Heaven	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jazz Singer, The (Vitaphone)	Al Jolson-J. Rosenblatt	Warner Bros.		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
Kid Sister The	M. de la Morte-Mc-Gregor-A. Christie	Columbia		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lady Be Good	Mackaill-Mulhall	First Division		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Life-s Crossroads		Excellent Pict		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-N. Kerry L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magic Flame, The	Colman-Banky	United Artists		
Manpower	Richard Dix	Paramount		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Money Isn't Everything	P. Bonner-M. Carr-G. Fawcett	Columbia		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Best Girl	M.Pickford-C.Rogers	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		
Naughty Marietta	Marion Davies	M-G-M		
Nest The		Excellent Pict		
Nevada	Gary Cooper	Paramount		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Outpost The (tentative)	I. Rich-W. Russell	Warner Bros.		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Patent Leather Kid, The	R. Barthelmess-M. O'Day	First National		
Phanton Buster The	Buddy Roosevelt	Pathe		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Road to Romance, The (tentative)	J. Mulhall-D. Mackaill	First National		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	R. Novarro-M. Day	M-G-M		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Monterey, The	L. Stone-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	April 1
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox		June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Soul of Passion, The	Del Rio-McLaglen-D. Alvarado	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stronger Will The		Excellent Pict.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Tell It to Sweeney	Conklin-Bancroft-Brian-Linden	Paramount		
Terror	L. Chaney-R. Cortez	M-G-M		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Tidy Toreador, The	Hoot Gibson	Universal		
Times Square		Tiffany		
Tip Toes	D. Gish	Paramount		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolfheim	United Artists		
Uncle Tom's Cabin	Special Cast	Universal		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 18
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 4
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hymans	First National		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
tive)	R. Dix-W. Powell			
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		

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Motion Picture News

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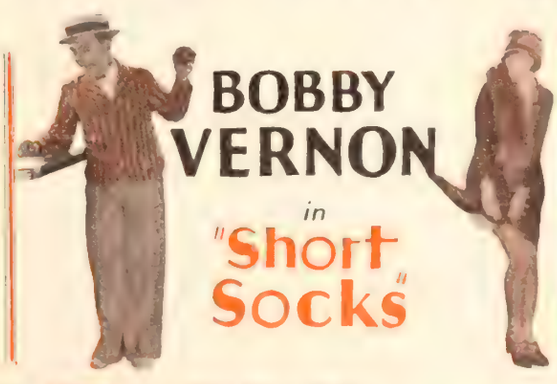


CHRISTIE Comedies

— The First 3 —



BILLY DOOLEY
in
"Row, Sailor, Row"



BOBBY VERNON
in
"Short Socks"

JIMMIE ADAMS
in
"Hot Heads"



COMEDY FIELD

PARAMOUNT — CHRISTIE

Member, Motion Picture Producers and Distributors of America, Inc. — Will H. Hays, President

CARL LAEMMLE
presents



The Greatest Mystery Special the Screen Has Ever Seen!

the CAT *and* the CANARY

A PAUL LENI PRODUCTION

Universal Has the BIG PICTURES This Year!

LOOK over the line-up of Universal Specials — compare them with any other product of any other year — match story for story:

The CAT and the CANARY

The greatest cast ever assembled headed by LAURA LA PLANTE and including A. E. Carew. Based on John Willard's play. A PAUL LENI Production.

The COHENS and KELLYS in PARIS

DENNY Super Comedies

LES MISERABLES

The BIG GUN

The MAN WHO LAUGHS

LOVE ME and the WORLD IS MINE

SHOW BOAT

With that line-up booked in solid for PLAY-DATES *you* won't need to worry, because you'll get yours with

UNIVERSAL'S Long Run Specials

UNIVERSAL

The Finest Picture of Its Kind Ever Made of the Greatest Event of Its Kind in History!

That was the universal opinion of exhibitors on the magnificent reel on

LINDBERGH'S NEW YORK RECEPTION

Rushed to all points throughout the country upon the completion of the exercises by

INTERNATIONAL NEWSREEL

At no extra cost to exhibitors, and acclaimed by them a newsreel masterpiece!

All of which was in keeping with International Newsreel's amazing feat of showing films on Broadway of Lindbergh's arrival and reception in Washington.



3½ HOURS AHEAD OF ALL COMPETITORS
FIRST ALWAYS WHEN IT'S BIG NEWS!

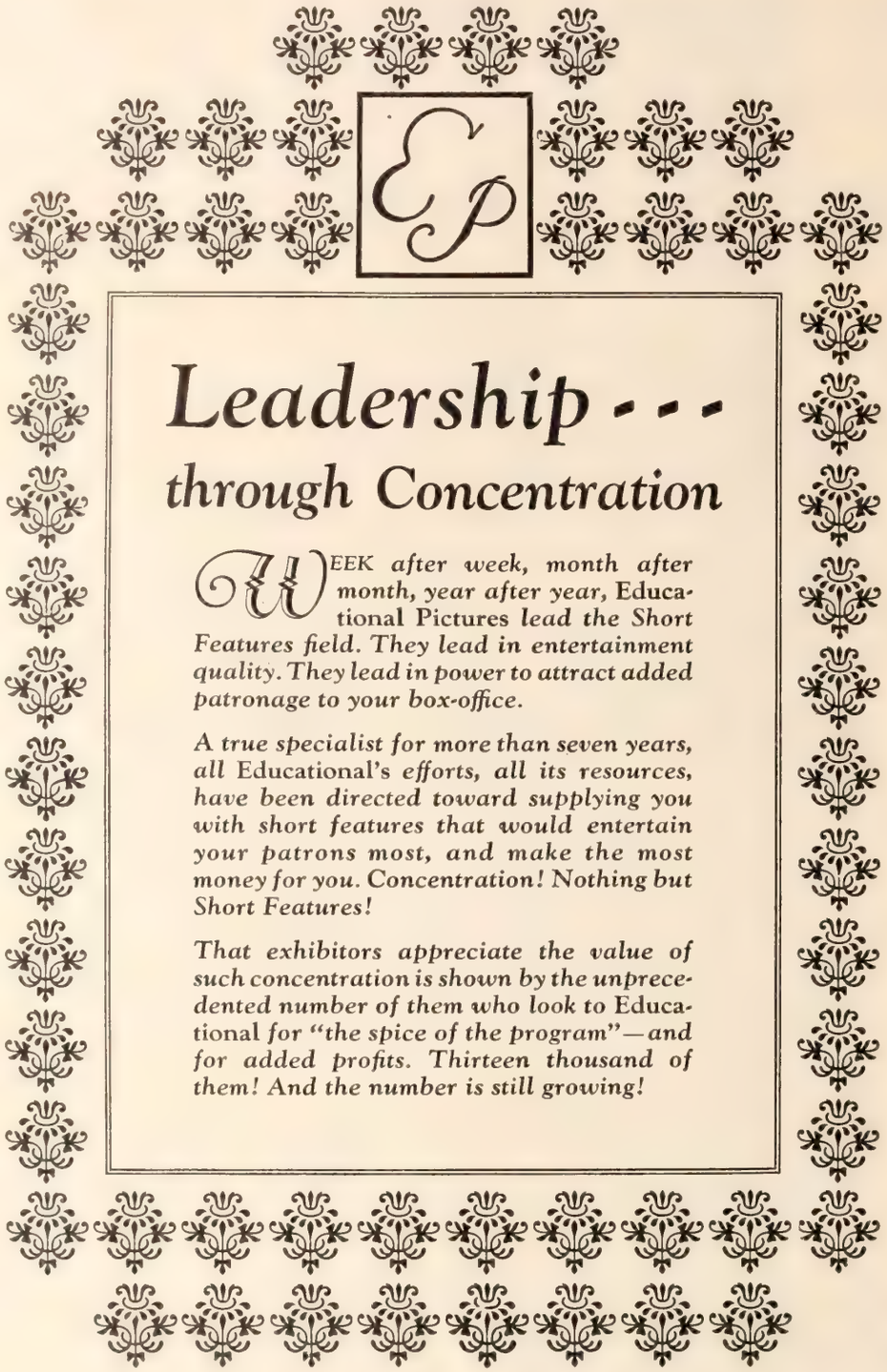
INTERNATIONAL NEWSREEL

HEARST PRODUCED—HEARST PUBLICIZED

Released by UNIVERSAL

Twice Each Week—Every Week in the Year

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President



Leadership - - -
through Concentration

WEEK after week, month after month, year after year, Educational Pictures lead the Short Features field. They lead in entertainment quality. They lead in power to attract added patronage to your box-office.

A true specialist for more than seven years, all Educational's efforts, all its resources, have been directed toward supplying you with short features that would entertain your patrons most, and make the most money for you. Concentration! Nothing but Short Features!

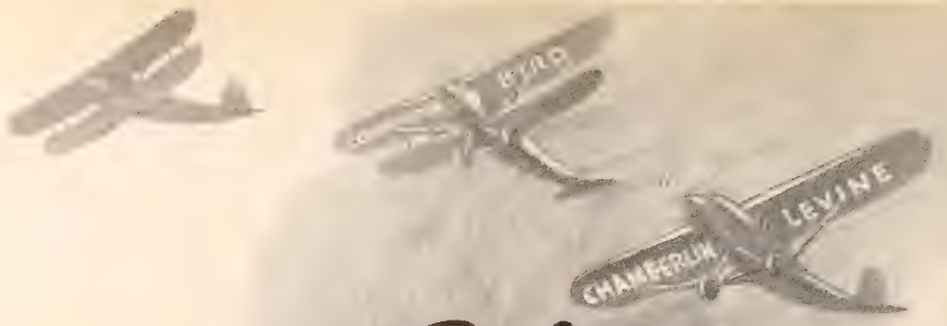
That exhibitors appreciate the value of such concentration is shown by the unprecedented number of them who look to Educational for "the spice of the program"—and for added profits. Thirteen thousand of them! And the number is still growing!

EDUCATIONAL
FILM EXCHANGES, Inc.
E. W. Hammons, President

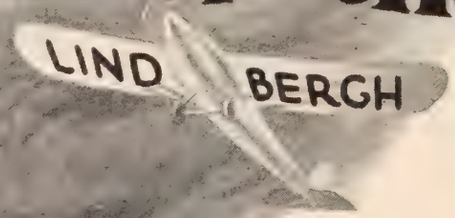
Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President


Mightiest of All Sea Dramas
"The Blood Ship"
Featuring
Robart Bosworth
Jacqueline Logan
Richard Arlen
(Courtesy Paramount)
Story by
NORMAN SPRINGER
A GEORGE B. SEITZ PRODUCTION
COLUMBIA PICTURES



Fliers Grip the World



Storm the papers . . . crowd the radio . . . . pack the theatres . . . . and fill the hearts of millions!

Following the ball with tiger-tenacity, Greater F B O brings forth the thriller of all air spectacles . . . .



AFLAME IN THE SKY

Presented by JOSEPH P. KENNEDY with superlative cast.

"Aflame in the Sky" replaces "Kent of the Navy" in F B O's Mammoth Greater Thirty Group.

Directed by
J. P. McGOWAN



Plane Afire in Mid-Air!
Tragic Plunge to the Ground!
Happy Fate of the Lovers!

ONE OF THE OUTSTANDING SMASHES OF F B O'S NEW GREATER THIRTY!


"CHICAGO"
The most sensational hit the stage has known in years

TO BE PRODUCED AS A DE MILLE SPECIAL WITH



PHYLLIS HAVER



VICTOR VARCONI



ROBERT EDESON



JULIA FAYE



LOUIS NATHEAUX



MAY ROBSON

4 ROAD SHOWS
10 DE MILLE SPECIALS
26 SUPER FEATURES
1927-28

MORE BIG NEWS

'CHICAGO' WILL BE DE MILLE FILM

HOLLYWOOD, May 22 — De Mille Pictures has added another big production to its program by the acquisition rights to Maurice Watkins' sensational stage melodrama "Chicago." The details of the transaction are not at present obtainable, but are said to establish a record for the acquisition of a production of this nature.

The purchase of "Chicago" rights by De Mille assures Phyllis Haver a chance to realize the ambitions of her career as the celebrated title role of "Roxie Hart" which was created on the stage by Francine Larrimore.

It is understood that the picture will be put into production as soon as details can be arranged and will be one of the important box-office products included in P.D.C.'s release schedule.

"CHICAGO"... the most coveted piece of theatrical property of the current season secured by CECIL B. DE MILLE to be produced on an elaborate scale... Just a sample of what you can expect on the DE MILLE PROGRAM 1927-28... Just *one* of a sensational group of pictures that is destined to make new box-office history.

DE MILLE PICTURES

PATHE NEWS - PATHECOMEDIES - PATHESERIALS - PATHEPICTURES

THANKS, MR. EXHIBITOR!

FOX NEWS has been deluged with so many telegrams and letters from exhibitors in all parts of the country congratulating us on the speed and quality of our special newsreel service on the four greatest box-office newsreel subjects in history--

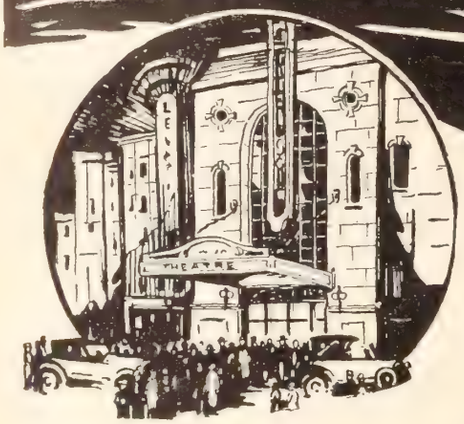
LINDBERGH'S TRIUMPHAL TOUR OF EUROPE
LINDBERGH'S DECORATION BY THE PRESIDENT
LINDBERGH'S GREAT RECEPTION IN NEW YORK
CHAMBERLIN-LEVINE ARRIVAL IN GERMANY

--that we wish to take this occasion to express our deep appreciation of all the complimentary things our exhibitor friends have said about us - - and to add our promise that FOX NEWS will always remain FIRST IN SPEED AND FIRST IN QUALITY!

FOX NEWS
MIGHTIEST OF ALL

Now *for a* Summer *of* Winter *profits*

It keeps theatres CROWDED



Lowest **PRICES!**

Easiest **TERMS!**

Satisfaction **GUARANTEED!**

The same thing as

BOX OFFICE INSURANCE

At its extremely low cost, on its easy payment terms, with its *unreserved guarantee* of satisfaction, the *quiet* Lakeside is the same thing as box office insurance for the exhibitor. It means that you don't have to make a damp chilly ice box out of your theatre in order to make it the most delightful summer spot in town. It means that you don't have to sink your money into a cooling system that's good for nothing the rest of the year. The same *quiet* Lakeside that circulates cooling refreshing comfort through your house all summer will keep the air clear and healthful in zero weather too—at negligible operating cost and at an investment cost so low no other system can compete with it. Read *all* the facts on these pages. Then *send coupon* for information particularly pertaining to *your theatre's special requirements.*

This offers an improved and different ventilating service to every exhibitor with a summer attendance problem on his hands. A ventilating service of *utmost economy!*

It tells about the amazing ventilating invention—the *quiet* Lakeside—quickly installed in any theatre on short notice—most inexpensive to buy and to operate.

It invites you to give the *quiet* Lakeside just 30 days in which to prove its case—in which to convince you that *quiet* Lakeside ventilation will reduce the temperature inside your theatre to a pleasant comfortable degree of coolness and thereby produce a substantial improvement in your box office receipts during the sultriest weather.

Other exhibitors report that the *quiet* Lakeside makes a seat in their theatres 1000 per cent more attractive than any motor car or open porch. Will you allow us to prove that you can say the same thing of your theatre this summer—*this month!*

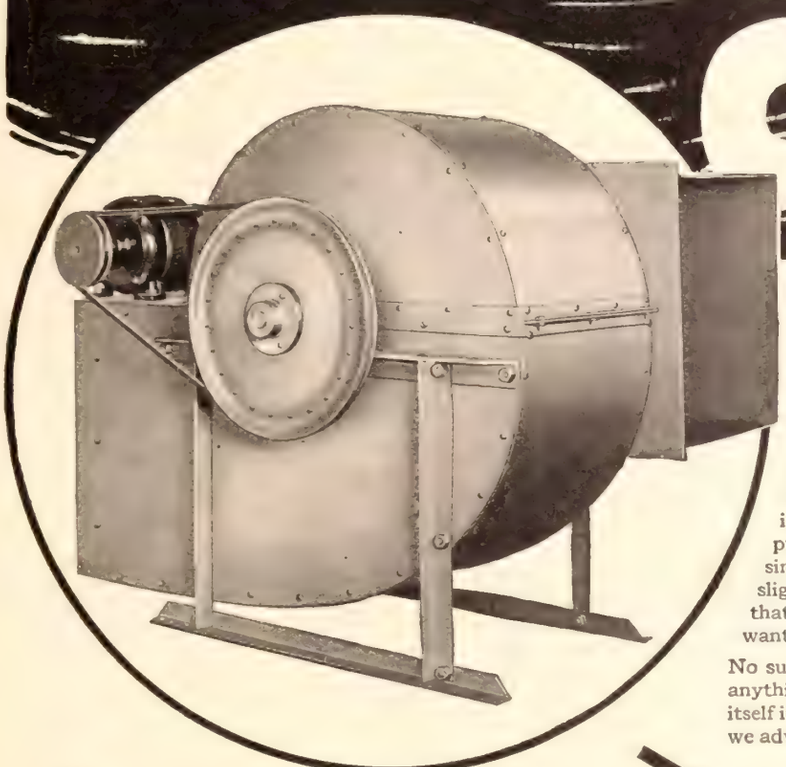
It puts the free, fresh air to work

The *quiet* Lakeside takes the free fresh air of the outdoors and compels it to cool and freshen the theatre because of a *new* ventilating principle exclusive to the *quiet* Lakeside.

So engineers endorse the *quiet* Lakeside highly. All metal and compact, it has G. E. low speed motor, S K F ball bearings, Tex-rope drive and other costly features that insure efficient operation and long life—that make its dollar for dollar value by long odds the highest in the ventilating field. Yet its price, ready for easy installation, is the lowest known in this business.

The *quiet* Lakeside circulates more fresh air and distributes it better. It runs for years with no more attention than occasional greasing of the Tex-rope drive. But we want you to have the *quiet* Lakeside itself prove its advantages in actual service in your theatre. So mail coupon.

because It keeps them COOL



For quick action— use coupon

We could never hope to make all the *quiet* Lakesides that exhibitors would want this summer if every exhibitor knew what a winner and a wonder the *quiet* Lakeside is. So, at present, we are limiting reservations strictly to inquiries received from our advertising in this and similar publications. Thus, for you to mail the coupon to us is simply your protection. It does not obligate you in the slightest. It only puts you on our "preference" list—assuring that you will get a *quiet* Lakeside should you decide you want one.

No sum which you might invest in a ventilator could get you anything better than the *quiet* Lakeside. It easily pays for itself in a year. As simple protection of your business, therefore, we advise that you fill out the coupon and mail it now.

The Quiet, Low Cost

Lakeside

The Last Word in Cooling & Ventilating

"IT'S CERTIFIED"

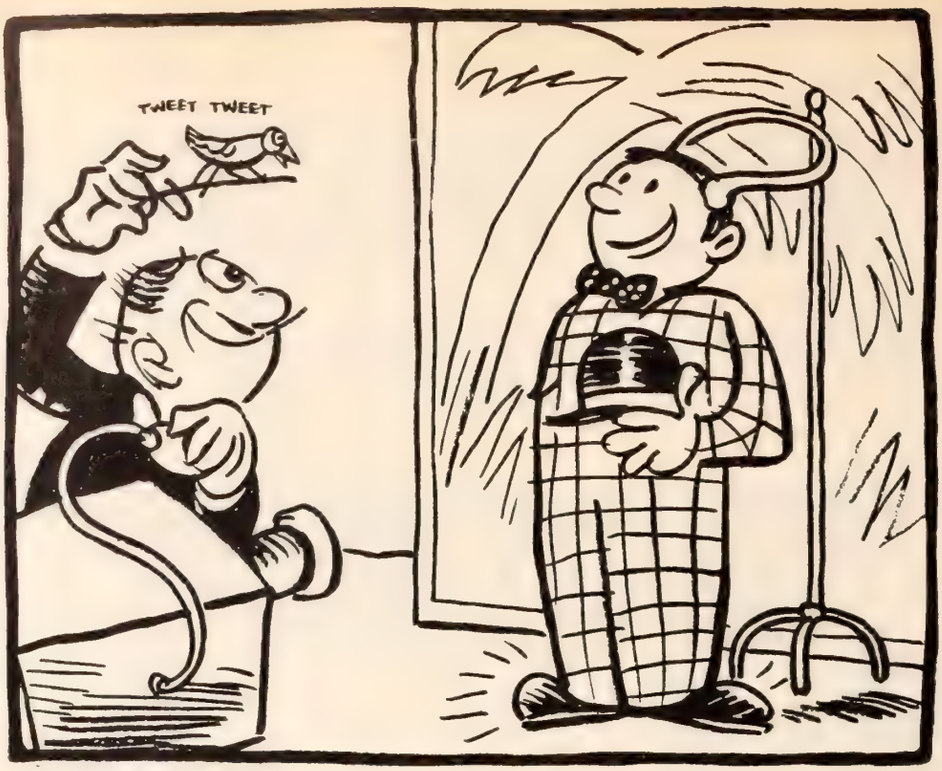
MAIL THIS NOW

LAKESIDE VENTILATING CO.
Dept. M. P., Hermansville, Mich.

Without obligation, send me further information about a *quiet* Lakeside for my theatre. Seating capacity..... Balcony?.....

Name.....

Address.....



Watch the Birdie

The Episode: John Jones went to be photographed—he was told to watch the birdie—but no birdie appeared. He bought pictures the same way—now he sits and worries while the opposition does the business.

Moral: **A promise is one thing—but a fact is everything.**

FIRST NATIONAL

gives you the under-all-hour

SHOWMAN'S GROUP

13 specials-45 weekly hits

values absolutely

NAMED AND KNOWN!

First National Pictures

First National Pictures

Motion Picture News

Volume XXXV NEW YORK CITY, JUNE 24, 1927 No. 25

Personalities, Titles, Vanities

By William A. Johnston

ONE of the foremost executives in the business replies at length to last week's editorial on—*Mergers, Economy Gestures and Pictures.*

His letter, I believe, should be published. But he writes it not for this purpose; rather it is, by all signs, an honest and spontaneous expression from a man facing a big problem and earnestly seeking a solution.

* * * *

However, we can at least repeat the points he makes.

He says that a great drive for econmy is on. It may be real or not. Probably it will be overdone; the reform pendulum always swings too far. But eventually there will be real economy. Economic forces, grinding slowly but surely, will bring it about, regardless of personalities, titles and vanities.

* * * *

He is right. The one sure thing about business, the one bet you can safely put all your money on is economic law. It works as simply and surely—if not as quickly—as the law of gravity.

Of course, we'd like to have it work more quickly.

And right here bobs up — personalities, titles and vanities.

The present extravagances are the result of personalities, titles and vanities—just these!

Put your finger on this one point and you put it on the seat of trouble. You give the direct answer to the query, which the investing public will continue to ask about this business until their whispers will become a tumult, namely—why does so great an invested capital yield the smallest return in the industrial world?

Personalities, titles and vanities are responsible, I repeat, for the present situation within this business.

And the present situation won't be corrected until this trinity is given a swift, sure and successful kick in the pants.

When you speak of personalities, titles, vanities, you can always add another factor,—salaries.

Swollen salaries.

If the absurd salaries paid in this business were reduced to the level of those paid in other—and similar—businesses, a good dividend could be paid on invested capital.

In other businesses a man is said to get what he is worth: in this business we say a man is worth it if he gets it.

If someone will tell us why a minor executive in this field, a man for whom it is often difficult to pick a non-conflicting title, should get a salary as large, or even twice as large as the President of the Pennsylvania Railroad, we in turn will tell the world how to shave a lot of millions off the motion picture overhead.

Then there are bonuses, commissions, percentages—in addition to salaries!

What is it all about?

There are personalities—and personalities.

We deal, it is commonly said, in personalities.

Sure we do.

At the box-office!

Anything we can sell at the box-office is a commodity. And the price paid for a commodity is a matter of supply and demand. We'll pay what it's worth.

So we cannot quarrel with box-office names.

But what about the names that don't sell at the box-office?

We've got an awful lot of them. And an awful lot of them get awful salaries.

We are open to reason where genuine productive ability is concerned. The few men who, in every industry, do big things are worth big money. Often they are really underpaid. But just what is, what can be, the super ability in our own industry that draws so many super salaries?

* * * *

It's time to be frank.

Frank and honest and sincere.

And the fact is this: at a time when the competition in the making of pictures — good, salable pictures — should be far keener than it has ever been, we are competing about personalities, titles, vanities — and salaries.

That's the trouble with the motion picture business.

WILLIAM A. JOHNSTON.

The Week in Review

Comment on Passing Affairs

HALSEY, Stuart and Company of Chicago has published a new booklet which outlines to the public the merits of motion picture stock in highly complimentary terms.

The booklet first traces the development of the "living picture" idea from the earliest times up to the invention of the motion picture camera by Thomas A. Edison in 1888, and the perfection, by George Eastman, of a flexible film the same year, which would feed rapidly both through the camera and an exhibition machine. It points out that a remarkable coincidence is that neither of these men knew of the work of the other, yet, within a few months, their contributions had been joined in the production of the first moving picture on modern principles. The title of the booklet is "The Motion Picture Industry as a Basis for Bond Financing." The introduction reads in part as follows:

"It is time that the American people, who know and appreciate their 'Movies' so well, as investors, become better acquainted with the Motion Picture Industry, its tremendous proportions, its financial structure, its prospects. And as the investor goes back-stage, literally 'behind the screens', to examine this vibrant new industry which makes possible his favorite form of recreation and education, he will not only find an industry of much larger dimensions than he anticipated, but one which is much more efficient, much better integrated, and more thoroughly seasoned than he could have imagined."

In a chapter "Looking Ahead In The Industry," the booklet shows very clearly that there are tremendous possibilities for the motion picture in the future, not only in its present form of an entertainment for people, but also in the fields of education and industry. The booklet says:

"There are vast unchartered opportunities ahead for the expansion of motion pictures into industrial, governmental, religious, and health work. American export manufacturers, as well as foreign competitors, have been amazed by the tremendous business-building potency of the foreign showing of American pictures. What the people of the world see their screen heroes wear, and eat, and use, they want for themselves. They demand these things at their stores. Business follows the film much more dependably than it follows the flag. Hence the government and industrial leaders are bound to use motion pictures on vastly larger scale, both for advertising purposes at home, and to carry American goods abroad."

The booklet is concluded with a discussion of the sound basis for financing which the industry affords and a brief description of Paramount Famous-Lasky Corporation, Fox Film Corporation, Fox Theatres Corporation, Loew's, Incorporated, Universal Pictures Company, Inc., and Universal Chain Theatres, Inc.

* * *

UNDER the caption of "Is the War Overdone?" Kinematograph Weekly has the following to say regarding the British production plans which contain a 25 per cent quota of war films:

"Are we making too many war films? A fine picture in any setting will attract widely. Whether British producers are relying too much on war subjects is another matter.

"In our long list of new home productions on another page about 25% are war stories, and there is a risk that the public may tire of the eternal battle footage, however well done. A more serious handicap is the attitude of Whitehall, which is still reluctant to grant service facilities except for frankly patriotic pictures of a semi-historical type. Officialdom has still to appreciate that story and personality appeal are the best clothing for national propaganda."

* * *

JUST as we are going to press we hear an amusing anecdote concerning Col. Lindbergh, which shows very well the absence of any change in his natural modesty—and also something of the extent of the fame which the motion picture, through the newsreel, has been widely instrumental in bringing about.

A benefit for the mothers of Nungesser and Coli was held at the Roxy theatre on Wednesday night, with Lindbergh as the stellar attraction. Roxy, who had met Lindbergh at the Press Club affair in Washington, was chatting and joking with him, and said:

"Lindy, if you could have any one wish you wanted to make gratified, what would you wish for?"

Without hesitation the young colonel replied:

"I'd just like to drop down in my ship in some little town somewhere, where I was absolutely unknown, so that I could get a little rest."

June 24, 1927 *Motion Picture News* *Vol. XXXV, No. 25*

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PICTURES AND PEOPLE



Patsy Ruth Miller makes her debut in a new sort of role in "Hot Heels," for Universal, with Glenn Tryon opposite and William Craft at the megaphone



Olive Hasbrouck, leading lady for Billy Dooley in that comedian's latest Educational comedy, "Wild Wallops," caught by the camera in a smiling mood



It would be a "poor fish" indeed who refused to bite with such a fair young lady as Jacquelin Gadsden, Metro-Goldwyn-Mayer feature player, at the other end

Fox Nine Leads Movie League

FOX FILMS, baseball nine, motion picture champions of 1926, forged to the front in this year's race on Saturday when they defeated United Artists by an 18 to 15 score. Pathe dropped back to a triple tie for second position with First National, Warner Bros., each team having won two out of three games.

The Fox victory against U. A. was achieved with a team composed practically of reserves, 15 young Foxites getting their chance to play in a league game. Heavy hitters were Manager Ed. Freedman of Fox with 4 timely singles, while the rival twirlers—Klein of Fox and Carson of U. A., each hit safely five times. Weiner, Kizis and Furst collected three singles apiece. A lively double play was made by Klein, Kizis and Owens of Fox.

Features of the Warner-Pathe game which Warner won 14-6, were the homers by Morris of Warners and Isaac of Pathe.

Witwer Returns to Hollywood

H. C. WITWER, the well known novelist and humorist, returned to Hollywood this week after a three weeks' sojourn in New York.

The famous author's brief visit to the city was not a particularly happy one, insomuch as he was confined to his bed for the greater part of the time with a bad cold and an ulcerated tooth.

Witwer has authored several features and the majority of the short subjects produced and released by F. B. O., among them "Her Father Said No," starring Mary Brian, "The Telephone Girl," "Fighting Blood," "Bill Grimm's Prog-



Guy Morgan, general manager of B. & H. Enterprises, visits C. C. Burr at the producer's Hollywood headquarters just after the completion of "White Pants Willie" starring Johnnie Hines for First National



Elinor Patterson, daughter of the famous Chicago publisher, seen on the stage as the Nun in "The Miracle," signed to a long term contract with Universal



O. F. Mauer, one of Ufa's leading young directors, who arrived Sunday on the sailing ship Vaterland, at Seattle, filming the Luckner Expedition



Billy Dooley, Christie comedien appearing in comedies for Educational, wigwagging a message in novel fashion from Bobby Vernon's yacht

ress'' and ''The Wisecrackers,'' ''The Beauty Parlor'' series, now in course of production at the Hollywood studios of the company, is the latest series of short subjects from his pen. All these stories ran serially in Cosmopolitan Magazine.

A Stellar Extra

"WANT to make seven dollars and a half?'' asked Henry King of Rod LaRocque.

''Why not!'' answered Rod.

''I need more people in this scene,'' King explained, pointing to a set used in making 'The Magic Flame' for Samuel Goldwyn. All you have to do is stand back there in the crowd and watch Ronald Colman drive away in his automobile.''

All went off smoothly. The camera was grinding, the motor was started, and Ronald Colman started to shift gears.

And then Cecil B. DeMille walked on the set. Having Vilma Banky's fiance under an exclusive contract, Mr. DeMille was amazed, to say the least, to see Rod working in someone else's picture.

LaRocque got $7.50; and Samuel Goldwyn and Ronald Colman agreed that in DeMille's next LaRocque picture, Ronald Colman will appear as ''mob stuff'' for $7.50.

Another Convention

MORE than a score of cameramen who comprise the foreign staff of the Paramount News recently held a banquet at Drouant, France. These men were brought to Paris by the Paramount News to formulate plans for the issuance of the Paramount News. The meeting served the same purpose abroad as the convention held by the American representatives who convened at the Hotel Roosevelt recently.

Many distinguished guests attended the dinner which was presided over by S. R. Sozio, head of the Paramount News European staff. Other noted guests were Adolph Zukor, President of Paramount; Albert A. Kaufman, manager of the Paramount theatres in Europe; Ike Blumenthal, Paramount manager in Central Europe and Adolph Osso, Paris manager.



This is how the remarkable scenes showing Chico and Diane ascending the stairs in "Seventh Heaven" (Fox Films) were made. The unique effect attracted a great deal of comment at the New York opening



Tom Carlyle building a scene with Duncan Ronaldo and Rhonda Rawsford for "The Captive Prince," a Famous Lovers Production for St. Regis

Wanda's Narrow Escape

LAST Thursday morning Wanda Wiley, motion picture actress, narrowly escaped death in Dallas, Texas, when she was saved from a flame swept sleeping porch by B. C. Hilton, a disabled fireman, who carried Miss Wiley to safety despite the fact that the flames had already burned through a partition within a few feet of her bed. Mr. Hilton was offered a movie contract, which he refused to accept the appointment of Fire Captain in the City of Dallas.

Texas "Steers"

ALL Hollywood is laughing these days over the first of Will Rogers' titles preliminary to his being starred in ''A Texas Steer,'' the Sam E. Rork special feature production for First National Pictures, based on the old Charles H. Hoyt stage success.

The titles were used in a trailer shown at the recent First National sales convention in Hollywood, and were intended to give the sales officials some idea of what to expect from ''A Texas Steer.'' Rogers, incidentally, will do the titles for ''A Texas Steer,'' too.

Here are some of the titles:

''Sam E. Rork nominates WILL ROGERS for Congress in 'A Texas Steer.'

''Boys, meet Will Rogers, HIMSELF'' (Closeup of Will Rogers).

''Hello, folks . . . (Long shot of Rogers) . . . sorry I'm not with you tonight, but I'm headin' this way to go to work.

''Sam picked ME because all Hollywood's leading men have got morality clauses in their contracts . . . and are afraid to act like Congressmen.

''Richard Wallace is my director. If 'A Texas Steer' is as good as his 'McFadden's Flats,' the country'll be safe for Democracy—because Congress will die laughing.'

''Sam's got REAL troupers for the acting parts; I'm just the Follies' graduate—with sex appeal.

''Anyhow, it looks like a great picture . . . and it ought to clean up everything—except politics . . . s'long, have a good time, boys.''

Production of ''A Texas Steer'' starts in Washington, D. C., about August 1.

Short Feature Service Guide

Newsreel Number

THIS issue of the Short Feature Service Guide is largely devoted to newsreels, for the reason that the events of the past few weeks have brought the topical film very much to the fore. The heroic exploit of a modest youth named Lindbergh is not only the greatest news story of the age but the greatest newsreel subject, and it has given a prominence to the news film such as not even the World War lent it.

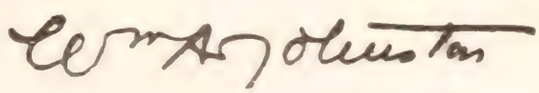
Many exhibitors at the Columbus convention stated that they had made more money on the newsreels of Lindbergh's arrival in Europe than on any feature within their recollection, and that never had their patrons shown such intense interest in any film. Exchanges report that for the first time in their history exhibitors were calling up for a newsreel.

Not less than $100,000, and perhaps a good bit more, was spent by the four newsreel organizations in filming Colonel Lindbergh and in distributing special releases—a sum considerably greater than they are likely to get back.

This brings us to a curious situation. No branch of the motion picture industry works more zealously or with a more lavish hand than the newsreel companies — yet newsreels are not money-making propositions. The actual profit last year, we happen to know, of one of the two most financially successful newsreels was just 4½ per cent. on the gross business—a pitifully meagre return for the energy and effort put forth. A Broadway house which pays $8,000 for its feature each week recently offered $50 a week for a leading newsreel.

It is probably true that the average run of newsreels do not have the direct box-office value of some other subjects, but it is also mighty important to satisfy your patrons after you get them in, and we know of nothing that will contribute to that more consistently and dependably than a good newsreel.

Now, with two new newsreels entering the field, there is a danger evident of cut-throat, price-cutting competition. A lowering of the scale of rentals would mean a temporary benefit to exhibitors, but if it brings the lowering of quality and service which usually follows such a war, it will mean a serious loss to exhibitors and public alike. When you buy a newsreel, you are buying the services of a world-wide organization—and a good newsreel is worth a live and let live price.





The International Newsreel laboratory on the Pennsylvania special from Washington to New York; left, making prints; centre, cutting and editing; right, drying the prints

World's Fastest Moving Laboratory

How International Newsreel and the Pennsylvania Railroad Broke a World's Speed Record to tell the World About Lindbergh

ANOTHER world's speed record was shattered on Saturday, June 11, when a special train over the Pennsylvania Railroad operated for International Newsreel covered the 226 miles from Washington to New York in 187 minutes, or three hours and seven-sixtieths. The previous record was three hours and forty-one minutes.

The specially brought International Newsreel's pictures of Lindbergh's reception in Washington, which were developed, printed, edited and cut in a specially equipped laboratory in a baggage car, and delivered to the leading Broadway theatres and shown ten minutes after they reached Pennsylvania station. The record-breaking train left Washington 1:14 P. M. daylight-saving time, and reached the Pennsylvania Station in New York at 4:21 P. M.

The International Newsreel special made the trip without a stop, except at Manhattan Transfer to change to an electric engine. The fastest mile on the record-making trip was made just east of Baltimore when a mile was covered in the amazing time of 33 seconds. The train was in charge of L. J. Ahern, conductor. The engineer was Harry Andrews and the fireman A. L. Hayden.

For more than a week William Pedrick, Jr., General Passenger Agent of the Pennsylvania Railroad and Sam Reiter, District Passenger Agent, worked out the elaborate plans for the record-breaking run. It meant clearing the tracks of all other traffic and securing special dispensations from half a dozen counties—Maryland, Delaware, Pennsylvania and New Jersey—in which speed limits for railroads are rigidly maintained.

The laboratory car was fitted up by International Newsreel in the Sunnyside yards, and sent to Washington on Thursday night. The train, which consisted of the engine, laboratory car and a day coach as ballast, was made up on Saturday morning and held in readiness at Pennsylvania Station at Washington for the motion pictures of the great Lindbergh reception, which were made by a staff of fourteen International Newsreel cameramen. It included: J. C. Brown and George Dorsey of the Washington Bureau; Norman Alley of the Chicago Bureau; Nelson Edwards of the Baltimore Bureau and the following members of the New York staff: Herman Stockhoff, John Bockhorst, Jerry Fraenkel, Jack Lieb, William Hearfield, Jack Whipple, Clarence Albers, Charles Fetter and Charles Mack.

As soon as the special pulled out at 1:14 o'clock a staff of four developers and printers under Charles Tronclone, took the great quantity of negative which, when developed and printed, was edited and cut by four members of International Newsreel's editorial staff, S. T. Moore, C. R. Collins, Leonard Mitchell and Norman Reinhart.

When the Pennsylvania special left Washington, an International Newsreel airplane also left Bolling Field in Washington for New York, with undeveloped negative, in an effort to get prints of the epochal motion pictures to Broadway ahead of those brought in by the special train.



Effective window display in the Citizens State Bank in Champaign, Ill., on "Will Rogers in Paris," arranged by the Chicago Pathe Exchange branch

The Newsreel Story of the Age

How the Lindbergh Saga Appeared to the Head of a Topical Organization, as Told to L. C. Moen

By Ray Hall
(Editor, Pathe News)

THE epic flight of Col. Lindbergh has been called the greatest story of this age—from a literary as well as a news viewpoint—and rightly so. During the days when he was preparing for the flight, he remarked to a young mechanic with whom he had become friendly: "Kid, if the newspapers print anything about this hop of mine, will you save me a clipping?" The day following his return to New York, six papers alone in one day printed the staggering total of 81 pages of type and photos about this still modest youth.

But if the newspapers extended themselves, the newsreel organizations were not behind. The cold facts are that Pathe News spent upwards of $35,000 in special effort to cover and distribute the story; that airplanes delivering prints of his arrival in Paris traveled three times the distance flown by Col. Lindbergh; that the total amount of film devoted to him was roughly 7,430,000 feet of sensitized celluloid—something like two million feet more than has ever been used on the much photographed Prince of Wales.

There is a more colorful side to the affair than this, however. Suppose we follow the story from day to day as it grew under the eye of a newsreel editor.

When Byrd and Chamberlin announced their definite intentions of attempting the Paris flight, the Pathe News "death watch" took up its stand at Mitchel and Roosevelt fields, which meant that every hour out of the twenty-four cameramen were at the fields awaiting action. Bit by bit the stage was being set for the Lindbergh saga. Davis and Wooster were killed during a trial flight, bringing home to the public the danger involved in flying such a ship—an impression deepened by the less serious Byrd accident.

Then the brave Nungesser-Coli attempt, with the days of suspense and mystery which followed, planting in the public mind the dangers of storm and sleet which faced a pilot over the cold Atlantic.

The public began to be impatient of its American entrants, hampered by restrictions, litigation, controversy and such delays. The public wanted action, not injunctions. The stage was set.

When Lindbergh hopped off in San Diego, not a camera whirred. His clean-cut flight to St. Louis won a little newspaper space—but to the public "Lindbergh" was still just a name (frequently mispronounced "Lindenbergh"). Just an unheard of air mail pilot who was foolish enough to think he could compete with $100,000 expeditions. The christening of his now immortal plane "The Spirit of St. Louis" was photographed by Pathe News and released "for St. Louis only." Before this was showing he had hopped off for New York.

The death watch at Mitchel field good-naturedly photographed the arrival of this pleasant-faced youth. After all, he might. . . .

A few more days, and while the other pilots continued to delay Lindbergh calmly prepared to fly. He won the newspaper men, weary of bickerings, at once, and they began broadcasting their impressions of his likeable personality. The public began cheering quietly for him to win. Pathe News cameramen photographed his preparations, his ship, his mother.

Then, one Friday morning, an alarm clock rang, Lindbergh arose after two hours' sleep, the plane was towed to Roosevelt field—and the time for action by the death watch had come. Even in the take-off perfect drama prevailed. Once the ship left the ground—back it [illegible] and [illegible] again, the [illegible] and [illegible]—finally that fliers on the field turned away rather than witness the tragedy. But up and up he went—and soon audiences were seeing in Pathe News the next chapter in the story. Followed thirty-three and a half hours of the most tense waiting and suspense the world has even known. Pathe News prepared and rushed to all exchanges a 30-foot bulletin announcing his safe arrival, and held it for the A. P. flash that Lindbergh had arrived—and the world began breathing again.

Following that came the most feverish period ever gone through by the newsreel organizations. The landing in Paris and the events which followed were filmed by Pathe men—missed the Cedric—caught the Majestic—were raced from the Battery to the laboratory—came in first on Broadway—and were rushed to all corners of the country by airplane (at a cost of nearly $6,000). Another group of scenes in Paris—then the departure for home—getting a Pathe News man on the Memphis after straightening out complications—the arrival and ceremonies in Washington, flown to New York by plane at 135 miles an hour—and finally that unforgettable day in Manhattan when Lindbergh received the greatest welcome ever given any individual in the history of the world, cheered by three million frantically enthusiastic men, women and children as he moved up the island—with 24 Pathe News men fighting with the crowd to photograph it and him.

Probably the newsreel organizations hope that no especially big stories break for a week or so, at least. They need too badly to catch up on sleep, and get a nice long rest.

Will Movie Houses Show Movies Again?

Will Stage Acts Wane With New Short Subject Competition

FOR two or three years the large theatres of the country have been moving steadily away from motion pictures and toward vaudeville in the guise of presentations. One Broadway house last week barely mentioned the feature in its advertising, and in its publicity frankly stated that it was the least important item on the bill. That situation has resulted in a greatly lessened use of short subjects in first run houses, to the detriment of short feature producers.

Will that situation change? Will intense short feature competition this year, with two theatre-owning distributors embarking on short subject seas, result in more "shorts" and fewer stage acts in these houses? There are signs that it will, that motion picture houses will return one of these days to featuring motion pictures.

The Metropolitan theatre, the only downtown Stanley-Crandall house in Washington, D. C., last January dropped presentations entirely and reverted to a straight-picture policy, with a lowered admission scale.

The company stated that so many of its patrons had disapproved of stage pres-

[Continued on Page 24]

Pictorial Record of How "Snookums," Stern Starlet, Was Received on Tour



The Newlyweds and Their Exploitation

Coast-to-Coast Tour of "Snookums" McKeen Proves of Genuine and Unexpected Value as Short Feature Promotion Campaign

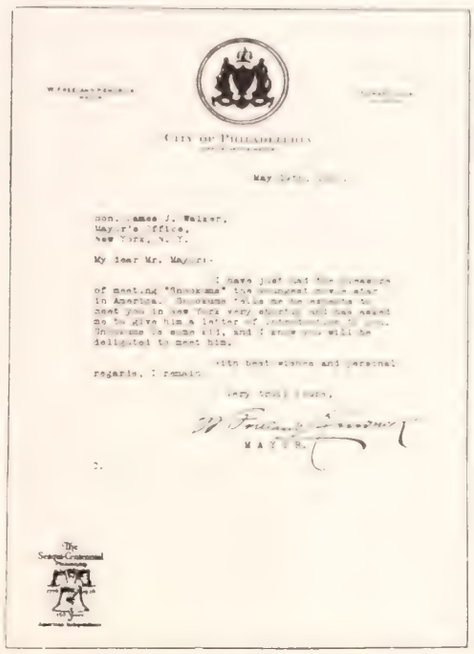
THE personal appearance tour of the Stern Brothers baby star, Lawrence McKeen, better known as Snookums of "The Newlyweds and Their Baby" comedies, may be regarded as one of the most remarkable exploitation campaigns ever put over on behalf of a short feature personage. Not only by reason of the extraordinary amount of newspaper and other publicity achieved, but also by the general public interest in the baby and the reaction upon the demand for comedies featuring the baby, has the tour been outstanding.

It is estimated by Abe Stern, vice-president of Stern Film Corporation, that the tour has more than doubled the demand for these comedies, taking the country as a whole, as a reflex from the country-wide publicity the baby has received. In the principal cities in which he made personal appearances, the demand has more than trebled. This demand starts right with the public, whose interest has been aroused by the numerous stunts and cute tricks the baby has demonstrated during the tour. In other words, the tour has had the highly desired result of "selling" the young star to the public in no uncertain way and of creating a real box-office value.

The baby was brought East in the first instance with the sole idea of having him meet the Universal salesmen and exchange managers, assembled in convention in Chicago this spring. The city of Chicago appropriated the baby, however, and received him with all the ceremony ordinarily reserved for royal guests. The papers gave liberally of their front pages to chronicle his doings.

This extraordinary reception opened the eyes of all concerned, and an extensive Middle Western and Eastern tour for the baby was projected. From Chicago the youngster visited the following cities: Milwaukee, Cincinnati, Indianapolis, Detroit, Buffalo, Pittsburgh, Philadelphia, Washington, Atlantic City, Bridgeport, Newark and New York. On his return trip to the Coast he will stop in St. Louis, Kansas City and Denver. In many of these cities he made personal appearances in important theatres.

The outstanding event of the tour, and the one which netted the youngster the most publicity, was his visit to the White House to see and meet President Coolidge. It was an unique occasion, in which the President unbent and romped a bit with the frolicsome youngster, while cameras clicked and newsreels rolled. Pictures of the unusual party appeared in almost all of the newsreels and in rotogravures and on front pages from Coast to Coast. It was perhaps the most effective single incident ever tied-up with a screen star.



CITY OF PHILADELPHIA

May 24th, 1927.

Hon. James J. Walker,
Mayor's Office,
New York, N. Y.

My dear Mr. Mayor:-

I have just had the pleasure of meeting "Snookums" the youngest movie star in America. Snookums tells me he is going to visit you in New York very shortly and has asked me to give him a letter of introduction to you. Inasmuch as such is the case, I am very delighted to grant him.

With best wishes and personal regards, I remain,

Very truly yours,

W. Freeland Kendrick
MAYOR.

"Letter of introduction" to Mayor Walker of New York given "Snookums" by the Mayor of Philadelphia

In almost every city, the baby was escorted in style to the Mayor's office and extended the courtesies of the City. He visited newspaper offices, joined the various newspaper "Kiddie Clubs," was feted in leading department stores and held receptions in various places. Thousands of people crowded to see him at every point. His arrival in New York, and the parade of autos from the station to the Universal home office, alone was witnessed by more than 50,000 people who crowded the side-walks and windows along the route, almost mobbing the car in which the baby stood waving and throwing kisses to the crowd.

The starlet was presented from several broadcasting stations, including KDKA in Pittsburgh, and "took the air" himself for a few minutes of baby talk and kid stunts. His stage appearances had all the pep and appeal of a good vaudeville act, the baby going through a series of stunts with his father, L. D. McKeen of Los Angeles, that never failed to bring down the house.

The most remarkable phases of the tour were the continued good humor of the youngster and his readiness to pose for pictures, to "do his stuff" and to smile at those crowding around him. Of course, his health was carefully guarded and his parents saw to it that he got a certain number of hours' rest every day, including his afternoon nap. Much of the smoothness of the tour was due to the work of Charles Lachenbruch, veteran exploiter, who managed the trip.

Snookums is now on his way West. After several stops, he will arrive in Los Angeles, where, after a short rest, work will start on the new series of "The Newlyweds and Their Baby" comedies, to be released next season as Universal Junior Jewel pictures.

Movies in Theatres

(Continued from page 2415)

entations that the requests could not be ignored. Short subjects are again being featured at the house. Shortly after this move was announced, the Stanley-Crandall company issued this statement:

"Never in its history has an announcement of a proposed action on the part of the Stanley-Crandall organization elicited so immediate and enthusiastic a response from the public as the statement of the change in policy and reduction of prices at the Metropolitan theatre. Commendatory messages poured in upon the management of the Metropolitan and the company's executives throughout the week, indicating a strong public preference for the straight picture policy upon which the fame and popularity of the Metropolitan were builded."

Dr. Hugo Riesenfeld, in announcing the policy which he will carry out at the Colony theatre in New York, when he takes over its management for Universal on September 1, said:

"I am going to be a true servant of the motion picture. The picture shall be first, last and all the time. In presentations, everything else will be only a temporary means of catching the eye or the attention of the audience and of getting them into the theatre and of supplying a musical and colorful or emotional frame for the motion picture itself.

"For instance, I don't want to give opera in the Colony unless it lends itself to the feature of the moment. With some pictures, bits of opera or operatic music will fit perfectly into place.

"No nation in the world is so hungry for sensations, or so fickle in taste. America lives at a quick pace, and its taste changes just as quickly. Thus, I shall devote a great deal of time to the discovery of novelties, both in pictures as well as in presentation. I am going to Europe soon to spend the summer. Naturally I will seek novelties over there for use at the Colony next fall.

"I am also going to pay great attention to Short Stories, and give them every encouragement. Their presentation will be handled with the same care as features. Why not? The short subject producer

(Continued on page 2418)

Wise Theatre Managers Exploit Their Short Features, Too



The Madrid Theatre, Kansas City, Mo., one of the largest and finest theatres in the Midwest, played a Pathe All Comedy Circus program, consisting of twelve reels of laugh-films recently and scored heavily. The pictures presented were: "Atta Boy," starring Monty Banks; "Never Weaken" with Harold Lloyd; "Hubby's Quiet Little Game," a Mack Sennett comedy, and an Aesop's Film Fable. A concrete example of the effective results that may be obtained through the exhibitor's application of the sure-fire exploitation suggestions supplied in the Pathe All Comedy Circus book, was shown by Manager Tunney of the Madrid, whose entire campaign embraced ideas presented in this helpful volume. The main feature of the Madrid's exploitation of this Pathe All Comedy Circus, was the attractive manner in which the theatre front, lobby and foyer were dressed during the showing. Every one of the ideas used was derived from the Pathe Circus Book. Lending themselves admirably to extensive displays, the large theatre front and marquee were decorated with cutouts of clowns, special circus cutouts and lobby frames containing stills from the various comedies, in all giving the theatre a flashy carnival appearance. The lights on the marquee read: "Our First Big Comedy Circus Featuring Harold Lloyd, Monty Banks and others." Atop the marquee a gigantic head of Harold Lloyd was posted. In the spacious outside lobby of the Madrid over the three entrances, barrels were placed with circus colors draped behind them, in two of which Harold Lloyd cutouts stood. The barrels carried the Lettering, Pathe All Comedy Circus, and Barrels of Fun. Against the walls three large cutouts appeared, two of Harold Lloyd, and one of a circus clown. Arranged for the foyer was a novel display which included two standing cutouts representing circus performers



Manager Bob Lynch of the Philadelphia branch exchange of Metro-Goldwyn-Mayer is already advertising Metro-Goldwyn-Mayer News in his territory. He has had special block posters printed up, as large as several 24-sheets placed end to end, and has them posted thickly throughout the Philadelphia territory

How Lindbergh Put Newsreels Over

Unusually Fair Analysis of What All Services Did for Exhibitors and Public, By Fox News Director-in-Chief,

Truman Talley

IF anything were needed to directly focus the attention of the general public, and particularly the exhibitors, upon the importance and indispensibility of newsreels, the trans Atlantic flights have supplied that need.

The past three weeks have witnessed probably the greatest display of newsreel energy and enterprise in the history of the industry, all to one purpose—that the exhibitors of the nation might be able to show their public as quickly as possible and as completely as possible the living scenes portraying probably the greatest, and certainly the most dramatic, news events in modern history.

Rival claims of the various newsreels are dimmed by the greater significance of the joint service rendered to exhibitors and to the public by all the newsreels. On some phases of the Lindbergh-Chamberlin-Byrd expeditions, some newsreels were first to the screen; on other phases, other newsreels were first. The essential fact remains that each and every newsreel did its utmost to render service, each reel utilizing the services of virtually every member of its staff and each newsreel sparing no expense to transmit the pictures to the screen in the shortest possible time.

So far as Fox News is concerned, suffice it to say that we have been flooded with so many telegrams and letters of congratulation from exhibitors on the different newsreel subjects issued on the different phases of this one great story that it has been virtually impossible to attempt to reproduce or publicize in full all this comment—and this week we are expressing our appreciation for all this comment through the medium of an ad-advertisement in the trade papers. Added to such messages from exhibitors, we have received press clippings totalling thousands of words on the arrival and reception of our Lindbergh subjects in different parts of the country.

One key center exhibitor frankly stated in a telegram that the pictures of Lindbergh's arrival in Paris, which constituted an entire issue of Fox News, "stocked my theatre to capacity for every performance." The greatest feature picture ever made could do no more.

The point is obvious. The day is past when an exhibitor can safely ignore or minimize the necessity and importance of the newsreel. It is of course physically impossible to estimate with any accuracy the amount of money the Lindbergh newsreel pictures meant to exhibitors as a whole throughout the country, but it is safe to say that literally millions of people were drawn to the motion picture theatres



Truman Talley

in the last two or three weeks because of their expectation of seeing Lindbergh in Paris, in London, in Washington or in New York.

The underlying reason, of course, for the tremendous public interest in these pictures was Lindbergh's feat itself—yet by what other means than the newsreel can the stirring news of the day be brought within the range of vision of everyone? Any student of the motion picture industry knows that the last few years have witnessed tremendous strides not only in the production of newsreels but in the popularity and public appreciation of newsreels. The Lindbergh story proves this, not only to the close student but to any casual observer.

Above and beyond the presentation of such stirring news events as Lindbergh's flight through the medium of newsreels as we know them today, the significance of the "talking newsreel" gained tremendous impetus through the same news event. Fox News' presentation through Movietone of the Lindbergh and Chamberlin take-offs, the review of West Point Cadets and other subjects, startling as they were when presented in the Roxy and Harris Theatres in New York, was completely over-shadowed by the talking pictures of President Coolidge welcoming Lindbergh home and decorating him with the Distinguished Flying Cross. An adequate description of this sensation is difficult, because there are no known standards for comparison. In the parlance of the business, it "knocked them over," and at various high points of the Coolidge address and the Lindbergh re-

[illegible] the applause of the audience was so certain that the reproduction of the sound was drowned. The theatre-going public is not accustomed to such a thrill. It will take a long time for them to become accustomed to such gripping and emotion-producing pictures.

I think it is fair to say that Fox News, having recently learned to talk, is the most talked about newsreel. Speculation is rife as to what it is going to do with its new found tongue. As far as Fox News' editorial staff is concerned, the time for wonderment is past. We have welcomed the Movietone tongue and we are using it as another means for us to report more completely the new and interesting in the world about us to the vast motion picture theatre audiences.

In other words, Fox News will "talk" when it has something to say. Whenever anything occurs that can be photographed which will be more interesting and entertaining when accompanied by sound, we will spare no effort to see that it is done. We are working and planning for many things and the time is not far distant when every issue of Fox News will have one or more subjects with sound accompaniment.

There are many exciting moments in store for the patrons of theatres equipped to project Movietone Fox News. From the sporting world we can safely promise thrill after thrill; from the mouths of statesmen and diplomats Fox News will bring messages of import to every theatre audience; from the White House and Capitol Hill, from the seat of the League of Nations and the World Court, voice and picture will be brought to the motion picture theatre.

Movies in Theatres

(Continued from page 2417)

has put as much care and thought into his 500- or 1,000-foot subject as the feature producer has put, proportionately, into his 8,000-foot picture.

"I do not expect to go in for elaborate spectacles. They are rarely in tune with the feature picture, which must always be borne in mind as the main reason for the show, and, in fact for the very theatre itself and for the audience. I hope to develop new artists, instrumental and otherwise.

"In brief, I mean to make the Colony theatre a mecca for those New Yorkers who want to see excellent pictures presented under the most favorable conditions."

Paramount News Is On the Way



At right: Emanuel Cohen, head of Paramount News and short feature production; below: Paramount News cameramen at their recent convention in New York City, showing some of the new equipment.

ALTHOUGH it will not start releasing until July 31, the Paramount News organization is already functioning as efficiently and speedily and comprehensively as though its newsreel were being rushed out to the theatres of the world twice weekly. A visit to the office of Emanuel Cohen, editor of Paramount News, this week revealed the fact that during the past two months of "silent operation" its cameramen have covered more than one thousand news stories, each of which has been developed, printed, edited, titled and filed away. The Lindbergh story was covered thoroughly and, while the interviewer was seated in Mr. Cohen's office, word came that the Olympic was bringing 400 feet of Chamberlin and Levine in Kottbus. A Paramount News man was on the Memphis with Lindbergh.

Much of this film will be of value as "library," but more than that, Mr. Cohen wants to be absolutely sure that when Paramount News starts releasing the organization will be already working smoothly and at top speed. His men are stationed in all corners of the globe, each equipped with a new Debrie "Parvo" camera outfit, with an unusual complement of lenses. The department has a large number of Akeleys and slow motion cameras. Two conventions of newsreel photographers have been held, one in New York and one in Paris, for the first time.

Although Mr. Cohen is not ready to make announcement of it, it may be stated authoritatively that Paramount News will be tied up with the vast Associated Press organization, furnishing stills to the A. P. and receiving from it "tips" on news stories and other important co-operation.



The News Reel *Speaks* Again

Movietone and Phonofilm Record Lindbergh Episodes

IT is not often that a prediction is fulfilled within a few weeks. In last month's Short Feature section, in an article "The Eye-and-Ear Newsreel" by L. C. Moen, the development of the talking newsreel and its popularity was predicted and the synopsis of a hypothetical reel given. Among the subjects predicted were the take-off of a trans-Atlantic flight and a public reception. Almost before the ink was dry the Lindbergh take-off had been recorded by Movietone and shown at the Roxy to audiences who cheered themselves hoarse, and as this is being written the Roxy is showing the presentation of the Congressional Medal to Lindbergh by President Coolidge in Washington, recorded by Fox Case Movietone, while the Capitol is showing a similar subject made by De Forest Phonofilm.

Perhaps it would be interesting to follow the steps used in filming the latter event by the "Movietone Truck," or portable outfit, in charge of E. I. Sponable, technical director of Movietone.

The microphones for gathering the records were strung on the large frame containing other microphones for radio broadcasting, which was immediately in front of the speakers on the President's stand at the Washington Monument. From the two microphones, placed one at either end of this frame, wires led through a conduit underneath the speaker's stand to the camera stand at some distance away. This conduit was laid underground in order to insure safety and to prevent interference through accidental causes.

The amplifying chambers were set in a specially constructed small house directly beneath the elevated stand erected for the exclusive use of the cameramen. The Movietone camera and operator held a foremost position on the platform.

Specialization the Key to Success

By Jack White



Jack White, head of comedy production for Educational, who sees in specialization the answer to success in the making of short feature product, and believes a brilliant year is ahead.

SPECIALIZATION will always produce a better product than generalization. Specialization and concentration have always produced a superior article, whether the product was shoes, soap, tractors or motion pictures.

Add experience to specialization and concentration and the product is unbeatable.

Educational Studios, the largest and finest in the world devoted exclusively to the production of Short Features, we believe, are humming again with activity, concentrating on Short Features, specializing on Short Features, thinking, talking and making Short Features.

The first productions of Educational Studios for the fall releases on the Educational program are finished. The results of concentration, specialization and experience are more evident in them than in any product we have ever turned out, we feel.

One of the finest compliments ever paid to Short Features in recent years is the tacit acknowledgment by the multiple reel feature producing companies of the entertainment value of the idea contained in two-reel comedies. The appearance on the market within the past six months of several feature length comedies, which are, in effect, two-reel comedies stretched to feature length, seems to prove that the Short Feature producers were on the right road to entertainment value several years before the multiple reel feature producers.

But specialization and concentration have enabled the Short Feature producers to get this same entertainment value in the shorter pictures.

The value of a comedy, whether it is in two reels or in seven, is in the number of laughs it contains. A given number of laughs stretched out over six or seven reels, is weak medicine when compared to a Short Feature which packs the same number in less than a third of the screen running time. Specialization has enabled the Short Feature producers to make a concentrated product, packed with laughs, built on feature scale in everything but length, which gives the observer the same number of—and in many instances more—laughs than are contained in the six or seven thousand feet of a feature length comedy.

This year the product of Educational will be a little bit better, a little bit faster and a little bit funnier than that of any preceding year, is our promise. It may be hard to improve a product that has always been of consistent highest quality, but experience will tell in comedy producing as it always has told in every other business.

Short Feature Competition

The Field as Viewed by the New Short Sales Manager of Fox

By E. T. Gomersall

BACKED by many years of expensive experimentation and a thorough understanding of the public's desires, Fox Films welcomes its new competitors in the one- and two-reel field, for they will serve as an added incentive to the production of superior short subjects. It has taken many years and a tremendous amount of money to bring together the forces now operating under the Fox banner, concentrating on the making of comedies, newsreels and Varieties, and we believe that the years of experience are evidenced in each subject released.

Particularly does it take a mighty long time to construct a successful newsreel organization. Fox News is an established institution that has for years paved the way for the others to follow. With its augmented force of cameramen and editorial specialists, the new season should mark its highest peak of achievement.

With George E. Marshall as the supervising director of the Fox comedy lot, working directly under the personal instruction of W. R. Sheehan, exhibitors are assured of the finest two-reel subjects the screen has to offer.

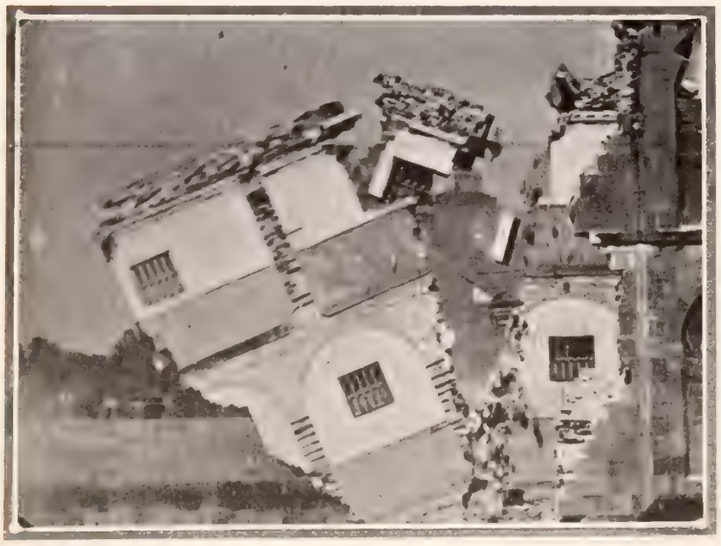
With Edwin C. Hill, recognized as one of America's foremost newspaper men, at the helm of Fox Varieties, this novel single reel, which is released every other week, is destined to continue its popularity. Daring and efficient cameramen are now located in the most out-of-the-way points of the earth.

Fox News, edited under the direction of Truman H. Talley, led all other newsreels along Entertainment Street during 1926-27, we believe, in the number of subjects used in the composite reels of the greatest theatres in America. Every effort will be made to surpass this marvelous performance during the coming year with the added lever of Movietone, making possible the most complete reporting of all great events.

As we said before, it takes a mighty long time, a tremendous amount of experimentation and an appalling expenditure to produce successful box office short subjects. That's why Fox one- and and two-reel pictures will again lead the field during 1927-28.







Pathe News

Three interesting shots from late issues of Pathe News; top, the now immortal take-off of Lindbergh at Roosevelt field, bound for Paris; centre, Chamberlin and Levine just before taffe-off; bottom, razing of a prison in England, caught in remarkable slow motion scenes

Kinograms

A trio of shots from Kinograms' remarkably thorough covering of the Lindbergh welcome; top, an airplane view of the harbor, showing river craft; centre, Lindbergh on the Macom with Grover Whalen; bottom, the ceremonies in Washington, D. C., and presentation of medal







A Humorist Looks at the Movies



THE name "H. C. Witwer" is virtually synonymous with "F B O Short Subjects." For years the breezy two-reel series based on stories from his facile, if slangy, typewriter have been the backbone of the F B O short subject schedule. He did "The Leather Pushers," one of the most successful series ever made, for another company, and a feature, "The Great White Way," but the majority of his stories have gone out under the F B O label.

"The Fighting Bloods," "The Telephone Girl," "The Wisecrackers" and many others, and now the "Beauty Parlor" series, have been handled by this organization. On this year's schedule, in addition to two-reelers, are two features, "A Legionnaire in Paris" and another tentatively called "Sweet Adeline." He recently did another feature, "Her Father Said No." In all, he has had 15 two-reel series and two features filmed.

Professional humorists are, according to tradition, as solemn as the grave. Not so Mr. Witwer. His eyes are deep-set and serious, but his smile is frequent and engaging and his conversation teems with wit and humor. He does not have to go far afield and drag in stories he once heard to win a laugh, either. Every subject that comes up provides him with material for a "wisecrack" that comes spontaneously.

We found him particularly elated over a new contract with a leading national magazine which will bring him 75 cents a word.

"Just think," he said, "I write 'Hello, Kid!' There's a dollar and a half."

In striking contrast to that is his first story, sold to Snappy Stories 12 years ago for $5—and he says he spent $150 buying out that month's issue to send copies to all his friends.

Much of the vitality of his stories is due to the fact that he draws them directly from life, so far as characterizations go. During the writing of his most recent series, the "Beauty Parlor" stories, he had his wife pay frequent visits to such an establishment and report to him minutely the characters she observed and the conversation she heard.

Mr. Witwer does not believe that royalty contracts for film authors are practical. He tried it once, and says he received leters such as this: "Your royalties this month, $1,400. Your share of advertising expense, $500. Your share of exploitation, $500. (Etc., etc., etc.) Balance due us, $1.40. Please remit."

"No more royalty contracts for me," he concluded. "I can't afford them."

The Newsreel From the Sky

How Kinograms Used Baby Parachutes to Land Lindbergh Negative

KINOGRAMS, the news reel released by Educational, combined ingenuity with daring in rushing first pictures of the home coming of Col. Charles A. Lindbergh to New York City for showing in theatres on Broadway Saturday night and for the quickest possible service to the rest of the country. As soon as President Coolidge had pinned the Distinguished Flying Cross on Col. Lindbergh, the undeveloped negative showing this event and all preceding scenes of Lindbergh in Washington was grabbed by Fred Fordham, New York staff cameraman for Kinograms, and rushed to an airplane which was waiting with Casey Jones, famous stunt flier, in the pilot seat.

After a record flight from Washington to New York, Casey Jones and Fordham flew direct to Long Island City, where, without making a landing, Fordham dropped the negatives by means of a baby parachute. The unfinished negatives had been packed in excelsior in a large sack so that they would not be injured in the drop.

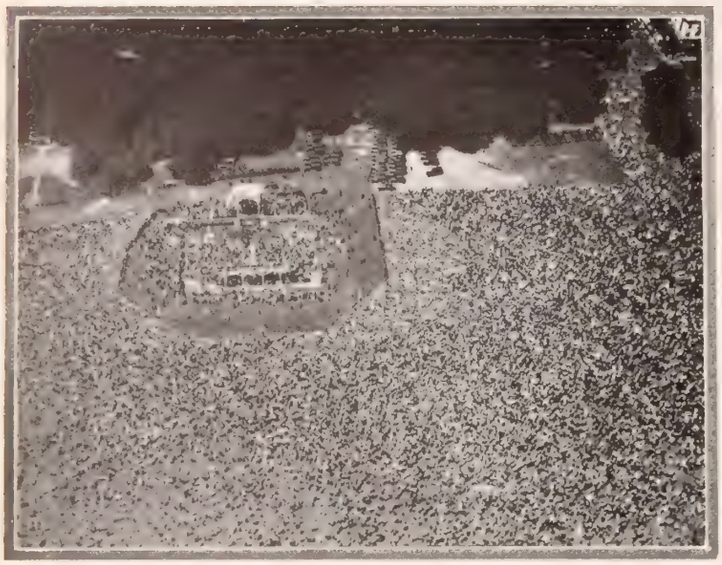
It required daring and skill on the part of Casey Jones to effect a perfect landing of the negatives. A vacant lot adjoining the Consolidated Film Laboratories at Long Island City was marked off by covering a part of the black square with a tarpaulin which had been white washed. Guided by this and by smoke pots which were burning on the roof of the laboratories, Jones swooped down in his plane dangerously near the vacant lot despite the close proximity of the buildings. Then the parachute bearing the negatives was let loose.

These negatives were taken to the Consolidated Laboratories where they were immediately developed, printed, edited and titled. Then the Kinograms pictures were rushed by special messenger to first run houses in New York City, New Jersey, Philadelphia, and parts of New England for Saturday night shows.

This procedure eliminated the loss of an hour to ninety minutes in getting the negative from Staten Island or some other landing field to the laboratories.

This first Kinograms special included views of the Memphis, carrying Lindbergh as it glided up the Potomac, his landing at the navy yard, his welcome in Washington and march in a military parade to the Washington Monument grounds and other incidents of the celebration up to the award of his medal by President Coolidge. In addition to the several cameramen stationed on the ground, two flew in airplanes—one to get pictures of his boat as it neared Washington and the other to shoot the festivities over the national capital. Kinograms had several New York staff men on hand in addition to the regular Washington cameramen.

Pictures of the latter part of the celebration in Washington were rushed to New York in another plane piloted by Charles Merrill, accompanied by James Lyons, a staff cameraman. The same procedure of landing the negatives by parachute in Long Island City was repeated later in the day by this other party.







International Newsreel

Scenes of Lindbergh's welcome in America, as shown in recent issues of International Newsreel; above, the crowd in Washington (count 'em); centre, on the Macom in New York harbor; below, cameramen about the automobile bearing the hero in New York parade

Fox News

Recent shots from Fox News; the first, at the top, shows the amazing "paper snowstorm" which filled the air along New York streets during the Lindbergh parade; centre, International Beauty Show in Galveston, Texas; below, the summer White House in the Black Hills









Highlights of recent Fox Varieties, including "Glory That Was"

"Varieties" and Program Balance

The Story Back of the Making of These Diversified Novelties, Told By the Assistant Production Manager of Fox Varieties

Mary Pawling

EVERY year 20 Fox Varieties are produced to meet the steadily increasing demands of exhibitors for motion picture entertainment which will offer a contrast to the rest of their programs. Given a heavy dramatic feature, a hilarious two reel comedy and an especially exciting newsreel, you need a one-reeler that will offer entertainment of a quieter type, to send out the audience refreshed rather than tired. Or, given a long comedy feature, a two reeler and the newsreel and the program needs a little novelty subject or a beautiful scenic touched with human interest. Here are some of the many places where Fox Varieties completely fill the bill. They add a relief note with the something different that is so hard to find in short subjects, but which is always present in Varieties. They always have fine photography, good prints, and the titling is apt.

Varieties is now working on a series of "Know Your Own State" pictures, several of which have been released. These are justly very popular. The States like them for the splendid advertising value they have; they promote good will of exhibitors in the state and elsewhere. "My Own California," "Maryland My Maryland" are names which appeal to audiences for their familiar, sentimental value, and they await the picture eagerly, associating it with something which belongs to them, an intimacy, in fact—an "old home" appeal.

"The Arkansas Traveler" is the latest to be made in this series, and has this same appeal. The catchy old tune which supplies the name of the picture should be used with it. The reel opens with very good action material showing some of the early Arkansas travelers. It keeps up this action throughout. Variety is given by sequences on the best known industrial developments and natural resources, all very interesting and different. There are beautiful scenic bits scattered through the reel. Shots of an old fiddler in his native haunts playing for some children supplies a little sentimental comedy. Photography is invariably of highest quality, and the camera angles are exceptionally interesting. The picture is not in the least a sketch, but gives a complete picture of Arkansas, of good entertainment value, with good short titles blending in with the material.

(Editor's Note: Although she modestly refrains from saying so, Miss Pawling is herself the maker of many of the best of the Fox Varieties, and returned but recently from Arkansas where she made "The Arkansas Traveller" referred to in the preceding article.

After a subject is decided upon by Fox Films executives and Edwin C. Hill, director of Varieties, it is assigned to Miss Pawling if it is to be made within a reasonable radius of New York. She then communicates with various civic, municipal and commercial organizations in the state to which she is going and informs them of the plan to make a "Know Your Own State" film in their community.

Then, in company with her camera staff she proceeds to the statae in question and looks over the ground. The various regions to be filmed are mapped out and plans laid. The filming then proceeds as expeditiously as weather will permit, after which the unit returns to New York. Miss Pawling then edits and titles the material into its final shape—and another Varieties has been born.

Among the outstanding Fox Varieties releases which have been completed or which are near to completion from negative in the cutting rooms are:

"The Desert Blooms"—A beautiful photographic study of the one time desert, which has been made to bloom like the rose—the great Imperial Valley of the American Southwest.

"Whale Hunting"—A little pictorial epic of the life of the whale hunters of the storm tossed north Pacific.

"The Land of Evangeline"—Camera impressions of the quaint and picturesque country, wherein Longfellow placed the story of his memorable poem—Creole Land as it is to-day.

"Over the Andes"—Looking down from the roof of a continent with the llama and the condor.

"Colorful Italy"—Capri and the Bay of Naples [illegible] of the world's most beautiful playgrounds.

"[illegible] the beautiful—gypsies, clinking castanets, and dark eyes sparkling under mantillas.

"Under Colorado Skies"—The magnificent scenery of the Rocky Mountains of Colorado—the backbone of the American continent.

"Lights and Shadows of Sicily"—Camera adventures in the beautiful isle at the toe of Italy's boot.

"My Old Kentucky Home"—Kentucky today—a charming film story of the Bluegrass state, the land of fine horses and beautiful women.)

Short Feature Players

Handy Biographies for Use of Theatre Managers and Publicity Men In Newspaper Copy and House Programs



Lorraine Eason

LORRAINE EASON, who is now playing the feminine lead in F. B. O.'s two-reel comedy series, "The Wisecrackers," was born in Norfolk, Va., August 27, 1904. Her father, a noted mining engineer, was called to South America a few months after the event, and brought his family to Buenos Aires, where the future star received her first education.

Subsequently Mr. Eason lived in a number of South American cities, and until she was eleven years old, his daughter spent most of her time in convents in Bogota, Santiago, Panama and Valparaiso, although often accompanying her father on various inspection trips into the Andes.

In 1915 Miss Eason returned to Norfolk and entered a private school, later finishing her education in New York City. Her first public appearance was on the New York stage under Charles Dillingham, and then she went under the Ziegfeld banner, but eventually decided to try her luck in pictures, and came to Hollywood in 1924.

Starting in the humble role of an "extra," her ability and personality soon brought her advancement, first for "bit" parts and then as leading woman in several small western productions. From this she graduated to playing leading roles for Fox and Universal, and was with Mack Sennett for six months, when she received a flattering offer to return to the East and the legitimate stage.

While in New York, however, the call of the silversheet persuaded her to come back to Hollywood for the leading feminine role in "We're in the Navy Now" for Paramount, and following this she played in two productions with Charles Chase for Hal Roach. She was then signed by F. B. O. to a long term contract, and will be seen in many of that company's future productions.



Allene Ray

ALLENE RAY, Pathe's blonde serial star, was born in San Antonio, Texas, and spent her childhood with her four sisters and two brothers on her father's cattle ranch. There she led an active out-of-door life, which is in great part responsible for her athletic prowess and her supple and graceful figure.

When she was only three, Allene was lifted to the back of a horse, and before she left high school she was recognized as one of the most daring riders in the San Antonio district. Accordingly when Harry Myers came to San Antonio to make a series of two-reel western pictures and inquired about the town for a girl to appear in them, who was not only camera beautiful but a daring rider, everybody pointed to little Miss Ray.

Myers called at her home, while she was away at school and explained his mission to her mother. After looking over a bunch of snapshots showing Allene doing stunts on her pony, and indulging in basketball, and other strenuous games, he decided this pretty, athletic girl was the very one he needed. Accordingly Allene made her first appearance before the movie camera in her home town. And she registered so well that when Motion Picture Magazine announced a Fame and Fortune Contest, she sent in her pictures and became one of the winners who received a regular movie contract.

Because of her beauty, intelligence, acting ability and horsemanship George B. Seitz selected her to star in serials for Pathe. She took the place left vacant by the departure for Europe of Pearl White whom she resembles in athletic build and blonde coloring.

She is 5 feet three, with golden hair and large hazel eyes. In addition to her skill with horses, she is a crack swimmer, golfer and tennis player.

Her most recent pictures are "The House Without a Key," "Melting Millions" and "The Hawk of the Hills."



Lloyd Hamilton

LLOYD HAMILTON, star comedian of the Educational-Hamilton Comedies, made his first stage appearance in Oakland, Calif. This initial experience on the stage consisted of "suping" in a stock company production for some six months. This was just a beginning for Hamilton because he rose rapidly, and soon was leading man with the Elleford Stock company which played repertoire up and down the Pacific coast. Then he played an extended engagement with James K. Hackett, famous dramatic star of that day. After this, Hamilton spent several seasons in musical comedy.

Marshall Neilan gave Hamilton his first job in motion pictures. It was in 1914, but it was not long before Lloyd Hamilton had developed a real comedy character, and for three years he appeared in a popular series of one-reelers. Then he made some comedies for Fox, and shortly afterwards formed his own production company, releasing two-reel comedies through Educational Film Exchanges, Inc. Previous to this, he studied to become a motion picture director, only to return to the acting field.

Hamilton admits only one hobby—that of journeying to Oakland to see his mother after the completion of each comedy.

Comedy *and* Short Subject Releases

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Atta Baby	"Big Boy"	May 8	2 reels	May 27
Auntie's Ante	Wallace Lupino	May 8	1 reel	May 27
Bird of Flight	Hodge-Podge	April 17	1 reel	May 20
Brainstorms	Beauchamp-Davis	April 2	2 reels	April 15
Breezing Along	Lloyd Hamilton	May 1	2 reels	May 20
Buried Treasure	Bruce Scenic	April 17	1 reel	April 22
Careless Hubby	Dunham-Bradley	June 5	1 reel	
Cash and Carry	Neal Burns	Mar. 27	2 reels	April 8
Circus Capers	"Poodles" Hanneford	May 15	2 reels	June 10
Climbing Into Cloudland	Hodge-Podge	Mar. 13	1 reel	April 15
Dead Easy	Bobby Vernon		2 reels	
Draw-Back, The	J. Arthur-K. McGuire	April 10	2 reels	April 29
Dumb Bells	Billy Dooley	April 24	2 reels	April 22
Felix the Cat as Roameo	"Sullivan Cartoon"	May 15	1 reel	June 3
Felix the Cat Ducks His Duty	"Sullivan Cartoon"	May 29	1 reel	June 17
Felix the Cat in Barnyards	"Sullivan Cartoon"	Mar. 20	1 reel	April 1
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Eye Jinks	"Sullivan Cartoon"	May 1	1 reel	May 27
Felix the Cat in Germania	"Sullivan Cartoon"	April 3	1 reel	April 15
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	
Felix the Cat in Sax Appeal	"Sullivan Cartoon"	April 17	1 reel	April 29
Felix the Cat Sees 'Em in Season	"Sullivan Cartoon"	Mar. 6	1 reel	Mar. 18
First Prize	Phil Dunham	Mar. 27	1 reel	April 1
Giddy Gobblers	Neal Burns	June 12	2 reels	
Goose Flesh	Lloyd Hamilton	June 19	2 reels	
Grandpa's Boy	"Big Boy"	Mar. 6	2 reels	Mar. 11
Gray Days—A Dash Through Hawaii—Hello, Hilo	Bruce Scenic	May 15	1 reel	June 3
Growing Money	Curiosities	May 1	1 reel	May 27
Gym Dandy, A	Dunham-Bradley	May 22	1 reel	June 3
Hawaii from the Car Window — Black Sand — The Harbor Beacon	Bruce Scenic	Mar. 20	1 reel	April 8
Here Comes Precious	Jimmie Adams	Mar. 13	2 reels	April 8
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
Hold That Bear	Phil Dunham	April 24	1 reel	May 27
Hot Lightning	Davis-Beauchamp	Mar. 6	2 reels	Mar. 18
Hot Soup	George Davis	April 10	1 reel	April 29
Jail Birdies	Bobby Vernon	April 10	2 reels	April 15
Jungle Heat	Al St. John	April 24	2 reels	June 3
Local Talent	"Life Cartoon"	Mar. 13	1 reel	April 8
Meet the Folks	Jimmie Adams	July 00	2 reels	
Mystic India	Curiosities	May 29	1 reel	June 10
Naughty Boy	Lupino Lane	April 17	2 reels	April 29
Night Owls	Dunham-Bradley	June 19	1 reel	
No Cheating	Al St John	June 26	2 reels	
North of Nowhere	"Life Cartoon"	May 8	1 reel	June 3
No Sparking	Jimmie Adams	May 22	2 reels	June 10
Odd Jobs	Curiosities	April 3	1 reel	April 8
Perfect Day, A	Davis-Dunham	Mar. 13	1 reel	Mar. 18
Prince of Whales, The	"Life Cartoon"	April 10	1 reel	April 22
Queens Wild	Beauchamp-Davis	June 5	2 reels	
Queer Ducks	Jack Duffy	May 1	2 reels	June 3
Race to Paris, The	(Special Release)	May 29	1 reel	
Racing Fever	"Life Cartoon"	April 24	1 reel	May 20
Roped In	Al St. John	Mar. 20	2 reels	April 1
Ruling the Rooster	"Life Cartoon"	Mar. 27	1 reel	April 8
Scenic Treasure Chest, A	Hodge-Podge	May 22	1 reel	
Somebody's Fault	Lloyd Hamilton	Mar. 13	2 reels	Mar. 18
Tales of a Traveler	Hodge-Podge	June 26	1 reel	
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	
Tie That Bull	Bobby Vernon	May 29	2 reels	June 17
Welsh Rabbit	"Life Cartoon"		1 reel	
Who's Afraid	Lupino Lane	May 29	2 reels	
Wild Wallops	Billy Dooley	June 26	2 reels	

F. B. O.

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Better Role (Wisecrackers)	Eason-O'Shea-Hill	May 22	2 reels	
Campus Romereos	"Fat Men"	July 25	2 reels	
Chin He Loved to Touch, A (Wisecrackers)	Eason-O'Shea-Hill	April 10	2 reels	
Cry and Get It (Wisecrackers)	Eason-O'Shea-Hill	Mar. 27	2 reels	
Gone Again	Charles Bowers	April 18	2 reels	
Heavy Hikers (Fat Men)	Carr-Alexander-Ross	May 2	2 reels	
He Couldn't Help It	Charles Bowers	April 18	2 reels	Mar. 4
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Nothing Doing	Charles Bowers	July 11	2 reels	
Not So Big (Wisecrackers)	Eason-Hill-Cooke-Guard	May 8	2 reels	
Oily Bird	O'Hara-Eason-Hill	Mar. 13	2 reels	
Old Tin Sides ("Fat Men")	Carr-Alexander-Ross	Mar. 7	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Shy Knees (Wisecrackers)	Eason-O'Shea-Hill	April 24	2 reels	
Soosh!	Charles Bowers	Mar. 21	2 reels	
Survival of the Fattest ("Fat Men")	Carr-Alexander-Ross	Mar. 13	2 reels	
Vanishing Villain	Charles Bowers	May 16	2 reels	
What Price Dough? ("Fat Men")	Carr-Alexander-Ross	May 30	2 reels	
Why Squirrels Leave Home	Charles Bowers	Mar. 21	2 reels	
Wisecrackers (Series of 12)	Eason-O'Shea-Hill	Jan. 30	2 reels	Feb. 4
You're Next ("Fat Men",...	Carr-Alexander-Ross	April 4	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Alhambra, The	Variety		1 reel	
America Today	Variety		1 reel	
Arkansas Traveler	Variety		1 reel	
Around Cape Horn	Variety		1 reel	
Around Old Heidelberg	Variety	May 15	1 reel	May 6
Birthday Greetings	Harris-Kitchen	Mar. 20	2 reels	Feb. 25
Below the Equator	Variety	April 3	1 reel	April 1
Car Shy (Van Bibber)	Foxe-Bradford-Sipperly	April 3	2 reels	Mar. 18
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	
Colorful Italy	Variety		1 reel	
Cup of Coffee, A	Variety	Aug. 7	1 reel	
Desert Blooms, The	Variety		1 reel	
Dog's Pal, A (Animal Comedy)	Jerry Madden and Pal (Dog)	April 10	2 reels	May 13
Frontier Post, A	Variety	June 6	1 reel	
Gentlemen Prefer Scotch		June 26	2 reels	
Girls (O. Henry)	E. Foxe-K. Bates	Mar. 27	2 reels	April 15
Glory That Was Greece	Variety	June 24	1 reel	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	
Just a Husband (Helen & Warren)	Perry-Housman	May 1	2 reels	May 13
Kangaroo Detective, A (Animal Comedy)	Jerry Madden and Pal (Dog)	May 15	2 reels	May 20
Land of Evangeline	Variety		1 reel	
Lights and Shadows in Sicily	Variety		1 reel	
Man About Town	"O. Henry"	Mar. 15	2 reels	
Midsummer Night's Steam, A	Eddie Clayton	May 29	2 reels	June 17
Monarchs of the Soil	Variety	May 29	1 reel	June 10
My Lady's Coat	Variety		1 reel	
My Old Kentucky Home	Variety		1 reel	
Nature's Wonderland	Variety	May 1	1 reel	April 15
Not the Type	"Van Bibbers"	May 3	2 reels	May 6
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Reflections	Variety	April 17	1 reel	May 20
Road to the Yukon	Variety	June 26	1 reel	
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	
Silk Legs		July 31	2 reels	
Spanish Omelet, A	Featherstone-Joyce	May 8	2 reels	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	
Under Colorado Skies	Variety		1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Whale Hunting	Variety		1 reel	
Why Blondes Leave Home		July 24	2 reels	
Wine, Women and Sauerkraut	Stuart-Cannon	May 22	2 reels	June 10
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
African Adventure, An	Ufa Oddity		1 reel	
Assorted Babies	Ufa Oddity		1 reel	
Bow-Wow Nightlife	Ufa Oddity		1 reel	
Cheating Mothers	Ufa Oddity		1 reel	
Cozy Beds for Oysters	Ufa Oddity		1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Fight for Life, A	Ufa Oddity		1 reel	
Fishes in Love	Ufa Oddity		1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Oddity		1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity		1 reel	
Jungle Round-Up, A	Ufa Oddity		1 reel	Oct. 9
Life in the Twilight	Ufa Oddity		1 reel	
Lion Roundup, A	Ufa Oddity		1 reel	
Love's Witchcraft	Ufa Oddity		1 reel	
Monarch of the Glen, The	Ufa Oddity		1 reel	Jan. 21
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Ant, The	Ufa Oddity		1 reel	
Peculiar Households	Ufa Oddity		1 reel	
Pets and Pests	Ufa Oddity		1 reel	
Royal Nursery, A	Ufa Oddity		1 reel	
Rustic Romance	Ufa Oddity		1 reel	
Scaring Wings	Ufa Oddity		1 reel	
Silver Swimmer, The	Ufa Oddity		1 reel	
Tally Ho	Ufa Oddity		1 reel	
Treacherous Waters	Ufa Oddity		1 reel	
Wandering Hills	Ufa Oddity		1 reel	
Winged Death	Ufa Oddity		1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Behind the Counter	E. E. Horton		2 reels	
Dad's Choice	E. E. Horton		2 reels	
Find the King	E. E. Horton		2 reels	
Row, Sailor, Row!	Billy Dooley		2 reels	
Short Socks	Bobby Vernon		2 reels	

PATHE

Title	Star	Rel. Date	Length	Reviewed
Agile Age, The	Sportlight	April 17	1 reel	April 15
All for a Bride	"Aesop Fables"	Mar. 13	1 reel	Mar. 11
Anti-Fat	"Aesop Fables"	April 17	1 reel	April 15
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	
Bigger and Better Blondes	Charley Chase	May 15	2 reels	May 13
Big Reward, The	"Aesop Fables"	July 3	1 reel	
Broke in China	Ben Turpin	April 24	2 reels	April 22
Bubbling Over	"Aesop Fables"	May 8	1 reel	May 6
Bully, The	"Aesop Fables"	July 31	1 reel	
Catalina, Here I Come	Hurlock-Quillan	April 17	2 reels	April 15
Chicken Feed	"Our Gang"	July 31	2 reels	
Chills and Fever	Sportlight	May 29	1 reel	May 27
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	
Comrades in Work	Mabel Normand		2 reels	
Crazy to Act	Hardy-June-Kemp	May 15	2 reels	May 13
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17

Title	Star	Rel. Date	Length	Reviewed
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	
Digging For Gold	"Aesop Fables"	May 29	1 reel	May 27
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	
Dozen Socks, A	Alice Day	Mar. 13	2 reels	Mar. 11
Duck Soup	Hurlock-Laurel	Mar. 20	2 reels	Mar. 18
Eve's Love Letters	Roach Stars	May 29	2 reels	June 3
Eyes and Angles	Sportlight	July 10	1 reel	
Fair Exchange, A	"Aesop Fables"	May 1	1 reel	April 29
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Forgotten Sweeties	Charley Chase	April 10	2 reels	April 8
Frost Line, The	Sportlight	Mar. 20	1 reel	
Ginger and Genius	Sportlight	May 1	1 reel	April 29
Golf Bug, The	Bevan-Quillan-A. Bennett		2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller		10 episodes	
Hiking Through Holland with Will Rogers (Travelesque)		April 3	1 reel	April 1
Honorable Mr. Buggs	Roach Stars	April 24	2 reels	April 22
Honor Man, The	"Aesop Fables"	April 10	1 reel	April 8
Hawk of the Hills, The (Serial)	Ray and Miller		10 episodes	
Horses, Horses, Horses	"Aesop Fables"	May 22	1 reel	May 20
Hunting For Germans in Berlin—Will Rogers Travelesque		May 29	1 reel	May 27
Jewish Prudence	Roach Stars	May 8	2 reels	May 6
Jolly Jilter, The	Ben Turpin	Mar. 13	2 reels	
Keep Off the Grass	"Aesop Fables"	Mar. 27	1 reel	Mar. 25
Love 'Em and Weep	M. Busch-Laurel Finlayson	June 12	2 reels	
Love My Dog	"Our Gang"	April 17	2 reels	April 15
Love Nest, The	"Aesop Fables"	July 17	1 reel	
Love's Languid Lure	Ben Turpin		2 reels	
Magician, The	"Aesop Fables"	Mar. 20	1 reel	Mar. 18
Medicine Man, The	"Aesop Fables"	April 3	1 reel	April 8
Melting Millions (Serial—A. Ray-W. Miller)		April 10	10 episodes	April 8
One-Mamma Man, A	Charley Chase	Mar. 6	2 reels	
One Man Dog, A	"Aesop Fables"	June 26	1 reel	
Pie-Eyed Piper, The	"Aesop Fables"	April 24	1 reel	April 22
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	
Riding High	"Aesop Fables"	July 10	1 reel	
Rival Sex, The	Sportlight	Mar. 6	1 reel	Mar. 4
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Slipping Wives	Priscilla Dean	April 3	2 reels	April 8
Small Town Princess, A	Sennett Stars	Mar. 20	2 reels	Mar. 18
Smith's Candy Shop	Hiatt-McKee-Jackson		2 reels	
Smith's Cook	Hiatt-McKee-Jackson		2 reels	
Smith's Fishing Trip	Hiatt-McKee-Jackson	May 29	2 reels	May 27
Smith's Kindergarten	Hiatt-McKee-Jackson	May 1	2 reels	April 29
Smith's New Home	Hiatt-McKee-Jackson	Mar. 6	2 reels	Mar. 4
Smith's Surprise	Hiatt-McKee-Jackson	April 3	2 reels	April 1
Soldier Man	Harry Langdon			
Still Face (Serial)	Larry Kent-Jean Arthur	May 13	10 episodes	
Subway Sally	"Aesop Fables"	July 24	1 reel	
Tabloid Editions	Sportlight	May 15	1 reel	May 13
Taking Punishment	Sportlight	July 24	1 reel	
Taking the Air	"Aesop Fables"	Mar. 6	1 reel	Mar. 4
Ten Years Old	"Our Gang"	Mar. 13	2 reels	Mar. 25
Tired Business Men	"Our Gang"	May 22	2 reels	May 20
Water Sprites	Sportlight	April 3	1 reel	April 1
Weaker Sex, The	Rarebits		1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	
When Snow Flies	"Aesop Fables"	May 15	1 reel	May 13
Why Girls Love Sailors	Roach Stars	July 17	2 reels	
With Will Rogers in Dublin (Travelesque)		Mar. 6	1 reel	Mar. 4
With Will Rogers in London (Travelesque)		July 24	1 reel	
With Will Rogers in Paris (Travelesque)		May 1	1 reel	
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Ain't We Got Fun?	Wise-McKay	Artclass	May 25	2 reels
All Wet	Snub Pollard	Artclass	Mar. 30	2 reels
Annie Laurie (Song Parody)		Artclass	April 13	1 reel
Big Pie Raid, The	McDougall Kids	Bray	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Bill and I Went Fishing (Guest Jewel)		Am. Cin	Feb. 1	1 reel	Mar. 25
Boys in Blue, The (G. A. Durkin-J. McLean)		Centennial Pict.	2 reels	
Call of the Woods (Guest Jewel)		Am. Cinema	1 reel	
Creepy Things (Nature Special)		Bray Prod.	Mar. 21	1 reel	
Dream of the Sea, A (Bino-color)		Film Dist. Corp	1 reel	May 27
Flying Papers	Earl McCarthy	Artclass	Mar. 16	2 reels	
Ethelbert Nevin (Music Master Film)		Fitzpatrick Pict.	1 reel	May 20
Heralds of the Spring	Nature Special	Bray	1 reel	
Hot Tires	Sargent-Wiley	Bray	2 reels	May 10
In the Good Old Summertime (Song Car-Tune)		Red Seal	Mar. 1	1 reel	
Jingle Bells (Song Car-Tune)		Red Seal	April 1	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray	1 reel	June 10
Ko-Ko in 1999	"Cartoon"	Red Seal	Mar. 10	1 reel	
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal	1 reel	
Ko-Ko the Kavalier	"Cartoon"	Red Seal	April 10	1 reel	
Land of Eternal Summer, A	Nature Special	Bray	1 reel	
London Bridge (Song Car-Tune)		Red Seal	May 1	1 reel	
Lunch Hound	"Lantz Cartoon"	Bray	Mar. 4	1 reel	April 22
Ma and the Auto (Guest Jewel)		Am. Cinema	1 reel	
Morning Judge	Tarbell-Finch-Shaw	Red Seal	Sept. 00	2 reels	Sept. 11
Never Again	Al Alt	Rayart	Mar. 00		
Noble Art, The—Hard as Diamonds—Nature's Rogues	Novelty	Bray	1 reel	
Oh You Beautiful Doll (Song Car-Tune)		Red Seal	Mar. 15	1 reel	
Oh! Winnie Behave	Ethlyn Gibson	Artclass	Mar. 9	2 reels	
One, Two, Three, Kick	Buddy Messenger	Bray	2 reels	
Payroll Holdup, The (Scandals of America)		Artclass	April 27	1 reel	
Pete's Pow Wow	"Lantz Cartoon"	Bray	Mar. 11	1 reel	April 22
Polo Bear	Sargent-Wiley	Bray	Mar. 10	2 reels	Mar. 4
Robert E. Lee (Song Car-Tune)		Red Seal	April 15	1 reel	
Roman Scandal, A	"Mutt & Jeff"	Short Film.	Nov. 1	1 reel	
Sign Them Papers	Earl McCarthy	Artclass	May 18	2 reels	
Silence of the Snows (Guest Jewel)		Am. Cinema	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Sorority Mix-Up, A	"Mr. X" (Monkey)	Bray	Mar. 10	2 reels	Mar. 4
Speed Hound	Sargent Wiley	Bray	April 20	2 reels	April 29
Sports on Lake Ontario (Novelty)		Bray Prod.	Mar. 7	1 reel	April 22
Why Pay Rent?	Wise-McKay	Artclass	Mar. 23	2 reels	
Wild Wild Cat, The	"Cartoon"	Bray	Feb. 18	1 reel	
Winnie's Vacation	Ethlyn Gibson	Artclass	May 11	2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema	1 reel	April 15

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ali Gazam	Neely Edwards	Mar. 21	1 reel	
Backward George	Sid Saylor	Mar. 30	2 reels	
Barrymore Tommy (Mus-tang)	Fred Gilman	June 18	2 reels	May 27
Be My Wife	Charles King	Mar. 23	2 reels	Mar. 4
Blake of Scotland Yard (Serial)	Hayden Stevenson		10 episodes	
Breaking Records	George Lewis	Mar. 14	2 reels	
Buster Don't Forget	Trimble and Dog	May 2	2 reels	April 15
Buster's Dark Secret	Trimble and Dog	Mar. 7	2 reels	Feb. 25
Buster's Frame-Up	Trimble and Dog	June 6	2 reels	May 20
Buster's Initiation	Trimble and Dog	July 4	2 reels	
Champ, The	Olmstead-Fletcher	May 2	1 reel	
Circus Daze (Gumps)	Murphy-Tincher	Mar. 21	2 reels	April 8
Cowboy Chaperon, The (Mustang)	Edmund Cobb	May 28	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	
Crimson Colors	Lewis-Gulliver		2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Exciting Day, An (Mustang)	Edmund Cobb	April 30	2 reels	April 8
Fighting With Buffalo Bill (Serial)		Aug. 29	10 episodes	Oct. 16
Fire Fighters, The (Serial—Daugherty-Ferguson)		Jan. 17	10 episodes	
Fishing Snookums	Snookums-Clair-Dooley	April 6	2 reels	
Flaming Snow (Tuttle Western)	Knapp & Corbett	May 14	2 reels	April 22
Galloping Justice (Mustang)	Edmund Cobb	April 9	2 reels	April 8
George Leaves Home	Sid Saylor	April 27	2 reels	April 8
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Homestead, The (Mustang-F. Gilman)		April 16	2 reels	
Haunted Island, The (Serial)	Jack Daugherty		10 episodes	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Hot Air	Charles Puffy	April 18	1 reel	April 1
I'm the Sheriff (Gumps)	Murphy-Tincher	Mar. 7	2 reels	Mar. 4
In Again Out Again	Arthur Lake	April 25	1 reel	April 8
Jailhouse Blues	Arthur Lake	Mar. 28	1 reel	
Jane's Honeymoon	Thelma Daniels	Mar. 18	2 reels	
Jane's Hubby	Thelma Daniels	April 20	2 reels	April 1
Jane Missed Out		May 18	2 reels	Apr. 29
Jane's Relations		July 17	2 reels	
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping His Word	Charles King	May 11	2 reels	April 22
Kid George	Sid Saylor-Ethlyne Clair	May 25	2 reels	
Lone Star, The (Mustang)	Fred Gilman	May 7	2 reels	April 15
Look Out Buster!	Trimble and Dog	April 4	2 reels	April 1
Midnight Bum, The	Arthur Lake	May 23	1 reel	
Misfit Pair, A	Lloyd Hamilton	May 30	1 reel	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds' Shopping Tour, The	Snookums-Clair-Saylor	May 4	2 reels	April 15
One Man Show, A	Neely Edwards	April 11	1 reel	
Ore Raiders, The (Mustang)	Fred Gilman	May 21	2 reels	April 29
Party Man, The	Charles Puffy	Mar. 14	1 reel	
Peace Deputy, The (Mustang—Fred Gilman)		Mar. 26	2 reels	Mar. 11
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mus-tang)	Fred Gilman	July 16	2 reels	
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
PrideofPiperock,The(Tut-tle Western)	Holmes & Corbett	April 23	2 reels	April 1
Ranger's Romance, A (Mustang-Fred Gilman)		Mar. 12	2 reels	Feb. 12
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Return of the Riddle Rider, The (Serial—Wm. Desmond)		Mar. 28	10 episodes	Mar. 18
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Roaring Gulch, The (Mus-tang)	Edmund Cobb	July 17	2 reels	
Samson at Calford	Lewis Gulliver		2 reels	
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Shady Rest	"The Gumps"		2 reels	
She's My Cousin	Charles King	April 13	2 reels	May 15
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	
Smother O' Mine	Charles Puffy	May 16	1 reel	April 29
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	
Snookums Disappears	Snookums-Clair-Dooley	Mar. 2	2 reels	Feb. 11
Some More Excuses	Charles King	Mar. 9	2 reels	Feb. 25
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Strange Inheritance, A	Corbett & Holmes	Mar. 5	2 reels	Feb. 11
Tale of a Shirt, The		July 17	1 reel	
That's No Excuse	Charles King	June 8	2 reels	May 20
They Call It Love	Neely Edwards	May 9	1 reel	April 22
Trail of the Tiger, The (Serial)	Jack Daugherty		2 reels	
Under the Bed	Charles Puffy	July 4	1 reel	
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
Westward Whoa	Roach-Olmstead	April 4	1 reel	
What An Excuse	Charles King	July 13	2 reels	
When Oscar Went Wild (Tuttle Western)	Holmes & Corbett	April 2	2 reels	
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	
Why Mules Leave Home	Summerville-Fanny-Mule	Mar. 7	2 reels	Feb. 18

This Will Be a Great Year for Short Subjects.
Keep Abreast of New Developments in this Section.

Paramount Studio Club Formed

ONE of the first clubs in the world to begin existence with a full treasury was launched this week by the 1,800 employees of the Paramount studio.

The club has no name, but it has a substantial check, presented by the Paramount organization through B. F. Schulberg, associate producer, to insure an active career.

The purpose of the club, as outlined by Dr. Emanuel Stern, medical director of the corporation, is to promote a complete



Officials of Educational Film Exchanges, Inc., branch managers, stars and supporting players appearing in Educational Pictures, directors and producers, during the annual convention of Educational. E. W. Hammons is at extreme left, with A. S. Kirkpatrick near the centre

co-operative spirit among all the employees of the studio.

L. H. Buell, head of the purchasing department, was named as temporary chairman of the organization. Buell will immediately begin work to put the wheels into motion for the club's perfection.

This club, it is thought, is the first studio organization of its kind in the film industry. Already the first motion picture corporation to introduce a company bonus savings plan, and to install a completely equipped gymnasium for the benefit of all the employees, this new movement is declared to be another step towards the closer relationship between officials of the studio and its workers.

The entire personnel of the studio, numbering approxi-



Edmund Lowe, as the fight manager, explains how George O'Brien, in "Is Zat So?" won the Fox Films boxing championship of the world to Jack Dempsey, visiting on the set. "Is zat so?" says Jack, which, you will admit, was a snappy comeback



Charles C. Pettijohn, of the Will Hays organization, and Mrs. Pettijohn, photographed in Rome with Premier Mussolini on their recent visit

mately 1,800, is eligible to membership in the club, Buell stated. An organization meeting with the entire body of workers in attendance is to be held in the early future to perfect the plans.

Student Managers Visit Fables

VISITING the studios of the Fables Pictures, Inc., where the Pathe Aesop's Film Fables are made, on the afternoon of Friday, April 29th, the student body of the Publix Theatre Managers' Training School met Paul Terry, cartoonist and creator of Aesop's Fables.

Mr. Terry explained in detail the art and mystery of animated cartoons, enlightening the class on the process of animation, the subject matter and the systematized procedure



"Sheriff" Hickey, Western district supervisor of M-G-M, formerly a deputy sheriff in Chicago, is sworn in by Eugene Biscaluiz, sheriff of Los Angeles county, as a deputy in the cinema city

from the conception of the scenario to the photography of the finished drawings.

Taking advantage of the proximity of the Topics of the Day studio—on the same floor with the Fables studio—the Publix Managers' class next visited Editor-in-Chief Charles McDonald, who outlined the procedure and care necessary in producing a weekly issue of Topics, and later enjoyed a completed reel of this short feature in the Topics' projection room.



Striking character types feature "The Trail of '98," Clarence Brown's p icturization of gold rush days for Metro-Goldwyn-Mayer. Here are a few of them; left to right: George Cooper, Karl Dane, Emily Fitzroy, William Orlamond and Harry Carey



Just because these youngsters are playing in Fox Films is no reason for neglecting their education—and to see that it isn't, Fox has built this special schoolhouse at the West Coast studios. C. A. Ferrell is principal and Mrs. Mary Sparks his assistant. Olive Borden, Fox star, was a visitor the day this was taken



Billy Dooley, star in Billy Dooley-Educational comedies, visits the Atlantic fleet in the Hudson, off New York, and comes to grief in absent-mindedly walking off with a couple of loaves down the gangplank



Maude Fulton, stage and vaudeville star and playright, will play her first screen role in "The Gingham Girl," a David Kirkland production for FBO. With her are Lois Wilson, the star, and Director Kirkland



Hope Hampton and little Nancy Kelly in a scene filmed in Bermuda for "The Call of the Sea," a technicolor picture directed by Harold R. Hall for the Colorart Picture Corp., to be released in the early fall.



The Paramount West Coast studio staff during the announcement of awards in connection with the ten leading Paramount Pictures of the year. Walter Wanger, Jesse L. Lasky and B. P. Schulberg are standing at the speakers' table. Every studio employee, including stars, directors, department heads, scenario writers and so on, down to the last mechanic's helper, attended the meeting



Excellent Pictures has used great care in casting "The Nest," surrounding Pauline Frederick with players who, both by type and ability, are well fitted to appear with her in this emotional story; left, Miss Frederick, Reginald Sheffield and Holmes Herbert; centre, Miss Frederick and Thomas Holding; right, Miss Frederick and Ruth Dwyer



Paramount has picked five of its young players to groom for stardom, and will give them every advantage during the coming year in giving them numerous opportunities to develop; the five, left to right, are: Nancy Phillips, James Hall, Louise Brooks, Richard Arlen and Sally Blane

Announcement of Quarterly Dividend by "U"

A QUARTERLY dividend of 2 per per cent per share will be paid July 1st, on the outstanding First Preferred stock of the Universal Pictures Corporation, it is announced by E. H. Goldstein, treasurer. The dividend was voted at a recent meeting of the Board of Directors of the corporation and applies to all first preferred stock-holders of record as shown by the books June 20th.

To Elect New Roxy Theatre Directors

Another step in the readjustment of the management of the Roxy Theatre Corporation, following the acquisition of its control by the Fox Theatres Corporation on March 25, 1927, will be taken today, when the nominations of three new directors, replacing three who resigned, will be confirmed at a special meeting of stockholders. The three new directors are Edward H. Schwab, President of the Splitdorf-Electricral Company; Harry L. Jones, Chairman of the Jones Brothers Tea Company, and Marck L. Tooker, of the Stock Exchange firm of Tooker & Co. They replace Frederick Pope, C. E. Richardson and Harold Roberts, who resigned.

The nominations were made by Bennett, Bolster & Coghill, who distributed about three-fourths of the 125,000 shares of Roxy Theatre Corporation Class A stock, at the request of the three resigning members. The nominees represent a large ownership of Class A stock, it is reported, and their presence on the board will be in the interest of holders of that stock. It is also reported that William Fox, President of the Fox Theatres Corporation, and White, Weld & Co., which holds 176,000 of the 350,000 shares of common stocks, have approved the nominations and for that reason no objection to their election is expected today.

Advises Building Changes in Detroit Theatres

Construction changes in ten of the older downtown Detroit theatres were recommended to the Council and the Board of Fire Commissioners in a report of an investigation made at the order of the board by Gabriel S. Goldwater, fire marshal, and John M. Bischoff, commissioner of buildings and safety engineering.

The investigation was ordered March 8 after a complaint had been received concerning the fire risk in a downtown theatre. In most instances, exit facilities were reported inadequate.

Paramount Signs Gertrude Ederle for Picture

Gertrude Ederle, first woman to swim the English Channel, signed a contract in New York this Wednesday to appear in a motion picture production at the Paramount studios.

It is also understood that Paramount is negotiating for the services of George Young, Canadian youth who conquered the Catalina Channel.



W. W. Ely, Manager of the Hippodrome, Portland, Ore., whose efforts in connection with the benefit show "Dixie" for flood victims, brought such splendid results

Theatres in Boston Locale Donate $23,275.95

A preliminary report from the Boston Film Board of Trade concerning the many benefit performances given by motion picture houses for the relief of the Mississippi Flood sufferers shows that a total of $23,-275.95 has thus far been raised as contributions to the fund of the Red Cross. A detailed report follows:

Metropolitan Theatre, Boston, Mass., $3,-320.85; Playhouse Theatre, Chicago, Mass., $62.90; Fay's Theatre, Providence, R. I., $5,000.00; Granada Theatre, Maiden, Mass., $267.25; National Theatre, Boston, Mass., $2,000.00; Pastime Theatre, Franklin, N. H., $264.45; State Theatre, Boston, Mass., $3,025.00; Strand Theatre, Rumford, Maine, $100.50; Reading Theatre, Reading, Mass., $300.00; Strand Theatre, Holyoke, Mass., $250.00; Strand Theatre, Pawtucket, R. I., $500.00; Magnet Theatre, Claremont, N. H., $160.00; University Theatre, Cambridge, Mass., $400.00; Bijou Theatre, Holyoke, Mass., $123.00; The Palace, Capitol, Poli's Elm St., Plaza, Family & Royal Theatres, Worcester, Mass., $7,000.00; Eagle Theatre, Manchester, N. H., $500.00.

Martin L. Semon Manager New Capitol in Atlanta

Willard C. Patterson, Southern district manager of Universal theatres, announced the appointment of Martin L. Semon to the managership of the new Capitol Theatre in Atlanta, Georgia, scheduled to open June 27.

Mr. Semon is a graduate of the late Jake Wells' theatre organization, having been stationed in Birmingham as manager of the Bijou, the Lyric, the Majestic, the Orpheum, and other Wells' houses in Birmingham. When the S. A. Lynch Enterprises bought out the Wells theatres in Atlanta eight years ago, Dan Michalove, now with Universal theatres, but at that time director of theatres for Lynch, turned the Lyric in Atlanta into a vaudeville house and chose Mr. Semon as manager.

Param't Board Directors Declares Dividend

THE Board of Directors of Paramount Famous-Lasky Corporation at its meeting held on June 13th, 1927, declared an extra dividend of $2 per share on the common stock, payable in common stock at a valuation of $100 per share. The stock dividend is payable on September 20th, 1927, to stockholders of record at the close of business on July 28th, 1927. There was also declared at this meeting the usual quarterly cash dividend of $2 per share on the preferred stock payable August 1st, 1927, to stockholders of record at the close of business on July 15th, 1927.

The books will not close.

Explosion Wrecks Film Plant at Ridgefield, N. J.

An explosion of 40 tons of celluloid film being reclaimed in the Plastaloid Film Company, Inc., on Broad Avenue, Ridgefield, N. J., resulted Wednesday of this week following soon after a fire which broke out in the plant. One of four workmen in the plant was seriously burned. The reclamation building, a one-story-and-basement structure of concrete, and two dwellings were destroyed with damage estimated at $150,000. Firemen from seven municipalities fought the fire an hour before it was under control. The fire burst from the front of the structure for more than a hundred feet across a nearby road.

Firemen centered thier efforts on preventing an explosion of five 500,gallon gasoline tanks underground in front of a neighboring gas station.

Samuel A. Jacobson of New York was named as the owner of the plant.

Motion Picture Club Is Launched in N. Y.

INITIAL steps leading toward the organization of a motion picture club were taken at a meeting on Thursday at the Astor, attended by 54 leading members of the New York film colony. The name is to be selected later. The group met at a luncheon tendered by Al Lichtman, as the outcome of a suggestion made at the last film golf tournament.

S. L. Rothafel, Al Lichtman and Jack Alicoate were appointed a committee to tender the presidency to Marcus Loew. The board of governors will include the most prominent men in the industry.

The organization committee includes: Wm. A. Johnston, chairman, E. A. Eschmann, Walter Moore, David Chatkin, William Brandt, Victor Shapiro and Jerome Beatty; membership committee: Arthur Loew, chairman, Sam Dembow, Fred Rothenberg, Lee A. Ochs, Harry Goetz, Sime Silverman and Jules Levy; publicity committee: Paul Gulick, chairman, Howard Dietz, Frank Pope, Paul Lazarus, Jack Alicoate and Jerome Beatty. G. B. Gallup was appointed temporary secretary and Arthur W. Stebbins temporary treasurer.

Retrenchment Period in Industry

All Companies Start Reduction of Overhead; Home Office and Studio Executives Salaries Probably Cut

THE motion picture industry is in for a period of retrenchment and economy. This is the ultimatum that has gone forth from the offices of practically every large company in the business and it is a known fact that what is to happen is to be more than a gesture.

The motion picture business is going in for reform and that reform is to extend from the front offices where high salaried executives hold forth to the lowliest studio employee. From now on, so it is said, people in the industry will be expected to earn their money.

News of the campaign to reduce overheads all along the line comes as no surprise.

When Jesse L. Lasky speaking at the Paramount Convention criticized his own company and himself for past misdeeds and mistakes and took a fling at the salaries paid to stars and directors, it was construed in local circles to mean that some changes in policy were in prospect.

But the real storm broke less than a week ago and according to the best opinions both in New York and on the Coast, it is just a beginning rather than the end.

Wall Street is said not to have been greatly pleased with the record of net profits that some of the film companies have shown in their last annual statements. Picture stocks have been on the toboggan for some time and last week some new low levels were reached on some of the best offerings that the industry affords.

Paramount reached 102½ the lowest price it has touched in two years and Loew Inc. went down to 53 flat. Just how much of this decline is bear operations and how much is Wall Street's final realization that the picture business was getting in deep water is not for this office to determine. The facts remain.

The industry's effort to reform has brought forth some definite action that while details are some what lacking, leads to suppositions that have placed employes, big and little in both New York and Los Angeles on the anxious seat, both as regards to their jobs and the salaries they are to be paid.

A number of the executives of the several major producing and distributing companies met last Thursday and it is said came to some general agreements. In this conference, the main topics of discussion were salaries, not only of stars and directors but also of department heads and the lesser fry who generally have been earning more than they could in any other line of endeavor. These men are said to have agreed to cut their own salaries, although the skeptical hail this is a gesture and are supposed to be inviting lesser lights in their respective organizations to do likewise, the inference being of course that a lesser wage is better than no pay at all.

At a cabinet meeting of the department heads of Paramount, held Monday, the program for economy was frankly announced and those alleged to be on the inside, say that there will be a big cut in the personel of this organization at the home office and that the trimming of sails is to go all down the line, except possibly the branch office end.

Out at the Coast the first evidence of dissatisfaction over present conditions came when Irving Thalberg called the writers on the Metro-Goldwyn-Mayer lot together and announced that according to his superiors opinion they weren't earning the twenty-eight thousand a week they were, collectively, being paid. The result of the conference, if it can be called such, was recriminations on the part of some of the writers, apologies by others and a general feeling that some jobs were in jeopardy. So far nothing has happened but all Hollywood is keeping its ear to the ground hoping that its fears are unfounded.

At the Paramount studio and at the home office in New York announcement is made that the bonus plan in operation several years is being discontinued. It was stated at Hollywood also that salaries to all employes not under contract would be cut twenty-five per cent.

So far this is the only known economy measures that have gone into effect, although other companies are expected to take such action daily, both on the Coast and in New York.

According to dope those who will cut their overhead with similar measures are Fox, Universal, First National and United Artists.

Montreal Theatres' Tax Returns $379,589.60

THE moving picture theatres of Montreal, Quebec, must be doing fairly well, judging by the official report of the city treasurer regarding civic revenues, which was presented June 9.

This report shows that the net revenue to the city from the theatre ticket tax during 1926 amounted to $379,589.60. This was a considerable increase over the net ticket tax returns for 1925, which totalled $336,725.35.

British Film Production Active

Kinematograph States Fifty-Three Pictures Definitely Announced for This Year; Twenty-One Released Soon

KINEMATOGRAPH WEEKLY in its issue of June 9th announces a pronounced revival of British film production, greater activity than at any time since 1921 being in evidence in a dozen different studios.

According to Kine there are fifty-three British productions definitely announced and twenty-one of these will be presented shortly. The total represents practically a full schedule for the British studios for a year.

The productions announced by Kine are as follow:

The Somme (New Era); Remembrance (British Legion); Huntingtower (Welsh Pearson); The Flight Commander (Gaumont); The Vortex (Gainsborough); The King's Highway (Stoll); The Fake (W.P.); The Silver Lining (British International); Mumsee (Wilcox); Under Arabian Skies (Graham-Wilcox); Frank Miller Production; The Mute Sheik (British International).

The Coronel of Falkland's Battle (B. Instructional); The Glad Eye (Gaumont); A Sister to Assist 'Er (Gaumont); Virginia's Husband (Nettlefold); Easy Virtue (Gainsborough); Madame Pompadour (B. N.); Tiptoes (B. N.); The Ghost Train (W. & F.); A Woman Redeemed (Stoll); The Ring (British International); Poppies in Flanders (British International); The Farmer's Wife (British International); Toni (British International); Tommy Atkins (British International); Syd Chaplin feature (British International); The Constant Nymph (Gainsborough); One of the Best (Gainsborough); The White Chateau (Gainsborough); Our Betters (Gainsborough); Common People (Gainsborough); The South Sea Bubble (Gainsborough); Woman to Woman (Sequel), (Gainsborough); Riceyman's Steps (Gainsborough); The Arcadians (Gaumont); Sailors Don't Care (Gaumont); The Campbells are Coming (Gaumont); Rob Roy (Gaumont); Alf's Button (Gaumont); Florence Nightingale (Gaumont); Land of Hope and Glory (Napoleon); Somehow Good (Pathe); Manning Haynes subjects (Pathe); Guns of Loos (Stoll); Further Adventures of Flag Lieutenant (W.P.); Conquest (Brendy); Gallipoli (British Instructional); Anthony Asquith story (British Instructional); Cosmos (Prof. Low); Summer Lightning (Nettlefold); Carry On (Britannia); Herbert Wilcox subject.

Butte Theatres Closed When Musicians Join Striking Stage Hands, Operators

ALL theatres in Butte, Montana, are closed as a result of a strike of stage hands and projectionists and a sympathetic walk-out of musicians effective Saturday of this week. Every motion picture house and vaudeville theatre is closed. The strike has been on since June first but the walk-out of the musicians closed the only remaining open theatres.

C. P. Scates, manager of the Rialto theatre, has operated his own projector and kept the house open but it is scheduled to close up on Saturday. The theatre managers contend that the wage scale must remain the same and no increase will be endorsed by the theatres.

Clarke Talks on Films Produced in Japan

First National Far East Representative Tells A.M.P.A. Pictures Not Suited for This Country

DOUBT that Japanese producers will ever make pictures that can be successfully presented to audiences in this country was expressed by Horace Clarke, Far Eastern representative for First National Pictures, with headquarters at Kobe, Japan, in an address before the Associated Motion Picture Advertisers, at a luncheon in the Hofbrau Haus, New York, last Thursday, June 9th.

Other A. M. P. A. honor guests at this luncheon were Esther Ralston, the screen star, and her husband, George Webb; Howard Dietz and Morris Ryskind, A. M. P. A. members who were congratulated on their achievement as co-authors of the current Broadway stage production of "Merry-Go-Round." Walter Eberhardt, president of the A. M. P. A., presided and did the introducing.

Mr. Clarke, in his speech, pointed out that seven hundred motion pictures are produced in Japan every year. He said none of these Japanese-made productions is suitable for American audiences. The Japanese, he said, make some very beautiful pictures for their own audiences, but they are absolutely out of place when they try to make pictures the new world.

"A comparatively small percentage of American pictures," declared Mr. Clarke, "are adaptable for showing in the Far East and a good deal depends on how the titles are gotten over. This is usually done in the Japanese houses by a reader, who interprets the titles to the audience, and the success of the picture depends in a large measure on how capable he is. Kissing scenes, anything showing revolution, defiance of the law or the use of deadly weapons are taboo."

On account of the present revolution, conditions in China are very bad, according to Mr. Clarke.

Theatre Combine in Penn

Affiliated Theatrical Utilities Corporation Formed; Corporation Controls Hundred Houses in Four States

ANNOUNCEMENT was made in Johnstown, Pa., on June 10, by George Panagotacos, head of the Grand Amusement Company, controlling the new million-dollar State Theatre, and also the Nemo and Grand theatres, in that city, of the organization of the Affiliated Theatrical Utilities Corporation, of which he has been elected a vice-president. He said that the corporation, with holdings of more than $7,500,000, will control 58 theatres in Pennsylvania, Ohio and West Virginia. He adds that the company will also have an interest in Theatrical Theatre Utilities Corporation of New York, which controls 42 theatres in Western New York state. He said the negotiations had been under way for six months.

In addition to Mr. Panagotacos, the members of the board of the Affiliated Theatrical Utilities Corporation are: Nititas Dipson, Batavia, N. Y.; A. G. Constant, Steubenville, Ohio; Mike Manos, Greensburg, Pa.; Peter Antonopoulos, East Pittsburgh, Pa.; Fred M. Zimmerman, Buffalo, N. Y.; and John R. Osborne, Batavia, N. Y.

The New York Corporation has theatres in the following cities and towns: Albion, Buffalo, Batavia, Olean, Jamestown, Wellsville, Hornell, Fredonia, Media, Towanda, Westfield, Lackawana, Brockport, Leroy, Springville, Franklynville, Elmira and Rochester. Cities linked in the Pennsylvania, Ohio, West Virginia chain at present are: Johnstown, Greensburg, Mt. Pleasant, Connellsville, Monessen, Glassport, McKeesport, East Pittsburgh, Butler, New Castle, Farrell, Oil City, Apollo, all in Pennsylvania; Wheeling, Mansville, and Follansbee, West Virginia, and Bridgeport, Salem and Toronto, Ohio.

The Affiliated Theatrical Utilities Corporation was incorporated under the laws of New York. Two hundred shares of preferred and 200 shares of common stock have been issued, according to Mr. Panangotacos.

Germany Used Less Films During 1926

Germany's consumption of feature films during the period from 1923 to 1926 is placed at 1,985, according to a statistical report released by the German Department of Foreign Commerce from Trade Commissioner George R. Canty, Paris, France. Of this number, 871 were produced in Germany. Considering the 417 features shown in Germany in 1923 as a basis, the other years' figures indicate that Germany's consumption increased 27½ per cent in 1924, dropped 7½ the following year, and showed a further decrease of 5½ per cent in 1926. Germany's production share of its total consumption of features was 60 per cent in 1923, slightly over 39 per cent in 1924, 41 per cent in 1925 and 38 per cent in 1926. United States contributed 218 of the 304 foreign films used during 1926.

Germany consumed during the four years 1,269 shorts, 36 per cent less than the total number of features. The censors passed 245 of these shorts in 1923. The year following showed a decline of 6½ per cent, 1926 a decrease of 18½ per cent. Differing materially from its share of features consumed is Germany's share in the production of these shorts. During 1923 Germany had about 38 per cent of the total of shorts censored. Dropping to slightly over 22 per cent in 1924, a much greater decrease occurred in 1925 with a share of 3½ per cent. But the low point was reached in 1926, when German shorts passed by the censors amounted to but slightly over 1 per cent of the total. Foreign make shorts completely dominated the German market in 1926, only 4 of the 357 films shown being German made.

Buckley, U. A. Official, Touring Mid-West

Harry D. Buckley, vice-president of United Artists, left New York Thursday, June 9th, for Cincinnati and St. Louis, on a brief tour of inspection of exchanges in those cities. He returns Tuesday, June 14th.

Dept. of Justice Probes Eastman Case

POSSIBLE violation of the anti-trust laws by the Eastman Kodak Company in the acquisition of its film-finishing laboratories is being investigated by the Department of Justice.

The inquiry of the department, it is understood, is in line with the suggestion of the United States Supreme Court in its decision of May 31, holding that the Federal Trade Commission was without authority to require the company to dispose of the laboratories. At that time the court pointed out that if violation of the law was believed to have occurred in connection with the acquisition of the properties, the proper procedure was through court action. Such action would have to be brought through the Department of Justice.

If investigation discloses that the Eastman company may have violated the anti-trust laws in acquiring the properties which the commission sought to make it dispose of, it is indicated that suit will be brought by the Government.

In and Out of Town

THREE of the Warner Bros. sales executives are visiting the company's branches throughout the country at the present time. Morris Safier, sales manager of the extended run department, has arrived in Los Angeles to attend meetings along the Coast, the gatherings to be held by Harry Lustig, West Coast manager. Arthur Abeles and Claude Ezell, Eastern and Western sales managers respectively, are also off on sales trips, the former in the Middle West and the latter in the South.

NED E. DEPINET, general sales manager of First National, and Stanley W. Hatch, Western sales manager, returned to the home office in New York Friday of last week from Los Angeles, where they attended the sales convention.

A. S. SMITH, JR., Eastern sales manager of First National, and Martin Keleher, New Haven branch manager, attending the opening of Vuono's new Palace Theatre in Stamford, Conn., last week.

WILLIAM CALLAHAN of the Eastman Theatre, Rochester, N. Y., was in New York the latter part of the week working on plans for the coming season. He was a visitor at the First National offices there.

PAUL GULICK, of New York, associated with Universal for years, recently spent a busy day in St. John, N. B., at the invitation of W. A. Sault, manager of the St. John office of Canadian Universal.

M. H. HOFFMAN, vice-president of Tiffany Productions, Inc., accompanied by Ed J. Smith, general sales manager, William D. Shapiro of Boston and A. L. Selig, in charge of the advertising and publicity department, left recently for Columbus, Ohio, to attend the convention of theatre owners.

GENERAL SALES MANAGER ED. J. SMITH has recently returned from a ten day's trip of Tiffany exchanges in the Middle West. While in Buffalo, New York, Mr. Smith was present at the opening of the new Fox Great Lake Theatre in Buffalo on Decoration Day.

J. L. Clifton to Post in Ohio State Education Dept.

John L. Clifton, of Columbus, chairman of the appointment office of the College of Education, Ohio State University, is slated by Governor Donahey to fill the position vacated by Vernon Riegel, state educational director and head of the state censorship board, who has announced to the governor his intention of resigning next month.

Other candidates for the post are: George C. Dietrich, Piqua, B. O. Skinner, Marietta, and C. B. Ulrey, Columbus.

Detroit to Have New 2,500 Seat M. P. Theatre

The Grand River section near Meyers Road will soon have another theatre when work starts on the new 2,500-seat house to be built by Tom Lancaster, Gustav and Henry Funk. The building will be constructed of stone, terra cotta and brick in Spanish style of architecture with similar treatment for the interior.

Federal Trade Commission-West Coast Theatres Case Heard Soon, is Belief

INDICATIONS that the taking of testimony in the West Coast Theatres Case will shortly begin, are seen in the acknowledgment by officials of the Federal Trade Commission that a member of its legal staff is now engaged in investigational work on the West Coast, according to advises from Washington, D. C.

The case involves two complaints issued May 29, 1925, naming the West Coast Theatres, Inc., and others and charging conspiracy in eliminating competition and other methods declared unfair. The taking of testimony was started more than a year ago, but after one day was discontinued in order that a stipulation might be filed.

The stipulation, filed June 7, 1926, and followed by exceptions and briefs, was practically thrown into the wastebasket by the commission after arguments upon the facts on November 8, it being criticised as being worse than useless.

The taking of testimony was ordered November 20, last, since which time the legal staff of the commission has been engaged in preparing the groundwork. It is believed that the presence of the legal aid on the West Coast represents the final work in this respect and that a date for the hearing of testimony will shortly be set.

Hays Calls Conference for "We Americans"

Americanization Experts Discuss Screen Treatment of Universal Production With Director

THIRTY-FIVE men and women, all of whom are interested in some branch of Americanization and immigration discussed this week with Edward Sloman the treatment to be accorded "We Americans," a story recently purchased for picturization by Universal in line with the recently instituted efforts of Will H. Hays to assist in the more rapid Americanization of immigrants to this country. The consultants met Mr. Sloman, who will direct the production for Universal, at a luncheon on Monday at the Waldorf Astoria Hotel, New York City. The story has for its theme the amalgamation of the second generation of immigrants to our shores into the body politic of citizenry.

The luncheon was under the chairmanship of Carl E. Milliken, former Governor of Maine, Secretary of the Motion Picture Producers and Distributors of America, Inc., who stated the aims of the Universal Pictures Corporation in producing "We Americans" and the opportunity which it presented for the expression of the real meaning of Americanism and the possibility it afforded for interesting a much wider circle of people in the problem of second generation Americans.

Speeches were made by John H. Finley, President of the Council for Adult Education of the Foreign Born, Benjamin Day, Commissioner of Immigration, Dr. Robert Hill, Executive Secretary, Council for Adult Education of the Foreign Born; Henry D. Walbridge, Trustee of the Council and Head of the Americanization Committee, Merchants Association; Lee F. Hanmer, Sage Foundation and Playground Recreation Association; Gustave Kirby, the Pocono School; Seymour Barnard of the Brooklyn Peoples Institute; Wilton A. Barrett, Secretary of the National Board of Review; Mrs. Emrich, Federal Council of Churches; and Mrs. Thomas A. McGoldrick, Chairman, Motion Picture Bureau International Federation of Catholic Alumnae.

Edward Sloman was then called upon to give the gathering an idea of the story he had in mind. He explained the frame-work of the story—the parents from Russia, who had failed to be assimilated into the well-known American melting pot, who had retained their language, their customs, their occupations almost as though they were still in Russia, as contrasted with the up-to-date high-school educated children who because of the unprogressiveness of their parents, threaten the integrity of their modest little home, and the agency of the night school, by which the two were brought into fuller understanding. The meeting then developed into a round table discussion.

Among those present were Commissioner of Immigration Benjamin Day, John H. Finley, Henry D. Walbridge, Lee F. Hanmer, Fred B. Smith, Chairman of the World Alliance for International Friendship Through the Churches; Mrs. John D. Moffett, Chairman of the Division of Immigration, New York City Federation of Women's Clubs; Miss Larner of the International Immigration Service; Miss Anna Kempshall, Charity Organization Society; Mrs. Walter Willard, Chairman, Division of Motion Pictures, State Federation of Pennsylvania Women, Mrs. Harry Lilly, vice president New York State Federation of Women's Clubs; Jerome Beatty, Arthur De Bra, Major F. L. Herron, and Maurice McKenzie of the Hays office, together with Paul Gulick, Nat Rothstein, Len Fields and Joe Weil of Universal.

Mr. Sloman starts directing the preliminary scenes on the liner George Washington this week and at Ellis Island next week.

Three New Houses for Broadway Are Among Latest Theatre Rumors

ADDITION of three large first run houses to the present Broadway lineup is rumored in New York. One is a large Publix house, seating 6,000 or over, to be erected on the present site of the Criterion and Loew's New York. The Loew lease has anothr year to run. This would probably be called the Publix.

The second is one which it is said Universal will build in the upper Fifties on Broadway, and the third is said to be projected by an unnamed group on the site of the old postal station on Fifty-first street, across from the Capitol.

N. Car. M. P. T. O. Convenes

Meets at Wrightsville Beach June 27-28; Film Arbitration One of Topics Discussed

THE mid-summer convention of the Theatre Owners' Association of North Carolina will convene at Wrightsville Beach, N. C., in the Oceanic Hotel, on June 27 and 28.

Having started with eight paid up members, the organization will meet this year with more than one hundred and fifty paid up members, the largest paid up membership ever in the history of the association.

The officers have the assurance that several prominent men will attend, including the president of the national organization and P. S. Harrison, of Harrison's Reports.

The main business session of the convention will be held on the morning and afternoon of June 27, with the banquet at 8 o'clock that evening. Unfinished business of the convention will be completed on the morning of June 28. The morning sessions will begin at 10 o'clock and the afternoon sesion at 2:30 o'clock.

It is expected that film arbitration will, perhaps, be the main topic considered, with various other prominent questions up for discussion.

President Picquet has appointed the following committees which will function during the convention:

Registration—Phelps Sasseen, of Salisbury, chairman; J. F. White, of Asheboro, and Chase White, of Gastonia.

Reception—R. T. Wade, of Morehead City, chairman; A. B. Huff, of High Point, and Charles Arrington, of Rocky Mount.

Entertainment—P. W. Wells, of Wilmington, chairman; and George Bailey, of Wilmington.

A. F. Sams, Sr., U. K. Rice and A. F. Moses, of Winston-Salem, have been appointed on the committee empowered to draw up rules ana regulations governing arbitration, these rules and regulations to conform to and work in conjunction with those now in force.

Officer of the Theatre Owners' Association of North Carolina are: Charles W. Picquet, president; U. K. Rice, first vice-president; W. E. Stewart, second vice-president, and N. L. Royster, secretary-treasurer.

The board of directors is composed of H. F. Kincey, of Greensboro; A. F. Sams, Jr., of Winston-Salem; A. B. Huff, of High Point, S. C.; S. S. Stevenson, ef Henderson; Charles Arrington, of Rocky Mount; Ed. G. Turner, of Asheville; P. W. Wells, of Wilmington, and W. E. Stewart, of Charlotte.

B & K to Buy For Combine

Booking Arrangement With Gregory and Bernasek and Fitzpatrick-McElroy; Ownership Unchanged

BALABAN & KATZ Midwest Theatres, Inc., has within the past few days extended its operations by the closing of deals to take over the buying for the entire Gregory and Bernasek circuit, considered one of Chicago's largest suburban theatre organizations, and to buy pictures for fifteen of Fitzpatrick & McElroy houses located in northern Indiana and at points near to Chicago.

The Gregory houses involved in the new deal include the Gayety and Illinois Theatres at Ottawa, the new Palace, Cicero; the Parthenon, Berwyn; the LaGrange, La Grange and the Milo, Chicago.

When it is recalled that Midwest already was buying pictures for Lubliner & Trinz circuit and had recently taken over the Asher Brothers' string in addition to the houses which Midwest has been buying for during the past two years, it is seen what an important figure this organization now is in the Chicago picture market.

According to General Manager Floyd Brockell of Midwest there is no change of ownership involved in either of the deals.

New Kalamazoo Theatre to Open During July

W. S. Butterfield, President of W. S. Butterfield Theatres, Inc., announces that the new State Theatre at Kalamazoo will be entirely completed and ready for the formal opening on Thursday, July 7th. Construction is of thenew atmospheric type, and the theatre will be one of the finest in Michigan.

Montreal Investigation to Include Morality of Films

A decision to extend the scope of the inquiry into the Laurier Palace Theatre disaster in Montreal last January so as to include the moral side of motion pictures has been made by Premier L. A. Taschereau of the Province of Quebec and imparted to the Royal Commission conducting the investigation in an official statement the premiere expressed the wish that the inquiry be as complete as possible. The investigation has for several days resolved itself into a wrangle between churchmen, exhibitors and others regarding Sunday shows. The Montreal tragedy occurred on a Sunday.

Many exhibitors have given evidence before the commission as to the importance of Sunday performances from a business viewpoint. Various contentions were offered by the exhibitors, one claiming that Sunday receipts were equal to the revenue of three week days, another that Sunday crowds represented 38 or 45 per cent of the week's total attendance, and a third that as many patrons attended a theatre on a Sunday as attended during the entire week.

Announce New Theatre for Sheffield, Ala.

With negotiations for a site practically consummated, it is definitely announced that Sheffield is to have a new motion picture theatre to cost approximately $100,000 and which will seat 1,200. The house will be one of the Muscle Shoals Theatres chain, of which Tony Sudekum, of Nashville, is the head.

For some time negotiations for a lot on which to locate the new theatre have been pending between J. Spielberger and the Muscle Shoals Theatres, of which Louis Rosenbaum is general manager. And, since Mr. Sudekum's return from abroad, he and Mr. Rosenbaum have conferred regarding the plans for the new house.

Brown Resigns as Head of De Forest Board

CLARENCE BROWN, president of the De Forest Phonofilm Corporation and a member of the De Forest Board of Directors, has resigned his position with the De Forest Company. Benjamin Fisher succeeds him as president. The resignation is said to be a result of the deal recently proposed by Pat Powers that control of De Forest be passed over to him. This deal was accepted and ratified by Brown and as a result when the proposition was brought before the board of directors, the court appointees or commission which controls the voting power of the five or six thousand De Forest stockholders turned it down as "impossible" and unfair to the stockholders.

The Powers proposition included that the De Forest firm, while passing over to him the control, should remain liable for all damage suits now pending, including the $100,000 action taken by William Fox.

The court committee appointed three new members on the board of directors at the meeting held last week.

Carl Freund to Use New Film on Picture Here

Our Berlin correspondent, H. Fraenkel, writes that Carl Freund, the famous German cameraman ("Variety," "The Last Laugh," "Metropolis," etc.), is going to use a new hypersensitized film in the first production of his own company, which he has just started with Hanns Winter. The sensitiveness of the new film is six times that of ordinary film. It must be used, however, within 24 hours after having been hypersensitized.

The tests of the new stock are excellent. It is quite possible to get very good effects in an ordinarily lighted drawing room without any lamps or spots at all. All the interiors of the new picture will be photographed right on Broadway. The picture, according to a report from our correspondent, will probably be called "Times Square," the story dealing with the adventures of an elderly bank clerk who has defrauded a large sum of money and who is taking in 24 hours on Broadway all the pleasures which life can offer. Freund and Winter are going to start for New York in June.

Week Sees More Firms Incorporate at Albany

Motion picture companies continue to incorporate at Albany, in New York state, the past week bringing the incorporation of the following, according to the records in the secretary of state's office: Long Island Community Playhouses, Inc., $750,000, Gertrude Hoffman, E. I. Lester, Philip Maron, New York City; Russfilm Corporation, $1,000, Anna Sisman, Sylvia Halpert, Ethel Beaver, New York City; Carl Theatre Corporation, Mabel G. Crawford, A. E. Atherton, A. Wellman, New York City; Tavia Film Service Company, Inc., $50,000, I. Archer Levey, Irwin Faber, Bennett I. Schlessel, New York City; Phoenix Productions, Inc., capitalization not stated. William A. Shilling, Katonah; John S. Reaves, William A. Tilt, New York City; The Stadium of Carnarsie, Inc., capitalization, Solomon O. Maltz, New York City; Irving Bresalier, M. V. Kress, Brooklyn; Kolograph Corporation, $25,000, Charles F. Schwerin, Far Rockaway; Bernard H. Bernstein, Harry J. Schuman, New York City; National Screenograph Corporation, capitalization not stated, Marion L. Elkin, Mollie Salit, Anne Eichel, New York City.

Obnoxious Bills Untouched by Fla. Legislature

The 1927 session of the Florida Legislature expired, with the press of the State practically unanimous in the expression that it was the worst in the history of the State. However, nothing was done to injure the motion picture industry, though there were several bills introduced that would have worked a hardship, such as a 10 per cent tax on all theatre tickets, the proceeds to go to the schools; a "Blue Law" bill that would have prohibited all Sunday shows, and an additional tax on all amusements. None of these bills ever got to the Governor, however, and the industry can rest easy now for two more years.

M. P. T. O. of New Jersey Convenes June 21-23 at Asbury Park

THE Motion Picture Theatre Owners Association of New Jersey is holding its seventh annual convention this week at the Berkeley-Carteret Hotel, Asbury Park, New Jersey. The sessions continue for three days, the twenty-first to the twenty-third, and an elaborate program of enetrtainment is in store for the visitors outside of the business meetings. One of the important events of the convention is the Carnival at the Casino on Wednesday, June twenty-second, which is open to the general public.

Provisions have been made for the use of two large rooms at the Hotel to be used for exhibits of the various film and equipment companies; there are thirty-five booths, most of which have been contracted for. The committee, of which Judge Henry P. Nelson of the Capitol Theatre, Elizabeth, is chairman, comprises Louis Rosenthal, E. Thornton Kelly, B. Harris, L. Newberry, J. Keil, Louis Gold, Charles Hildinger, J. Warren, Joseph Seider, Sidney Samuelson, I. Hirshblond, Ben Schindler and S. Steiffel.

M.P.T.O. Kansas-Mo. Meet

R. R. Biechele Re-Elected President with Pledge of Cooperation of Organization; Meet Semi-Annually

R. R. BIECHELE was re-elected president of the Motion Picture Theatre Owners Association of Kansas and Missouri at the annual convention of that group held June first and second at the Hotel Kansan, Topeka, Kansas. A highlight of the convention was the decision of the body to convene twice yearly instead of the annual meet which was decided upon at the get-to-gether last year.

It was resolved to obtain this year more members for the organization. Senator Capper, Kansas, and Attorney General William Smith were speakers at a banquet on the first night of the meet. During the course of the evening Governor Paulen presented to President Biechele a gold watch the gift of the members of the theatre organization.

Other business transacted was the appointment of a committee on new members which will meet in Kansas City, June 14, to consider ways and means. At an open session it was decided to consider the possibility of establishing a filing fee for all arbitration cases which fee would be used to pay the expenses of out-of-town persons summoned as special witnesses in arbitration cases. The joint board of arbitration at Kansas City has no method of providing for such expenses under the present by-laws, it was pointed out. The matter will be discussed at a future date.

Other officers elected to serve with Mr. Biechele are: Chas. Burkey, Kansas City, 1st vice president; A. F. Baker, 2nd vice president; Ben Levy, 3rd vice president; Chas McVey. Directors were S. F. Wilhoit, Springfield, Mo.; C. R. Wilson, Liberty; T. D. Block, Odessa; S. K. Duncan, Kansas City; Mr. Rhoden, Kansas City; L. M. Miller, Wichita; F. E. Frazier, Pittsburgh; G. L. Hooper, Topeka; Lawrence Breuninger, Topeka; Glen Dickinson, Lawrence. Kansas.

"U" Takes Over Six Theatres in Virginia

THE closing of negotiations for the Winberg-Sachs Circuit in Virginia was announced this week by Dan Michalove, general manager of Universal Chain Theatrical Enterprises, Inc. The acquisition of the chain brings the following six theatres in the Universal group: The Virginia in Harrisonburg, seating 1200 and recently remodelled; Masonic Theatre, Clifton Forg, seating 800; Strand, new theatre in Staunton, costing over $200,000 and containing 1100 seats; the Lyric in Lexington with about 800 seats, and the New, an 850 seat house in Lexington of the most modern type; finally the New theatre in Staunton, recently opened. Road shows are a feature at this house which has a 70 foot stage with modern scenic and lighting devices.

Weinberg recently bought out the Sachs interest in the chain, after which Universal took over a three-quarter interest in the entire holdings. A new subsidiary company has been formed to handle the string of houses and further extension of Universal activities will soon be realized, according to Mr. Michalove.

New Theatres for Grand Haven and Bay City

Plans have been completed and contracts let for the construction of Grand Haven's new $150,000 theatre to be leased by the W. S. Butterfield Theatres, Inc., Detroit.

Evacuation and construction are expected to start immediately with the idea of completing the theatre for the opening performance before September 1. The site for the new building fronts on Washington street, Grand Haven's main thoroughfare, being at the East end of the block adjoining the water front and the docks in the Grand river. Harry I. Sanford, former head of the Beacon Drug company of Grand Rapids, is chief executive of the syndicate behind the project.

Arrangements have been completed for the construction of a modern theatre at Bay City which the Butterfield interests purchasd some time ago, according to advices from their office. John Eberson of Chicago is the architect. Seating has been planned for 2,000 people.

Charlotte Exhibitor Drops Charge

THE action of H. J. Paradis, Charlotte, N. C., exhibitor against leading motion picture distributors in which he charged that the distributors were conducting a monopoly in restraint of trade, has been dismissed by consent of counsel for all parties.

Mr. Paradis filed his suits after the Charlotte Arbitration Board had decided against him claims totaling $1,000. Mr. Paradis answered this decision with his suit, claiming the awards were made upon his default in appearance, although he had received due notice upon three different occasions to appear. He has now agreed to appear before the Charlotte Board of Arbitration and to abide by any award that may be made.

New Million Dollar House to be Erected in Portland

Announcement was made Sunday of a new $1,000,000 theatre building to be erected on a downtown side in Portland, Ore., for the Washington Theatre Enterprises, Inc., Sherwood D. Ford is the architect. The exterior of the building will be faced in white tile. It will occupy a site approximately 200 x 300 feet, and will have a seating capacity of 3,000. Officers of the Washington Theatre Enterprises, Inc., say the new theatre will be ready to open within nine months. The exact location, said to have been definitely secured, has not yet been made public. This company also announced the early erection, in one of Portland's suburban districts, of a new theatre with a seating capacity of 2,200. They are now building theatres in Astoria and Seattle, and are planning to extend a chain through other cities.

Prominent Canadian Exhibitor Passes Away

Moving picture circles in Canada have been shocked once more through the death of a prominent representative of the business in the sudden passing of N. K. Miller, manager of the Pantages Theatre, Toronto, and one of the outstanding exhibitors in the Dominion.

Ned Miller collapsed with heart trouble and passed away in St. Michael's Hospital, Toronto, on June 10. He was in his early forties but he had been the manager of the largest theatre in Canada since it was built in 1920. He was born in Indiana but went to Toronto at the invitation of N. L. Nathanson, managing director of Famous Players Canadian Corp., to take charge of the Pantages. His wife survives him.

A funeral service was held at Toronto on Sunday, June 12, which was attended by many representatives of the moving picture business and others.

Oklahoma Theatres Raise $6,984 for Flood Relief

The Oklahoma City Film Board of Trade reports that the motion picture theatres of Oklahoma have thus far raised $6,984.49 for the relief of the Mississippi Valley flood sufferers.



Robert P. Matthews

Matthews in Executive Post of Morton Co.

The appointment of R. P. Matthews to the offices of general manager and chief operating executive of the Robert Morton Organ Company adds another to the list of long distance commuters in the motion picture's allied industries.

For, from now on, Matthews will divide his time and energies between the Pacific Coast plant and offices of the Robert Morton Company and its Eastern branches.

Matthew's entire career with his company has been a history of steady advancement. Joining the old American Photo-Player Company, in 1910, as manager of that concern's New York territory, he was the sole executive retained when the company was re-organized, in 1923, as the Robert Morton Organ Company.

Opening of New Indiana Theatre to Be Gala Event

The inaugural performance at the new Indiana theatre, $1,500,000 Indianapolis Publix house, on the evening of June 18 promises to be a gala affair according to Ace Berry, managing director of the new house.

Adolph Zukor and Jesse Lasky, Sam Katz, Harry Marks, A. M. Botsford, Nathaniel Finston, Sam Dembow, Barney Balaban, Sidney R. Kent, F. L. Metzler and M. J. Sullivan are expected.

Charles Skouras, St. Louis Magnate, who opened their Ambassador theatre last year, is expected to be present and Publix presentation department will send John Murray Anderson, Boris Petroff and Frank Cambria. Robert Lieber chairman of First national board will be host to the visitors.

Allen S. Glenn, of First National's New York office, is new manager of the Circle, succeeding Berry. Berry is managing director of the Circle Theatre Company which built the new Indiana.

Schines Acquire Interest in Berinstein Chain

THE most important deal in many months in Albany's motion picture theatre field, and affecting other cities as well, was consummated last week when the Schine Brothers of Gloversille, N. Y., owning and operating a total of 106 theatres in New York state and Ohio, bought a financial interest in the Berinstein chain of 11 houses, including four in Elmira, two in Dunkirk and with the others in Albany and Troy. The week before, the Berinstein Brothers had secured an interest in the Pine Hills theatre in Albany, as well as the Arbor Hill theatre, so that the later deal with the Schine Brothers also gives the two brothers an interest in these houses.

The second deal of importance in the Albany district that took place last week resulted in the Farash Theatres, Inc., of Schenectady, which is headed by W. W. Farley, of Albany, taking over the Cameo and Capitol theatres, as well as a house under construction, all three having been owned by George Dwore.

Winners in Columbus Golf Tournament

Emerging victorious in the handicap golf tournament held at the Elk's Country Club, Columbus, Ohio, on June 6, 1927, and winning the trophies offered by the various motion picture trade journals, the prize winners and their respective winnings are as follows: Motion Picture News Cup—Nick Shuler, Elwood City, Pa.; Exhibitors Herald Cup—W. M. James, Columbus, O.; Moving Picture World Cup—Tom Hodge, Springfield, O.; Film Daily Cup—H. T. Palmer, Fairport Harbor, O.; Motion Picture Today Cup—Link Davis, Columbus, O. The wrist watch offered by the Hotel Deshler was won by V. U. Young, Gary, Indiana.

Invents Device to Prevent Projection Fire Hazards

Invention of a new device designed to prevent fire in motion picture projection machines has been announced by John C. Pfeil, chief electrician of the Grand Amusement Company, controlling three large theatres in Johnstown, Pa., and, according to Mr. Pfeil, has been approved by the State of Pennsylvania. A patent has been applied for the device, which is an automatic arrangement which has been declared practical and efficient, and is expected by the inventor to reduce greatly the fire hazard in the operator's booth in the modern picture theatre.

Earle Williams Left $180,000 Investigation Reveals

As a result of the investigation into the affairs of Earle R. Williams, deceased motion picture actor, it is revealed that he left an estate valued at $180,000, although at the time Mrs. Williams applied for letters of administration the estate was appraised at $50,000. No will was discovered, and examination of Mr. Williams' bank vault disclosed an additional $130,000 in bonds.

At the court hearing in Los Angeles Superior Judge Charles S. Crail required Mrs. Williams to post a bond of $360,000 before granting administration papers.

Rumor of Universal-Vocafilm Deal Denied by "U"

In order to give an accurate representation of the facts supposed to have been contained in a story published in a trade paper under the head "Universal Hooks on to Vocafilm." Lou B. Metzger, general sales manager of the Laemmle organization, has issued a statement in which he says that Universal is in no way interested in the Vocafilm and that the only negotiation entered into with Vocafilm were in relation to the rental of the Longacre Theatre which Universal wanted for the showing of "Les Miserables." Upon being advised that the theatre was under lease to the Vocafilm company, Universal discontinued the negotiations. The proposed rental referred to was purely a distributor-exhibitor matter involving nothing more than the licensing of the film for exhibition purposes.

The above statement was issued, Mr. Metzger said, not as a reflection upon Vocafilm but as a correct presentation of the facts and a refutation of the false impression conveyed by the misstatement in the rumor.

Projector Demolished in Small Town Mix-Up

Failure to respond to the movie sermons of Rev. Leo Hooper, pastor of a church located in Franklin, four miles west of Birmingham, Michigan, resulted this week in the destruction by a hammer wielded by the 30 year old minister of the two motion picture projectors belonging to his congregation. The minister demolished the apparatus before the operator could interfere and before the feature, "Let It Rain," had progressed beyond the opening reel. When the stir occurred the picture's leading man had lost some of his garments. The Women's auxilliary of the church had been showing films each Friday evening for several months in the town's community hall. No charges have been preferred against the clergyman.

Reagan Productions in Suit Over Non-Production

Brought to court before Municipal Judge Ballard of Los Angeles on a charge of grand larceny lodged against him by G. C. Lauster, of Van Nuys; Thomas C. Reagan, head of Thomas C. Reagan Productions, Inc., a film company which has its headquarters at Van Nuys, is charged by Lauster with fraud. Lauster's story is that he purchased $1,000 worth of stock under the impression that Reagan Productions would make pictures but as yet, he claims, the company has shown no signs of activity in the production field.

Syd Chaplin Involved in Judgment Suit on Coast

Syd Chaplin was ordered to appear in court at Los Angeles this week before Superior Judge Hand in settlement of a $1,262.45 judgment obtained against him, Victor H. Levy and June Rand Taylor by S. H. Peters on May 2, 1925.

Peters sued Chaplin and the other two defendants in connection with the affairs of the Sassy Jane Manufacturing Company of which Chaplin was one of the principal stockholders, it is said.

Berlin Press Showing of "Big Parade" for Vote on Exhibition in Germany

AN Associated Press dispatch from Berlin states that on June 14 a preview of "The Big Parade" was held in the German capital for the press and people in the picture business for the purpose of obtaining the opinions of the scribes and film representatives as to the advisability of exhibiting the picture in Germany. At the request of the Paramount Company a vote was taken following the presentation of the M-G-M production, the result showing 191 in favor of showing the picture and 31 votes against.

The vote was considered indecisive by the company as a large part of the audience did not use the ballots. According to the A P dispatch the film, which was shown in its entirely, stirred those who saw it.

Several New Theatres Projected in Mid-West Territory

GEORGE TROST, of Greenville, Ill., has been awarded the general contract for the construction of the new Washington Theatre at Fifth and Washington streets, in Effingham, Ill. The Washington Theatre Corporation, of which H. B. Kneedler is the manager, will operate the new house. It will be two story with basement, and cost about $75,000.

Robert Clark of Effingham has announced that his theatre at Jefferson and Banker streets, Effingham, will be remodeled and enlarged next fall. These improvements will cost about $50,000. H. B. Dox, Peoria, Ill., is preparing the plans.

The Hellrung Construction Company, East Alton, Ill., has the contract to build a new theatre in Wood River, Ill., for Frank B. Sanders and Mallory L. Burroughs, of Edwardsville, Ill., and construction will get under way immediately.

The house will be of brick and concrete construction, one story high and 75 by 125 feet. It will be equipped with a large stage. A large pipe organ will be installed. It will seat 1,100 persons.

Cooper & Marshall have started construction of their Victory Theatre on Second street in Rogers, Ark. The house will seat about 700 persons. It will be two-story with basement, 50 feet by 140 feet.

Harry Redmond, of the Majestic Theatre, East St. Louis, Ill., has announced that bids will be taken very soon on the theatre he plans to erect on Collinsville avenue in East St. Louis.

Plans for the new theatre are being prepared by Boller Brothers, Kansas City, Mo. They call for a building- two-story and basement, 86 by 170 feet. The theatre will seat 2,000 persons. The building will also contain four stores. It will cost about $750,000 including furnishing and equipment.

The H. & B. Construction Company, Plain Dealing, La., has the contract to build a theatre at Fetzer avenue near Harriett street in Shreveport, La., for A. L. and J. E. Walker. Charles Morel, of El Dorado, Ark., will operate the house. It will be one-story and balcony, 40 by 124 feet and cost upwards of $25,000.

Susquehanna U Confers Honors James

THE honorary degree of doctor of laws was conferred on Arthur H. James, — Lieutenant Governor of Pennsylvania, motion picture theatre owner and business associate of M. B. Comerford, head of the big chain of Comerford Amusement Company theatres throughout United States and Canada,—at the annual commencement exercises of Susquehanna University, at Selinsgrove, Pa., on June 8.

The Lieutenant Governor was the principal speaker at the commencement, making a scholarly address on "The Old Order Changeth," in which he discussed constitutional law. Mr. James, whose home is in Wilkes-Barre, is a former District Attorney of Luzerne county. He is a graduate of Dickinson law school, Carlisle.

Mrs. James accompanied him to Selinsgrove and they were the guests while there of Dr. John I. Woodruff, dean of education of the university. Mr. James owns outright several theatres in the suburbs of Wilkes-Barre, and is active in the direction of their operation.

S. Charles Einfeld Embraces Matrimony

S. Charles Einfeld, assistant manager of advertising for First National Pictures, Inc., was married at 6:45 this Wednesday evening, June 15, to Miss May Band, daughter of Mr. and Mrs. Samuel Band. The marriage ceremony took place at Chalif's and was followed by a reception. The couple will spend their honeymoon in Bermuda, returning to New York about the middle of July. They will make their home at 150 East 93 Street.

Clevelander Sentenced for Transporting Fight Films

Sentenced to two days in jail and fined $700 is the penalty meeted out to Alfred Ledensburger, of Cleveland, who was found guilty of transporting pictures of the Dempsey-Tunney fight from Pittsburgh to Columbus on May 28. There exists no law in Ohio to prevent the showing of the fight pictures after the penalty has been paid for violating the law regarding the transportation of fight films.

Meador Acquires Foreign Film for Distribution Here

"Rolling in Millions," the title of a foreign motion picture which has been cut down from 12 reels to its present footage of six or seven thousand feet, has been acquired by Jack Meador for distribution in this country. The picture was made in France and its entire cast is French.

Sennett's Golf and Army Comedies Completed

Mack Sennett has completed two comedies for Pathe, while two others are in production and will shortly be ready for the cutting room.

Those completed are "The Golf Nut," featuring Billy Bevan, Alma Bennett and Vernon Dent, and "Smith's Army Life," with a cast headed by Baby Mary Ann Jackson, Raymond McKee and Ruth Hiatt. Harry Edwards and Alf Goulding were the respective directors.

A bathing girl comedy, centering around a beach club, with Billy Bevan, Madeline Hurlock and Vernon Dent in the cast, is now being directed by Harry Edwards, while Phil Whitman is handling the megaphone on a new adventure of the Smiths.

Duty Imposed on Film Imports to Yugoslavia

A new import duty of three dinars per meter is imposed on all motion picture films, except educational and scientific, imported into Yugoslavia, under the terms of a new finance law which has just become effective, according to a cable just received at the Department of Commerce, Washington, D. C., from Commercial Attaché H. L. Groves, at Vienna.

Imported educational and scientific films are subject to a tax of 1.50 dinars per meter. Domestic and scientific films are subject to a tax of 1.50 dinars, and educational and scientific films 0.75 dinar per meter.

Vocafilm Signs Ciccolini and Yasha Bunchuk

Vocafilm Corporation of America, through David R. Hochreich, president, announces the signing of Ciccolini, the Chicago Grand Opera Tenor and Victor artist, and Yasha Bunchuk, solo cellist of the New York Chamber Musical Society, and at one time premier cellist at the Capitol Theatre in New York. Both artists have signed to work exclusively for Vocafilm. The first showing of the process will be at the Longacre Theatre, New York, which Vocafilm has leased, starting June 24.

Paramount Production Heads on Way to Studio

Jesse L. Lasky, first vice-president of Paramount in charge of production, and Walter Wanger, manager of the Paramount production department, are on their way to the organization's studio on the West Coast, where they will enter into conference with other studio executives relative to productions on the Paramount program for the coming season.

"U" Plans Early Release of Two Thrillers

WHILE the public's interest in aviation is at its fever pitch and because of the sudden demand by exhibitors for early dates on films having to do with aeronautics, Universal plans to pre-release two of the Al Wilson air thrill pictures the two productions to be made available for bookings while the general public is still scanning the daily prints about Lindbergh and his contemporary airmen. "Three Miles Up" and "Skyhigh Saunders" are the two Wilson pictures and they are to be issued to exhibitors early this summer, the first to be pre-released on July 5 and the second on July 19.

N. Y. Vitaphone Studio Resumes Production

The Warner Bros.' New York Vitaphone studio resumed production work this week after a lapse of two weeks during which time the Vitaphone Symphony Orchestra recorded synchronizations for several new Warner pictures. A heavy schedule calls for the filming and recording of two presentation numbers per day, for a time at least. New additions to the roster of singers, impersonators, musicians, comedians, etc., include the Freeman Sisters, a harmony team; the Four Buddies, a male quartette; the Gale Brothers, singers and dancers; the Merle Sisters, 17 year old twins who sing; Harry Montgomery, comedian; Mildred Roselle and Mattie Mack, harmony singers; Banjo Buddy and Miller and Farrel, guitar players; Adele La Narr, impersonator; Wanda Goll, novelty singer, and others.

Browning to Direct New Chaney Film

Tod Browning, director and author of many of Lon Chaney pictures, will again direct the Metro-Goldwyn-Mayer star in "The Hypnotist," a story by himself. As soon as Chaney has finished "Terror," now in production under Benjamin Christensen's direction, the new Browning will be started. Waldemar Young is now scenarizing the story. Selections for the star's support are expected soon.

Souvenir Columbus Meet Programs Obtainable

The Motion Picture Theatre Owners of America, 39 West Broad Street, Columbus, Ohio, wish all exhibitors to be notified that any exhibitor desirous of obtaining copies of the souvenir convention program, the Eighth Convention which was held at Columbus on June 7, 8 and 9, 1927, can obtain the program by making his request at the above office.

Karl Dane Signed to New M-G-M Contract

Karl Dane, who has been under contract to Metro-Goldwyn-Mayer since the making of "The Big Parade," has signed a new long term contract with M-G-M. The actor is now playing one of the principal roles in "The Trail of '98."

New Vitaphone Bill at New York Warner

Four diversified Vitaphone presentations have been selected to accompany the Warner Bros.' production, "Old San Francisco," starring Dolores Costello, when that film opens at the Warner Theatre in New York on June 21. Included in the bill of Vitaphone subjects is a tenor solo from "La Gioconda" sung by Beniamino Gigli of the Metropolitan Opera Company; a saxophone and orchestra entertainment rendered by the vaudeville outfit of "The Original Six Brown Brothers;" a new comedy skit by Willie and Eugene Howard and a vocal number by Blossom Seeley and Bennie Fields delivered in coon-shouter style.

Corinne Griffith May Play Screen Role on Stage

"The Garden of Eden, a play in German which Corrine Griffith is filming as her first United Artists' picture, opened on Decoration Day at the Lyric Theatre, London, England, in an English adaptation by Avery Hopwood presented by Clayton and Waller through arrangement with Arch Selwyn, who plans to present the play on the New York stage in September. An invitation to play the role of Toni Le Brun, the principal character in both the stage and screen works, has been extended Miss Griffith by Mr. Selwyn.

Philip Selman Completes "After Midnight" Cast

With the addition of Philip Selman, the cast of "After Midnight," Norma Shearer's new Metro-Goldwyn-Mayer starring vehicle, is now complete.

The story was written by Monta Bell, the Metro-Goldwyn-Mayer director, but was also fictionized by Adele Rogers St. Johns and published in the Cosmopolitan Magazine. Lawrence Grey will play his second M-G-M role opposite Miss Shearer in this film. The cast also includes Gwen Lee, Edward Sturgis, Rose Burdick and others of note.

Start Two New Pictures at Paramount Studio

Chester Conklin and George Bancroft started production yesterday on their co-starring Paramount comedy, "Tell It To Sweeney," while work was also begun on Bebe Daniels' latest, "Swim, Girl, Swim."

"Tell It To Sweeney," which is being directed by Gregory La Cava is the first picture in which Conklin and Bancroft have played together. Jack Luden and Sally Blane are featured. James Hall and William Austin appear in support.

Banky and Colman Will Star Independently

WHEN "Leatherface," to be based on Baroness Orczy's novel and which will be the fifth Banky-Colman vehicle to be produced by Samuel Goldwyn, has been finished, the two stars will be starred in individual pictures, Mr. Goldwyn states.

Warner Bros. Casting for "Jaws of Steel"

Director Ray Enright began the selection of players this week to support Rin tin Tin in his first starring picture for Warner Bros. new season program entitled "Jaws of Steel." Helen Ferguson and Jason Robards were selected for the leading roles in this story by Gregory Rogers, which Charles R. Condon has adapted to screen purposes.

Adoree Plays Title Role in "Rose Marie"

Renee Adoree has been definitely selected to play the title role in the film production of "Rose Marie," the international musical comedy, which Metro-Goldwyn-Mayer will produce as one of its specials of the coming season. A cast is being assembled for the production and Will Nigh has been chosen to direct the picture.

Seastrom Will Direct Greta Garbo Film

Greta Garbo's next starring picture for Metro-Goldwyn-Mayer, will be "The Divine Woman," an adaptation of Gladys Unger's story, "Starlight." Victor Seastrom, who comes from Miss Garbo's native Sweden, will direct "The Divine Woman" following the completion of Lillian Gish's new vehicle, "The Wind."

"Be Your Age" Next for Pringle and Cody

Lew Cody and Aileen Pringle, Metro-Goldwyn-Mayer's co-starring team, who have just completed "Adam and Evil," will next appear in "Be Your Age," an original story by Frederick and Fanny Hatton.

Robert Z. Leonard, who directed "Adam and Evil," will again handle the megaphone.

Esther Ralston Departs for Paramount Plant

Esther Ralston, Paramount star, left for the Coast this week, accompanied by her husband, George Webb. Before her departure Miss Ralston was the guest of honor at the weekly meeting of the A. M. P. A.

Belgian King Attends "Parade" Premiere

IN honor of the opening night of "The Big Parade" in Brussels, Belgium, the Cameo Theatre was transferred to the Honorable William Phillips, American ambassador to Belgium, who invited King Albert of Belgium as chief guest at the premiere. Besides the presence of royalty the theatre was also honored by the attendance of every ambassador and minister to Belgium.

About 15 of the highest ranking generals in the Belgium army attended the affair in full regalia honoring their king. Present in the theatre lobby to greet His Highness were the king's guard of honor and more than 200 boy scouts. In order to allow free passage of the king's automobile street traffic was suspended for one hour before the opening.

Canadian Fireman Injured Exploiting Picture

A MOST distressing accident occurred at Belleville, Ontario, on June 8 when a fireman was seriously injured before a large crowd of spectators at the City Hall during an exploitation stunt for "The Fire Brigade" which was being shown at the Belle Theatre.

As a direct result of the unfortunate happening, there is now a proposal on the part of municipalities throughout the Province of Ontario to place restrictions on outside demonstrations for moving picture attractions, the matter having been considered by the delegates attending the convention of the Union of Canadian Municipalities at Ottawa, during the week of June 6.

M-G-M Director Honored By Foreign Award

News of a signal triumph in Europe came to Viaschley Tourjansky, famous Russian director with Metro-Goldwyn, of the awards of the European International Film Jury, which each year selects the best European pictures and most popular directors.

Tourjansky was named among the three most popular directors in Europe, with one French and one Italian director sharing this honor, and his recent Paris production "Michael Strogoff," was rated one of the greatest pictures of all times.

"Swell-Head" Columbia's New Title for Feature

The title of Columbia's last production for the 1926-27 season has been changed from "Sidewalks of New York" to "The Swell-Head."

The story was written by Robert Lord under the original title of "Sidewalks of New York."

"The Swell-Head," which will follow "For Ladies Only" on Columbia's program, is scheduled for early production.

Johnny Hines Purchases Rights to "Girl Friend"

In a news dispatch from the Hollywood headquarters of C. C. Burr, producer of the Johnny Hines feature length comedies for First National, the news is given out that the comedian has purchased a contract with Paramount giving him the film rights of "The Girl Friend," the successful Broadway musical comedy of last season. Hines bought the film rights for future production.

Three Added to Cast of M-G-M'S "Spring Fever"

The cast of "Spring Fever," Metro-Goldwyn-Mayer's initial William Haines starring vehicle, was augmented recently by the addition of Eileen Percy, Bert Woodruff and Edward Earle. Other members of the cast which Edward Sedgwick is directing are Joan Crawford, the feminine lead, George Fawcett, Lee Moran and George K. Arthur.

Warner Bros. Sign Three Cameramen

Barney McGill, Norbert Brodin and Charles Clark, cameramen, signed long term contracts last week with Warner Bros. McGill was cameraman on "What Price Glory," while Brodin was principal photographer on "The Sea Hawk." Clark was responsible for the camera work of "Seventh Heaven." They join Hal Mohr

Louise Fazenda in "Ham and Eggs at the Front"

The leading feminine role in "Ham and Eggs at the Front," the Warner Bros. extended run production now in work, has been assigned Louise Fazenda. The film has been in the making for some time, and one of its features will be two negro characterizations by Heinie Conklin and Tom Wilson, who will appear in black-face.

Futter Back from West Coast Conventions

Walter Futter returned this Monday from the Coast, where he has been conventioning and establishing a Hollywood branch of Wafilms, Inc., the screen's largest film library. Mr. Futter also produced in Hollywood the first of the new series of Curiosities, which are being distributed by Educational.

Pathe's Hudson Outing to be Recorded on Films

The Pathe Movie Excursion up the Hudson aboard the S.S. "Albany" this Wednesday was a real movie affair in more ways than one, for Director Burton King formulated plans to have George Walsh and probably Claire Adams, Gladys Hulette and others aboard and filmed a boat sequence on the way up the Hudson.

Will Rogers Ill at His Beverley Hills Home

Will Rogers is confined to his home in Beverley Hills, Los Angeles, by the orders of the doctor who is treating the comedian for nervous indigestion. Rogers will remain at home a week.

Paramount May Get Station WGL

HEARINGS before the Federal Radio Commission this week included efforts by Station WGL, atop the Hotel Majestic, New York City, to obtain the 416-meter wavelength instead of the 256-meters assigned it in the reallocation plan, in competition with Station WOR, Newark and New York.

Station WOR, operated by Bambergers, Newark department store, has always been unusually friendly to motion pictures, but it is understood that WGL may become part of the proposed nation-wide chain of stations which Paramount Famous Lasky plans to use to "plug" Paramount pictures. Remaining time would be leased on an advertising basis.

Station WOR is conceded to have the edge in the contest, due to its greater age and splendid record.

First National Plans Stella Series for Dove

A strong lineup of starring vehicles has been arranged for Billie Dove, who has been made a First National star following her work in "The Tender Hour.

She is at present starring in "The Stolen Bride," the first of the series, now in production with Alexander Korda directing. This will be followed by "American Beauty," from the Saturday Evening Post story by Wallace Irwin. Next will be "The Heart of a Follies Girl," to be produced by Al Rockett from Adela Rogers St. John's Cosmopolitan story.

Then Miss Dove will star in "Once There was a Princess," by Juliet Wilbur Tompkins. In addition to these the First National star will be given the leading role in George Fitzmaurice's forthcoming special, "Louisiana."

Ginsberg Back East After Hollywood Visit

Henry Ginsberg, president of Sterling Pictures Distributing Corporation, who has spent the past month in the studios of Sterling Productions in Hollywood, has returned to the home office in New York. Mr. Ginsberg's mission was connected with his plans for the 1927-28 production season, and he promises several important disclosures concerning Sterling's program following his coastal conference with Joe Rock, head of production, and I. L. Walenstein, consulting expert and story supervisor.

Louis Silver Signed as "Jazz Singer" Director

Also to cooperate in the production of "The Jazz Singer," the first of the features to come from the Warner Bros. studio to employ the Vitaphone as a corollary to its dramatic action, will be Louis Silver, who has been engaged to compose the musical score and the accompaniment for the picture. The musical director will be constantly on the set with Alan Crosland, and will also direct the orchestra which will supply the synchronized accompaniment.

Columbia Acquires Film of Miss. Flood

COLUMBIA Pictures has acquired for immediate release and general distribution a two-reel film, "The Menace of the Mississippi," from A. Harrison, who with a staff of seven cameramen secured exclusive shots of the flood's havoc, penetrating into the interior of the flooded regions for a period of two months and returning, it is said, with a vivid story of the flood. It is not a newsreel.

"The Menace of the Mississippi" was presented by Mayor William Thompson of Chicago before the National Flood Committee organized to relieve the stricken locality. One of the highlights of the film, said to be an exclusive shot, is that devoted to the million dollar fire of the Cairo seven-story grain elevator.

Rob't J. Flaherty Signs Contract with M-G-M

ROBERT J. FLAHERTY, director of "Nankook of the North" and "Moana," two pictures which caused much discussion because of their genre quality, has signed a contract as director with Metro-Goldwyn-Mayer, it was learned last week. His first production under his new contract will be a South Seas story—a romantic one with a full cast and not to be made solely with the aid of natives as was the case in his previous films—the title of which will be announced later.

"Bride of the Night" Last Fox Films Picture

The latest picture to go into production at the West Coast studio of Fox Films is "The Night Bride" with Charles Farrell and Greta Nissen in the featured roles. It is based on "Prince Fazil," an English stage adaptation of "L'Insomumise," by Pierre Frondaie. In the cast also are Mae Busch, Vladim Uraneff, Tyler Brooke, Eddie Sturgis, Myrna Loy, John Boles, John T. Murray, Erville Alderson, Hank Mann and Dale Fuller. They are working under the direction of Howard Hawks.

"Bride of the Night" will be a special production and is not included in the 1927-28 schedule of Fox production as its release policy has not been decided.

Kane Places Claudette Colbert Under Contract

With the completion of "Hell's Kitchen" at the Cosmopolitan Studio, Robert Kane announced to-day that he had signed a three-year contract with Claudette Colbert, brunette star of "The Barker," who played opposite Ben Lyon in the new first National film.

Miss Colbert is to be featured in "French Dressing," which will be the first Kane picture put into production in the fall.

The young French actress has been on the stage but two years.

Schulberg and Family En-route to Japan

B. P. Schulberg, associate producer and executive chief of the Paramount studio, accompanied by Mrs. Schulberg and their son and daughter are now en route to Japan.

This is the first real vacation that Mr. Schulberg has taken in ten years and he plans to spend four days in Yokahama, boarding the S. S. Empress of Russia after that time to arrive in British Columbia, July 10. Mr. Schulberg will return July 12.

Lumas Closes Foreign Distribution Contracts

Contracts were signed last week between Budd Rogers, vice-president of Lumas Film Corporation and J. O. Barnstyn, president and general manager of British and Continental Trading Co., Inc., whereby the latter organization acquires the distribution rights for the entire Lumas output for the entire world, exclusive of the United States and Canada.

"U" House Posts Filled; Building Plans Announced

New appointments in the ranks of the theatre managers of the Universal Chain Theatrical Enterprises, Inc., are announced by Dan Michalove, general manager of the circuit. Montague Salmon, former manager for Publix in Macon, Georgia, becomes manager of the new Revere, now nearing completion at Revere, Mass. Mr. Salmon was also manager of the Capitol Theatre, Somerville, Mass.

Mark Hanna goes to the latter house as manager. Both of these men take up their duties immediately.

Contracts for the construction of the new Universal theatre in Sheboygan, Wisconsin, have just been awarded to the United Studios, Inc., of Chicago. Construction will start at once. The house will have 1600 seats and will be of the latest atmospheric type.

Fox Contest Winners Sail for Hollywood

After spending a busy week witnessing theatre attractions and the sights of New York, the three winners of screen contests conducted by Fox Films in Italy and Spain, Marcella Battelini and Alberto Rabagliati of Italy and Antonio Cumellas of Spain sailed aboard the President Polk, and are now enroute for Hollywood via the Panama Canal. They are expected to arrive at the movie city about June 23 to start working under long term contracts with the Fox organization. The Spanish beauty contest winner, Marie del Casajuana, is already going through a course of training in Hollywood preparatory to embarking on her screen career. None of the four has had theatrical or screen experience.

Associated Press Man Joins Paramount News

Stephen T. Early, Washington newspaperman, has resigned from the staff of the Associated Press to become Washington representative of the Paramount News.

Mr. Early's life has been spent in Washington and his career as a newspaperman has been linked up with the Capitol. He entered the service of the United Press in 1908 and joined the service of the Associated Press in 1913, leaving to enter military service in 1917. After the armistice he served as assistant in charge of the Stars and Stripes, official news publication of the A. E. F. In 1919 he received a distinguished service citation from Gen. Pershing.

Sterling Closes Southern Distribution Agreement

A distribution deal involving eight States in the South has just been brought to a satisfactory closure by Sterling Pictures Distributing Corporation, Henry Ginsberg, president.

By the terms of this deal, arranged with Arthur C. Bromberg of Atlanta, the A. C. Bromberg Attractions, Inc., will distribute the Sterling "Quality Eight" for 1927-28 in North Carolina, South Carolina, Georgia, Tennessee, Florida, Alabama, Mississippi, and Louisiana.

Sterling Lists First Two for Coming Year

The first pictures to be produced by Sterling Pictures for consumption during the new season will be "Stranded," by Anita Loos, and "Outcast Souls," by John Peter Toohey. They will be put into production as soon as possible—that is as soon as the three remaining pictures on the 1927-28 program have been completed. Joe Rock and I. L. Walenstein will groom the production forces.

"The Cruel Truth," one of the Sterling pictures for the present season and following "Thumbs Down" on the releasing list, will have Hedda Hopper, Constance Howard, Hugh Allan and Frances Raymond in the cast. They will be guided through their various scenes by Phil Rosen. The story and continuity on the story are by Frances Guihan, while I. L. Walenstein is technical advisor. Herbert Fitzpatrick is the cameraman.

Rogers Heads Pathe's Shorts for June 26

"Through Switzerland and Bavaria with Will Rogers," one of the Rogers single-reel films of his travels on the Continent, is the headliner on the Pathe group of short subject releases for the week of June 26. The program also contains "Pioneer Instinct," a Grantland Rice Sportlight; "Baby Brother," an Our Gang comedy; "A One-Man Dog," an Æsop film fable; the second chapter of the Pathe serial, "The Crimson Flash;" Pathe Review issue number 26 (including "The Herring Hurries Home," "The Heights of Shenandoah" and "Sir Thomas Noah Goes Yachting"); Topics of the Day number 26, and the two issues of the Pathe News, numbers 54 and 55.

Postpones Trip Because of Illness

Owing to illness, Colleen Moore's departure to Europe has been postponed for one week. The First National star expected to sail this week, but on the advice of her physicians, she will spend the next week at a New England resort, sailing just as soon as she recovers from the pleurisy from which she has been suffering for the past several days.

West Point Will Co-operate With De Mille

When the De Mille studio places "West Point," an original story by Majors Robert Glassburn and Alexander Chilton, into work as one of the specials on the new season's program, the full cooperation of the United States Military Academy will be extended the studio. William Boyd will have the stellar role in the story.

John Thomas Joins Staff of Paramount Scenarist

John Thomas, author of "Dry Martini," one of the season's best selling books, is the latest addition to the Paramount staff of scenarists. The writer's efforts in the literary field have been many and varied, it is said, and he has already arrived in Hollywood where he is now engaged on his first story for screen adaptation.

Lloyd Renews Preparatory Work on Picture

AFTER a narrow escape from pneumonia Harold Lloyd has renewed story conferences on his new picture, and in all probability the next two weeks will see him working on his New York production. Lloyd's physical condition was all that saved him from protracted illness, in the opinion of Dr. William Branch, his attending physician.

The comedian has taken over the house at Santa Monica beach that he has occupied for several summers, and with Mrs. Lloyd and their three-year old daughter, Mildred Gloria, will spend a week there recuperating. The family will remain there until the production unit leaves for New York, which production manager John L. Murphy hopes will be in the latter part of August or early in September.

M-G-M Golf Tournament Successful Affairs

The golf tournament held by the Metro-Goldwyn-Mayer organization at the Hillcrest Club in Los Angeles was a very successful event, with 72 entrants contesting for trophies and various divisions of play. Harry Rapf and Eddie Mannix, M-G-M studio executives, staged the meet.

Premier honors were captured by Hunt Stromberg, associate producer, who won the Marcus Loew silver cup for the lowest net score of the day with 96 strokes to his credit giving him 58 net. This put him at the head of the executive division and carried with it the Reeve Houck trophy.

In the actor's division, Jackie Coogan led the field, winning the Nicholas Schenck trophy for low bet with a gross score of 108 and net of 70.

Leon Keller took the Louis B. Mayer trophy for low gross by ringing up 78; Keller also won the Bernard Hyman cup by registering three birdies. Stanley Cavanaugh, with a gross of 79, captured the Coogan prize for the second lowest gross score.

Edward Sedgwick captured the special cup offered by Joseph M. Schenck.

In the division of publicity and scenario men the Lew Cody prize trophy went to Joe Sherman.

Gene Nombostle ran away with the Frank Orsatti cup in the production division, while Paul Keeler captured the E. J. Mannix trophy in the technical division.

Winners of divisional contests will play for the Hal Roach Grand Sweepstakes prize. Harry Rapf and Eddie Mannix will also have charge of this affair.

Jones Selects Support for "Chain Lightning"

Now that "Black Jack" is practically filmed, Buck Jones has chosen supporting players for his next Western vehicle for Fox Films, "Chain Lightning." Dione Ellis has the leading feminine role, while Ted McNamara will play the part of Shorty, a comic figure. William Welch and Jack Baston have other important parts. Director Lambert Hillyer has written the scenario based on Charles Alden Seltzer's story.

New Pilot Theatre Opened in Winston-Salem, N. C.

The new Pilot Theatre, Winston-Salem, N. C., opened June 9, at 3 P. M., entirely rebuilt and modern throughout. Bonner [illegible] appointed.

The building has been rearranged so that the screen is in the rear of the theatre, instead of the front, as heretofore. The theatre has new equipment and a balcony has been added, which increases the seating capacity to about 600.

R. D. Carver, of Charlotte, had charge of the plans. This theatre is the oldest house belonging to the Piedmont Amusement Company and was entirely torn out some months ago, now being new throughout, except for the side walls. The property belongs to Senator A. F. Sams, who leased it to the Piedmont Amusement Company of this city.

First National Renews Contract with Lyon

First National this week renewed its contract with Ben Lyon for the fifth consecutive year. The contract was signed yesterday just after the actor had finished his role in Robert Kane's latest production for First National, "Hell's Kitchen." Plans have been made for featuring Lyon in a number of productions during the season of 1927-28.

Mr. Lyon will sail within a short time for a two months' vacation in Europe, the first he has had since becoming a First National player four years ago. He will be accompanied by his mother and his sister, and will tour England, France, Spain and Italy.

M-G-M's "In Old Kentucky" Gets Under Way

The latest Metro-Goldwyn-Mayer picture to be put in work is "In Old Kentucky," an adaptation by Dorothy Farnum of Charles Dazey's stage melodrama of that name. John M. Stahl is directing the picture, a portion of which will be filmed in the blue-grass region of the state. Four more features are in preparation and will be on the lots within the next few days. Among these are "The Fair Co-Ed" and "The Enemy."

Victor McLaglen An Exclusive Fox Star

Victor McLaglen will not appear in the productions of any company other than those of Fox Films, reads a statement from Winfield R. Sheehan, issued this week, denying reports that McLaglen would be loaned to another company while his next story for Fox Films was in preparation.

Pathe Releasing Three Westerns During June

THE Pathe program for June list three Westerns including "The Code of the Cow Country," on t June 19, "The Meddlin' Stranger," on June 12, and "Pals in Peril," on June 26. All three pictures were produced under the supervision of Lester F. Scott, Jr., head of Action Pictures, Inc.

Paramount Starting Nine

Production on New Schedule Ready for Filming Within Fortnight at Hollywood Studios

FIVE Paramount productions are scheduled to start within the coming week or two. Among the first of these is "Hula," in which Clara Bow will be starred and which will be directed by Victor Fleming; Clive Brook and Arlette Marchal are in the supporting cast. But a few days of rest will be allowed Pola Negri following her return from abroad as production on her new starring vehicle to be directed by Rowland V. Lee from a Sidney Howard original, is soon to start.

Practically all sets have been constructed on the studio stages preparatory to the beginning of Emil Jannings' second starring picture for Paramount. This drama of underworld life in London is to be directed by Mauritz Stiller. Josef von Sternberg wrote the original. Arrangements have been completed with the authorities of Los Angeles' Chinatown to there make many of the scenes called for in Richard Dix's new starring picture. This production, "Shanghai Bound," will be directed by Luther Reed, and will be under way within a few days.

Chester Conklin and George Bancroft, ready to start their teamwork in the railroad comedy, "Tell It To Sweeney," are assisting Director Gregory La Cava in the selection of the remainder of the cast. This company is scheduled for a location trip to Chatsworth; three comedy constructors have been assigned to the story: Norman McLeod, Percy Heath and Kerry Clarke.

The other four pictures which will be started shortly are: "Swim, Girl, Swim," starring Bebe Daniels; the next Adolphe Menjou picture, to be directed by H. D. Abbadie D'Arrast, who directed Menjou in "Service for Ladies;" "The Glory Girl," starring Esther Ralston, with Dorothy Arzner directing; and the next Florence Vidor picture, which will be directed by Frank Tuttle under present plans.

Five in Working at FBO

Production on New Feature Pictures Progresses; "The Harvester" Almost Completed

FIVE feature productions are at present being produced by F B O at the Hollywood studios under supervision of William Le Baron, vice-president in charge of production. The pictures in the camera stage include "The Harvester," "The Coward," a dog story, "The Mojave Kid" and "Tom's Gang."

"The Harvester," one of Gene Stratton-Porter's novels, is rapidly nearing completion at Rome City, Indiana, where director Leo Meehan is working with the cast, comprising Orville Caldwell, Natalie Kingston, Belshazzar, an English setter and Will R. Walling.

Filming of "The Coward," an Arthur Stringer story, was started this week with Warner Baxter in the title role and direction by Alfred Raboch. J. G. Hawkes made the adaptation, the continuity was furnished by Edfrid Bingham and Edna Hibbard and the cast supporting the start includes Sharon Lynn, Freeman Wood and Raoul Paoli.

What is stated to be a novel idea in dog stories in motion pictures will be the latest F B O vehicle starring Ranger, the company's dog star. This production will have a leading man dog, Ranger, a leading lady dog, Nitchamoose, and a heavy, or villain dog, Ogoma. The locale of the story is in the Cumberland Mountains and the human cast supporting the star includes Sharon Stanton Heck, Ethan Laidlaw; Howard Mitchell is directing.

"The Mojave Kid" marks Bob Steele's first introduction as an F B O Western star. A cast of 35 has just finished a week of filming exteriors at Red Rock Canyon in the Mojave Desert, California, under direction of Robert North Bradbury. The cast includes Lillian Gilmore, Buck Connors, Bob Fleming, Jar Marley, Theodore Henderson and Nat Mills.

The fifth production "Tom's Gang," starring Tom Tyler, was completed this week, under direction of Robert De Lacy. The story is an original from the pen of Frank Howard Clark and opposite Tyler appears Sharon Lynn in the leading feminine role.

"Wings" Premiere at N. Y. Criterion, Aug. 1

"WINGS," Paramount's film of American aviators in the late war, will have its premiere presentation at the Criterion Theatre on Monday evening, August 1, it was announced definitely yesterday by A. Griffith Grey, head of the Paramount road-show department. "Wings" has been dedicated to the spirit of Colonel Charles A. Lindbergh.

"Wings" is the result of two years of intensive effort and $2,000,000 in expenditures. In filming the air scenes 250 airplanes were used and in reproducing the battle of St. Mihiel, which brought victory to the Allies, 10,000 soldiers took part in the picture.

William Wellman directed "Wings." The author is John Monk Saunders.

The cast is headed by Clara Bow, and includes Charles (Buddy) Rogers, Richard Arlen, Jobyna Ralston, Gary Cooper, Arlette Marchal, H. B. Walthall, Hedda Hopper, Claire McDowell, Gunboat Smith and El Brendel.

Neal O'Hara Titling Keaton's "College"

Neal O'Hara, humorist of the New York Evening World, is now engaged in the titling of "College," Buster Keaton's newest picture for United Artists. Shooting on the picture has just been completed in Los Angeles.

Laemmle Arrives in N. Y. for Trip to Europe

CARL LAEMMLE, president of Universal Pictures Corporation, arrived in New York Wednesday on the Century from Universal City, in preparation for his annual trip to Europe. He will sail on the Berengaria on June 29.

First National Branches Striving in Summer Drive

First National's annual summer sales drive, which has proved a fine incentive for building up business during the hot weather slump, got off to a fine start last week. A financial reward awaits the salesmen of each exchange which exceeds its quota for the period of the drive—an extra week's salary. First National's executives instituted this selling campaign several summers ago and have found it gaining in results with each season.

The three branches with the highest rating for the first week of the 1927 summer drive are Omaha, 140.61 per cent; Oklahoma City with 120.52 per cent, and Salt Lake City with 115.63 per cent. The six other branches which have exceeded their quotas are: Seattle, Detroit, Los Angeles, San Francisco, New York and Winnipeg. The Eastern District stood highest, with the Canadian District second.

George O'Brien's Father Pays Visit to Studio

Dan O'Brien, police chief of San Francisco and father of George O'Brien, popular Fox Films player, paid a visit to the Fox New York studio this Tuesday, June 14, to see his son working before the cameras under the direction of Allan Dwan, who is producing "East Side, West Side," the younger O'Brien's eighteenth film since signing his contract with Fox.

O'Brien had been in Canada attending a police convention and made the trip to New York while on his way back to the Coast so that he could pay his son a visit. Dan O'Brien has for several years been president of the Police Association of the United States. When the days work under the Kleig lights was finished, Captain Felix Riesenberg, author of "East Side, West Side," invited both O'Briens to be his guests on the yacht, "The Norseman."

"Lost at Front" Shown at American Legion Post

First National's Charlie Murray-George Sidney picture, "Lost at the Front," had its first New York City showing at the smoker given last week by the Advertising Men's Post of the American Legion, given at the Sixty-ninth Regiment Armory. It formed the chief entertainment feature of the smoker and went over big with the 1,600 advertising men assembled.

"Lost At The Front" obtained a good bit of publicity and exploitation through this showing, which the Adpost played up in the New York City newspapers and through an "Ode" to the Hootenanny in the picture which James A. Brewer, commander of the Post, wrote and which the Post distributed freely.

Two New Films in Work at Burbank

PHOTOGRAPHY was started this week at the First National studio at Burbank on "The Drop Kick" and "The Crystal Cup." The first is a Richard Barthelmess vehicle and it is being directed by Ray Rockett. The second picture features Dorothy Mackaill and Jack Mulhall. These two have just completed another production, "Smile, Brother, Smile."

Twenty-Six Releases from Educational During July

A large and comprehensive schedule of subjects especially suited for mid-summer showing is Educational's output of releases during the month of July. Twenty-six releases in all are intended for the month.

"Kid Tricks," starring "Big Boy," is the first issue coming on July 3 in company with "The Movie Hound," a Cameo with Phil Dunham, and "Pick a Pet," one of the Walter A. Futter "Curiosities" titled by Beth Brown. In the "Big Boy" comedy are Robert Graves, Jack McHugh, Elfie Fay, Lila Leslie and Ford West; they were directed by Charles Lamont. On July 10 comes "Meet the Folks," directed by Robert Kerr and starring Jimmie Adams with Gayle Lloyd as his feminine support; "The River of Suds—A Mid-Ocean Sunset," a Bruce Scenic Novelty, "Sure Cure," a Mermaid comedy with Clem Beauchamp, George Davis and Phil Dunham, the featured trio, and Lucille Hutton, Robert Graves, Jack Lloyd, Robert Burns and Kitty Barlow as other members of the cast directed by Stephen Roberts, and "Felix the Cat in Art for Heart's Sake," a Sullivan cartoon. Three releases are listed for July 17 in "Dead Easy," with Bobby Vernon, Doris Dawson and Jane Manners; "Brave Cowards," co-featuring Phil Dunham and Estelle Bradley, and "Capers of a Camera," a Lyman H. Howe's Hodge Podge reel. July 24 will be the occasion for the release of "Monty of the Mounted," a Lupino Lane comedy directed by Charles Lamont, and "Felix the Cat in the Travel-Hog," another adventure of the Sullivan cat. The final group of releases includes "His Better Half," presenting a Lloyd Hamilton frolic directed by Norman Taurog; "Traveling at Home," another of the Curiosities; "Hold Fast," has the Cameo girls with "Toy" Gallagher, and "High Spots," an Al St. John vehicle made under Stephen Robert's direction with Estelle Bradley in the feminine lead.

Sills Will Star in Jack London's Story

Interesting production news from First National is that the company will transfer to the screen Jack London's Alaskan story "Burning Daylight," with Milton Sills starring as a Thor of the North Country, champion dog racer, champion poker player and athlete. Wid Gunning, who had charge of the filming of "Babe Comes Home," starring Babe Ruth, will be responsible for this production. Another Sills picture will be "Just a Sucker."

Warners Schedule Product

Release Order For First Half Of Twenty-Six Winners Announced; New Titles For Product Listed

WARNER BROS. this week announced that production on the first half of the twenty-six Winners scheduled for release this season has advanced to the point that the order of release for the various pictures and the titles to adorn them are set.

Opening the new season's line-up will be "The Bush Leaguer," a baseball story starring Monte Blue supported by Clyde Cook and Leila Hyams. Howard Bretherton is the director and Charles Gordon Saxton the author.

Irene Rich's starring vehicle, temporarily titled "The Outpost," will come next. The story is by Mark Canfield and Michael Curtiz is at the megaphone directing Miss Rich and her supporting cast which includes William Russell, Douglas Gerrard, William Collier, Jr. and Jack Ackroyd. This will be followed by Rin-Tin-Tin's first, "Jaws of Steel" by Gregory Rogers with Ray Enright as its director.

The fourth release is a comedy starring George Jessel. This is being made under the temporary title of "The Broadway Kid" but a new name will be given it before release. Byron Haskin is listed as director. Then will come May McAvoy in "Slightly Used." Douglas Gerrard will support the star in this Melville Grosman story.

"A Sailor's Sweetheart" starring Louise Fazenda and Clyde Cook with William Demarest, is then on the list. Harvey Gates adapted this work of George Godfrey. Number seven will be "One Round Hogan," another picture starring Monte Blue. F. L. Gibbs is the author and Charles R. Condon its scenarist.

"Beware of Married Men" by Franz Jasque is the next. This will have Irene Rich as its star. Then comes Rin-Tin-Tin in "A Dog of the Regiment" by Albert S. Howson. This picture will tell Rinty's own life story and his deeds in France. "Finnegan's Ball" with a special cast is then scheduled. May McAvoy starring in "Rebecca O'Brien" follows.

"Five and Ten Cent Annie" with Louise Fazenda and Clyde Cook as stars supported by William Demarest is number twelve. This story is by Leon Zurade. "Good Time Charley" with Warner Oland in the title role will complete the first half of the schedule of Winners. Darryl Francis Zanuck is the author of this comedy drama.

Six Pictures in Work at Studio of Warner Bros.

THE Warner Bros. Hollywood studio is housing more units at the present time than it has ever had before. Pictures in work there are: "The Jazz Singer," "The Bush Leaguer," "The Outpost," "Ham and Eggs at the Front," "Slightly Used" and "The Broadway Kid." Al Jolson, May McAvoy, Warner Oland, Otto Lederer, Bobby Gordon and Eugenie Besserer are the featured players in "The Jazz Singer," working under Alan Crosland's direction.

In "The Bush Leaguer" are Monte Blue, Leila Hyams, Clyde Cook, William Demarest and Richard Tucker and they are being directed by Howard Bretherton.

Michael Curtiz is filming "The Outpost," the tentative title of an Irene Rich vehicle now in the process of filming at an Arizona location. "Ham and Eggs at the Front," an extended run production, features Louise Fazenda, Tom Wilson, Heinie Conklin and Myrna Loy. Roy Del Ruth is the director. "Slightly Used" is to be May McAvoy's next starring film for which Graham Baker has completed the script to be placed into the hands of Director Archie Mayo.

George Jessel's first on the year's program will probably be "The Broadway Kid," a temporary title of a story of theatrical life which Anthony Coldeway wrote. Byron Haskins will begin working on it in a few days.

Ray Rockett Will Produce Barthelmess Pictures

Al Rockett, West Coast production chief for First National, has announced that his brother, Ray Rockett, will take over the production management of future Richard Barthelmess pictures. Ray Rockett completed the production of "The Patent Leather Kid," which had been in charge of Al Rockett, since it was started early this year.

Of the other Barthelmess pictures planned for the coming year, which Ray Rockett will produce, the first will be "The Drop Kick." The second Barthelmess picture under Ray Rockett's management will be "The Little Shepherd of Kingdom Come." Another will be "The Noose" from the successful stage play by Willard Mack and H. H. Van Loan.

Universal Gets "The Last Warning" for Screening

The picture rights to the stage play, "The Last Warning," by Thomas F. Fallon, have been acquired by Universal Pictures, who plan to produce it as another "Cat and the Canary." It will probably be the lead-off in the company's picture schedule for the 1928-29 season. The play played to capacity houses at the Klaw Theatre in New York for an entire year. It is an adaptation of the mystery novel, "The House of Fear," by Wadswroth Camp.

Bard Replaces Foxe in "Two Girls Wanted"

Ben Bard will play the role of Jack Terry in support of Janet Gaynor in the Fox screen version of Gladys Unger's play, "Two Girls Wanted." He replaces Earle Foxe, who was originally announced for the part. Foxe was unavailable for the role because it interferes with his current Van Bibber production.



The screen presentation of "The Better 'Ole" (Warner Brothers) received strong advertising support by first run theatres by means of exploitation and newspaper campaigns. Displays reproduced above were featured by the following theatres: Fays, Rochester; Empire, Syracuse; Palace, Raleigh, N. C.; Orpheum, Chicago; Aldine, Philadelphia; Metropolitan, Washington, D. C. and Stillman Cleveland.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

ACCOUNTANT OFFICE MANAGER: Age 32, 12 years' experience in private and public accounting field. Film experience made up of Branch Auditing and Organizing. Home office accounting and income tax work. Box 735, Motion Picture News, New York City.

EXPERIENCED projectionist desires position immediately. Five years' actual experience and references. Box 375, Motion Picture News, New York City.

ORGANISTS, thoroughly trained and experienced in theatre playing. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address Chicago Musical College, 64 E. Van Buren, Chi-

ASSISTANT MANAGER: Good reliable young man experienced and well capable of running theatre, seeks position. Has best of references and will go anywhere. Address Box 750, Motion Picture News, New York.

AT LIBERTY managing director, picture and vaudeville house. 15 years' experience. Good publicity and business getter. Unquestionable references. Go anywhere. No salary asked until ability is proven. Box 775, Motion Picture News, New York.

MANAGER, thoroughly experienced pictures. Married, of good appearance and address; intelligent, highly recommended. Seek change. Consider any proposition. Box 600, Motion Picture News, 729 7th Avenue, New York City.

PROJECTIONIST, union: At liberty, 14 years' experience operating Simplex, Motiograph and Powers Projectors. Understand operating and maintenance of projection room equipment. References, steady and reliable. John W. Williams, Box 437, Buckner, Illinois.

Equipment Wanted

EXPERIENCED showman will lease or purchase paying theatre, pictures or vaudeville in live community. Box 780, Motion Picture News, New York.

Equipment For Sale

FOR SALE: Bargain. Quitting business. One remodeled urban movie camera four four hundred foot magazines, 3.5 lens, tripod tilt and pan head, one hundred dollars. Box 94, Charlestown, W. Va.

BIG BARGAIN to quick buyer: 1,100 upholstered chairs, 600 upholstered chairs. In A-1 condition. Immediate delivery. Amusement Supply Co., Inc., 729 7th Avenue, New York City.

FOR RENT: a completely furnished picture theatre $150 per month. Ready to open. 432 new opera chairs. Small stage. Good town of 7,000. Owner has other business. Barnes Ice Cream Co., Caruthersville, Mo.

JUST FORECLOSED mortgage on a complete picture show equipment. Used ninety days in Palm Theatre, St. Louis. It consists of two latest model Powers machines Westinghouse transformer, Dalite screen, opera chairs. Will sell any part at bargain prices. Cash or payments S. Lears, 3759 Pinegrove Ave., Chicago, Ill.

EVERYTHING for "The Movies." Guaranteed rebuilt Simplex, Powers and Motiograph Projectors, opera chairs, generators, screens, etc. Supplies and complete equipments. Lowest prices. Cash or easy terms. Special bulletin free. Monarch Theatre Supply Co., Memphis, Tenn.

Exhibitors Service Bureau

Milwaukee Theatre Men Stage Model Benefit

Fund Relief Show Enables City to Exceed Flood Quota by Twenty-Five Per Cent

AMONG the many magnificent accomplishments of theatre men and members of the theatrical profession in work connected with the raising of funds for relief of sufferers from the recent Mississippi flood catastrophe, the benefit performance staged in Milwaukee on May 16—a leading factor in enabling that city to exceed its quota by twenty-five per cent—stands out as a demonstration of the efficiency of organization and showmanship as well as the traditional responsiveness of the profession in emergencies of this kind.

The Milwaukee benefit show, organized and conducted by theatre owners and managers in co-operation with city officials, school authorities and organizations, exceeded the expectations of its own sponsors and set a new precedent for the city in this work.

The returns from the benefit were $36,-161, which amount was turned over to the local Red Cross Chapter for use in the Mississippi flood area. With this grand climax to the drive for funds upon the part of individuals and organizations, the total amount raised in Milwaukee went over the quota of $92,000 to the tune of twenty-five per cent.

Though the benefit show was on such huge proportions that a total of 175,000 feet of film and 120 vaudeville acts were presented, there was not one cent of overhead expense connected with the charity enterprise. The show was staged at the huge Milwaukee Auditorium, with a seating capacity of 10,000, and 40 neighborhood theatres. The show at the Auditorium ran continually from 11 A. M. to midnight, with six complete performances presented to capacity audiences.

This show drew a total of 34,188 patrons. Crowds started forming in front of the theatre at 9 in the morning, and throughout the day and at night there was a steady stream of people past the box office. At night the crowd in front of the theatre was so great that thousands were turned away, and an extra performance was necessitated, the original schedule calling for closing at 11 o'clock. Neighborhood houses accommodated 25,000 patrons.

The sale of the tickets in advance was one of the best handled details of the Milwaukee benefit. This work was done by school children; 72,000 children disposed of 61,800 tickets for the shows. The school children were divided into 13 teams, and a spirited competition was carried on throughout the drive to sell tickets. Youngsters who participated in the ticket-selling competition were rewarded for their efforts with a free performance at the neighborhood houses on the Saturday morning following the benefit.

The efficient handling of all details connected with the enormous undertaking was demonstrated by the fact that not a single accident occurred, though huge crowds were taken care of during the day and evening. At 8 o'clock in the evening a crowd of 8,000 gathered in front of the Auditorium, awaiting admission to the theatre, at that time packed to capacity, and the large detachment of policemen detailed to this special duty, though confronted with a trying problem, succeeded in keeping entrances and exits clear and affording protection to all those who gathered for the show.

Active Co-operation

The theatre owners and managers had the whole-hearted co-operation from officials and organizations, as well as stage artists and technicians. About 5,000 Milwaukee people were interested in the benefit, this number including fraternal organizations and clubs, city and school officials.

One hundred and fifty artists donated their services, providing the vaudeville and special stage numbers provided on the programs. Also engaged in the show and donating their services were 175 stage hands, 60 operators and 400 musicians.

Seventy-five taxis were used to transport the artists from one theatre to another throughout the day and evening, this service also being contributed. The Boy Scouts acted as ushers at the Auditorium, and also served as escorts for women and children at street crossings and through the crowds.

The Milwaukee benefit was planned at a meeting of theatre owners and managers at the Alhambra theatre on May 4. From that time up to the day of the show, May 16, the benefit occupied a foremost place in the interest of the city. Newspapers co-operated generously, giving the most prominent publicity to all matters connected with the show.

A statement was issued by Mayor Hoan, urging public support of the great show to increase the relief fund which Milwaukee would contribute to the Red Cross for the flood victims.

The planning and execution of the details connected with such a vast and successful enterprise stand as a credit to the qualities of public spiritedness and business efficiency of the Milwaukee theatre men. J. Tracey Hale, chairman of the county Red Cross, expressed the gratification and pride which Milwaukee people took in the work of its theatre people when, in acknowledging receipt of the check covering the proceeds from the benefit, he said "Milwaukee owes the theatrical profession its most grateful thanks for the splendid manner in which the show was put over."



The "walking hat" shown above was one of the exploitation stunts staged in Lawrence, Kansas, by Manager J. G. Weigand, of the Bowersock Theatre, for First National's "High Hat"

Jurists Decide Lesson of "World at Her Feet"

The Los Angeles Express, co-operating with the management of the Metropolitan Theatre of that city, sponsored an interesting debate over the moral pointed by "The World at Her Feet."

That standby of debatable questions "Should a wife have a career?" was the basis of the contest. A jury of six prominent men and six prominent women, all of them jurists, "tried" the case and their verdict was as follows:

Favoring a career for women: One woman lawyer.

Favoring a career and home life combined: Four women and two men.

Favoring home life for a wife: Four men and one woman.

The picture was screened for the jury and then each of the judges wrote about a hundred words, giving their reasons for their opinions. The story with photo of the jury was accepted by the Los Angeles Express, one of the biggest of the afternoon papers in the city and was the occasion for considerable comment.

Pronounced Best Example of Theatre Publicity

A humorous story concerning the Harry Langdon feature "His First Flame," written by Tom Sanson of the West Coast Publicity Department in Los Angeles, has been selected by the University of Southern California as the best example of theatre publicity submitted to the University paper.

The Sanson yarn therefore will be sent to the University of Michigan as the selection of the U. of S. C. for the contest which is being conducted by the Department of Journalism there.



Lobby displays featured the harmonica contest staged by the Rialto Theatre, Louisville, in conjunction with showing of Educational's "Big Boy" comedies

City-Wide Harmonica Contest Expolits Louisville Rialto

A CITY-WIDE harmonica tournament, staged in Louisville, Ky., by the management of Keith's Rialto Theatre, with the co-operation of Educational and M. Hohner, Inc., the latter part of May scored as one of the most popular exploitation features sponsored in that city by local theatrical interests.

The competition was open to school children, boys and girls, the entrants being selected by the schools and represented their schools in the contests held in the theatre.

Contests were held twice daily, there being four to six contestants at the afternoon performance at 3 o'clock and as many at the evening performance about 7:30 o'clock. These contests ran through Thursday with Friday devoted to semi-finals. Four contestants were picked from the semi-finals These four competed in the Saturday matinee finals. The winner then came back to play at the evening performance Saturday. Of the three daily contest judges, there was always one from a school, and the music department head served as one of the judges in the finals.

Serenade Mayor

On Friday, a large delegation of harmonica players visited the mayor of Louisville and presented him with a Chromatic harmonica after serenading him with harmonica selections. On Wednesday before the contest opened, a band of forty-five players were taken to the Capital at Frankfort to play for the governor. Then a gold harmonica was presented to him. The Rialto Theatre sent a cameraman to the scene and he obtained pictures of the playing and presentation. These were immediately developed and were on the Rialto screen on Friday. On the same reel with the pictures of the presentation to the governor, there were movies of some of the local harmonica entertainments, the reel devoted to harmonica stunts being about 400 feet in length.

In addition to the lobby exhibitors, window displays were obtained in four different music store windows. This was in the nature of a tie-up with stores handling the Hohner harmonicas with the exception of one—the large store of the Baldwin Piano Company. The stunt obtained a break in the newspapers the week before the contest, articles being published in every Louisville newspaper during the week. The contest was played up in the Rialto theatre newspaper advertising occupying more than a fourth of the space devoted to motion pictures. It was featured as a special "Better Music Week Attraction."

Catch Words Feature Novel Poster Campaign

With the support of an effective campaign executed by Manager Pat McGee, "Mr. Wu" did a better gross business than any previous Lon Chaney picture at the Criterion Theatre, Oklahoma City, Okla. The main feature of the drive was a teaser campaign carried out with 24-sheet panels.

The original sheets which were first posted each had a different catch word, such as Exotic, Superb, Stately, Fateful, etc., in addition to the title of the picture.

After these had been posted a week, the remaining sheets and dates were added with copy reading, "Fantastic Mr. Wu stars Lon Chaney—Coming to the Publix Criterion Saturday, May 14th."

All the newspaper ads carried practically the same copy as the 24-sheets.

Vacant Store Window Display for "Adventures"

Manager Edward Harrison made excellent use of a vacant store window to advertise "Alaskan Adventures" when that film played at the Rialto Theatre, Lincoln, Neb.

The window display consisted of cut-outs of polar bears and snow covered trees as a background—and the title of picture and theatre and play dates were painted on the window. A set of 11x14's were also placed around the window.

For an attention-getter, Harrison put a possum and eleven little ones in the window.

Theatre Pass Given With Every Hat Purchased

Manager Al Mason of the Palace Theatre, Dallas, Tex., obtained some effective exploitation for his showing of "Orchids and Ermine" through a tie-up with a local hat store. Mason provided a pass to be given each purchaser of a new hat, the stunt resulting in good advertising, carried by the store and much publicity at small cost.



The giant cutouts, shown as a feature of the lobby display above, served a double purpose in the exploitation of "The Winning of Barbara Worth" (United Artists) as used by Manager Montague Salmon of the Rialto Theatre, Macon, for they were moved to the college stadium, where they were carried about the field during a May Day celebration

Conversation From Lobby Speaker Sells Show

Manager James H. McKoy rigged up a neat lobby display for "The Telephone Girl" that got more than the usual publicity when the film played at the Rex Theatre, Spartanburg, S. C.

With the co operation of a local electrical store, an amplifier was rigged up through a big Radiola loud speaker and this was put behind a big desk phone cut-out that took up as much of the lobby as could be spared.

The phone cut-out contained the title of the show, and numerous stills from the picture.

The mouthpiece was upstairs where the speaker could see everybody that came in the lobby or passed the theatre.

To make the stunt more effective, McKoy had a man at the mouthpiece that apparently knew everybody in town.

The speaker's voice could be heard for a block away. The best part of the stunt lay in the fact that the man knew people, was quick-witted, and only said the right and clever thing at the right time.

Totes Safe to Ballyhoo "Too Many Crooks"

A novel variation of the "sandwich man" ballyhoo was used as exploitation in Jacksonville for "Too Many Crooks" at the Arcade theatre when Manager Chas. S. Morrison had a man carry a safe about on his back prior to the opening of the engagement. The worker was made up to look real hard boiled and the safe, constructed of compo board.

Los Angeles Elks Sponsor "Moulders of Men" Show

The Los Angeles Lodge No. 99 of the B. P. O. Elks, located at Westlake Park, Los Angeles, cooperated in putting over "Moulders of Men," the F. B. O. picture dedicated to the Elks, by sending out to all their members a specially prepared card, for the Figueroa, Theatre in Los Angeles.



Living figures replaced the usual cutouts used for lobby displays when "Slide, Kelly, Slide" (M-G-M) played Loew's State Theatre, Newark, N. J. The girls who posed in the "living still" were members of the local Western Electric Company's girls' baseball team

Kansas City Baseball Contest Exploits "Slide, Kelly"

A CLEVERLY arranged and well managed baseball contest, tying up with local interest in the teams of the city, scored emphatically as exploitation for the presentation of "Slide, Kelly, Slide" at the Royal Theatre, Kansas City. The campaign was staged by William Jacobs, publicity director for the theatre.

The American Association opened its season two days before the playdate and thereby gave the management a splendid opportunity to make a desired tie-up with the Kansas City ball team. A clever contest was staged, which created a city-wide interest in the film. This took the form of a fungo-hitting contest for men and a ball-throwing contest for women. Uniforms were offered to the team whose representative won the contest. The winner of the woman's contest received an annual pass to the Newman and Royal Theatres. Both the local newspapers (it was the first time in the local history of the theatre that a theatre received a break of this kind) ran stories on the contest.

The uniforms were bought, at a wholesale price, from a local concern. In return the company made a window display of the uniforms, tied-up with an exclusive and attractive set of photos taken during the World Series games at St. Louis last fall, along with stills from the picture.

The contest took place between the practice of the teams and when the crowds were already in the park. The regular announcer at the ball field announced to the spectators the purpose of the contest and the showing of the film at the theatre. Motion pictures were taken of the contests and the professional players assisted in the judging. These were inserted in the newsreel at the Newman theatre all week.

A special lobby display consisted of cut-outs from a twenty-four sheet, and a large cut-out with illuminated letters on the marquise.



Demonstrating what the "Gaucho" looks like in the flesh, and offering some advance exploitation for the new Douglas Fairbanks, fifteen South American cowboys, imported from Argentina by the star, led the street parade inaugurating the recent rodeo in Los Angeles and ballyhooed the forthcoming production "The Gaucho" in which Fairbanks stars for United Artists

Unusual Novelty Exploits "The Poor Nut"

First National's exploitation has issued an unusual novelty now being used to advertise "The Poor Nut," a forthcoming release, to exhibitors.

The novelty is an imitation English walnut, which contains a folded strip in the form of a trailer with scene reproductions and subtitles introducing the characters.

Key City Reports

New York City

ALTHOUGH the first real spell of hot weather hit New York last week, the poor business at most of the Broadway houses may probably be set down as much to the weak array of pictures offered as anything else. Nearly every one of the newspaper reviewers remarked that the week was practically without a bright and redeeming spot.

The Roxy had the poorest week since opening, with "The Heart of Salome." The house is offering this week one of the finest bills generally it has had, although the feature is not overly strong.

Not even the glory of Paul Whiteman was sufficient to bring the Paramount up to a really healthy gross with "Whirlwind of Youth." Plunkett, at the Strand, who was also a strong bidder for Paul Whiteman's services, put in Ted Lewis as opposition, but this also failed to overcome the weather and "The Tender Hour."

Although the Capitol had nothing like a record on the week with "Tillie the Toiler," the house did hold up as compared with the previous week, which was something at least. Most of the two-dollar pictures are near or at the end of their runs, with indifferent business at many.

Los Angeles

LOEW'S STATE is doing exceptionally good business this week with "Naughty But Nice" and has the added attraction of the ever-popular blues singer, Jane Green, on the boards.

Reports from Grauman's Chinese on "The King of Kings" show practically one hundred per cent sellout for the evening performances and eighty per cent on the matinees.

"Rough Riders" at the Million Dollar is reported as still going strong in the second week.

Although "Vanity" in its second week at the Forum is causing no rush at the box office, **the picture is doing considerable business.**

In its seventh week at the Carthay Circle Theatre, "Seventh Heaven" is holding up to expectations and the management is more than pleased with box office receipts.

"Ritzy" at the Metropolitan fails to produce much excitement among theatregoers, and is **just doing average business.**

Proclaimed to be a daring exposé of sex, "Is Your Daughter Safe?" at the California has been running for thirteen weeks and reports show that the picture is doing fairly well

Boston

THE long expected summer weather has arrived, hitting Boston full force and making up for lost time by its intensity. Exhibitors had been taking full advantage of the late season and the grosses for May and early June so far surpassed those of previous seasons that it will take a pretty long and hot summer to set them back even with former seasons.

Last week's Boston programs were featured by the premiere showing of "The King of Kings," at the Tremont. This brings to Boston the only road show now in the city.

Paramount's "Senorita" at the Metropolitan has been well received; in fact any film in which Bebe appears is certain to get the attention of the Boston theatregoers.

When a combination of two presentations and a good film are added, even the stay-at-homes turn out. Rodemich and his Met Merry Makers still hold sway for the musical end. "Sports Revue" is the Publix number, decidedly timely in its appearance with the real out-of-door season. Ted Lewis and his band are scheduled for the forthcoming musical number.

"Lovers" features Loew's State Theatre's bill with Phil Spitalny and his Victor Recording Orchestra as the centre of the presentation number. Loew's State has built up an enviable place as a neighborhood house.

"Resurrection" at Loew's Orpheum is drawing better than average houses and **"Convoy" at the Scollay Square Olympia is also playing to good houses. Broadway Nights" at the Washington Street Olympia and "Mr. Wu" at the Bowdoin continue to attract large numbers** for this season. The novelty of the Vitaphone at the Twin houses, the Modern and Beacon Theatres, and "Don Juan" are filling both daily. **"The Heart Thief" at the Keith-Albee Boston Theatre, "Rough Riders" at the Fenway and particularly good features as a whole in the suburban houses have given Boston another good week** with every indication that good business is in store, at least until after July 4th.

Albany

THE effects of the hottest June 10 in the history of this section, which cost the exhibitors several hundreds of dollars, conventions and poor business generally on the motion picture theatre, was pretty well illustrated in the three cities of Albany, Troy and Schenectady, last week.

At the palatial Troy theatre, **"Mr. Wu" ran for the week, being coupled with the usual Vitaphone presentation.** This picture had done a fine business a few weeks ago at the Leland in Albany, **but in Troy it failed to attract,** due primarily to the convention.

In Albany, business for the week ran only fair. Probably the best moneymaking picture for the week was "Lovers" at the Mark Strand. At the Mark Ritz in Albany, **"Lawful Cheaters" ran the first three days to what might be termed ordinary business,** with **"Bitter Apples" running the last three days to fair houses,** after being heavily panned by the newspaper critics. In fact the newspaper critics in Albany failed to find much of anything to please last week. **"The Bachelor's Baby" at the Leland came in for unusually stiff criticism, which no doubt materially affected business.** At the Clinton Square, the **"Princess of Hoboken" and "The Devil Horse" divided honors,** although weather conditions were such that business was at a low ebb. In Schenectady, the theatres still report poor business on account of a general slump in the industrial city.

Philadelphia

THE first week of hot weather made a slight inroad in general business along the theatrical Rialto.

The Stanley, with Bebe Daniels in "Senorita," and an excellent surrounding program including an extravaganza entitled "Castle of Dreams," and the Giersdorf Sisters, **had a fair week.**

John Barrymore continues to pull good business with "The Beloved Rogue" at the Stanton.

Syd Chaplin in "The Better 'Ole" finished a six weeks' run at the Aldine. It was **expected that the picture might hold out longer.**

The Arcadia took in "Rookies" after its run at the Stanley **and had** just a fair **week.**

The Karlton, with "Broadway Nights," with Lois Wilson and Sam Hardy in the leads, **had just about a satisfactory week.**

The Fox Theatre, playing its first Thomas Meigham film, **"Blind Alleys," had a good week. The bill was bolstered with Jimmy Hussey,** comedian, and Irene Franklin.

"What Price Glory," scheduled to close on Saturday night at the Fox-Locust, was extended for another week. The house will then close, to be reopened about September 1st.

"The Love of Sunya,' with Gloria Swanson, held up well at the Palace, being **a repeat after the Stanley.**

Tom Mix in "Outlaws of Red River," was responsible for a fairly satisfactory week at the Victoria.

"The Fire Brigade," a repeat from **the** Stanton, **did well** at the Globe.

The Capitol had rather a flat time of it with Mae Murray in "Altars of Desire."

Portland, Ore.

HOT, sultry weather over the week-end, followed by a terrific thunder-storm and heavy rain Tuesday night interfered with business considerably, but most of the houses report that trade picked up for the latter portion of the week.

The Broadway, playing **"Captain Salvation" together with Fanchon and Marco's "College Humor" idea, registered well, although patrons did not think much of the film, nor the stage show.**

"The Brute" at the Blue Mouse, **with an excellent Vitaphone program, did excellent business.** This theatre has reduced its matinees from 50c to 25c and patronage has increased materially.

The Columbia returned Fox "Monte Cristo" with splendid results. Numerous fans who had seen the picture before returned to see it again.

"The Kid Brother," second run at the Peoples, drew fairly well. All comers liked this comedy, but Lloyd seems to have suffered in popularity here from "For Heaven's Sake."

"The World at Her Feet" at the Rivoli got fair trade and was liked in proportion.

The Liberty returned "Quicksand" to slow business. There were some complaints on the picture.

Canada

THE theatres of Ottawa, Ontario, and Hull, Quebec, had considerable opposition during the week of June 6 because of the annual spring meeting of the Connaught Park Jockey Club and varied experiences were met by the film palaces.

B. F. Keith's Theatre, under the management of J. M. Franklin, held its own probably more than other houses in Ottawa with "Afraid to Love" and a strong vaudeville bill. The Regent Theatre, with Manager Ray Tubman in charge, **was below average with "Knockout Reilly"** in spite of the fact that Richard Dix was the star. The title apparently frightened many regular patrons. **"Convoy" at the Centre Theatre proved to be an exciting picture** and patronage wasn't too bad.

The attraction at the Imperial Theatre, Ottawa, was **"Ankles Preferred,"** a Fox production. **Opinion on this picture was also divided. Patronage at the Imperial was quite fair.**

P. J. Nolan had a good run with "Michael Strogoff" at the Columbia Theatre, a neighborhood house in Ottawa. Extra advertising helped here. Crowds at the Francais Theatre were steady for the three-split week, the attractions being **"The Social Highwayman," "Upstage"** and **"Sweet Rosie O'Grady." The strongest of the three was "Upstage."**

In Hull, Manager Donat Paquin had three different programs at the Laurier Theatre during the week and business was fair. **The features were "The Notorious Lady," "Johnnie Get Your Hair Cut" and "Oh Baby."** Three bills were also presented at the Eden Theatre, Hull, with fair success, the attractions being **"The Bells," "The War Horse"** and **"The Canyon of Light." Joseph Paquin did a little better than usual** at the Capitol Theatre, Hull, with **"Quo Vadis"** for half of the week.

Kansas City

HOT weather put a slight crimp in the weekly attendance at most first run theatres in Kansas City this week, although the decrease was not enough to cause serious concern.

At the Newman, Florence Vidor in, "The World At Her Feet," did not suffer any decrease in crowds, but did a good week's business. **The same can be said of "Rookies"** on its second week's run at the Royal. At the Pantages the picture, **"Love Makes 'Em Wild," was just a bit below** the usual week's average, **as was "Stage Madness"** at the Globe theatre.

"The Telephone Girl" at the Liberty did not come up to the attendance of the previous two or three weeks, although it was not far behind. At the Mainstreet **"A Million Bid," with Dolores Costello, also was a little short** of the average business.

Detroit

EXCEEDINGLY warm weather during a greater part of the week exerted an unpleasant effect upon business check-ups in downtown screen palaces. Official opening of outdoor recreation centers supplied another reason for the letdown. In a few instances, receipts were away below normal. A sign of the times was evidenced recently in the Fox-Washington's closing until early August.

Revivals continue at the Broadway-Strand where seats are now selling at special summer prices. "Cohens and Kellys" did not do well in this house.

The Capitol bill listed **Lon Chaney in "The Unknown"** and headlined Ruth Roye along with Herbert Rawlinson on the stage. **Both features pulled much more than was expected.**

A big sensation was created by "Tillie the Toiler," with Marion Davies and Matt Moore. Interest in the comic strip feature boosted sales enormously. Full cooperation of the local Hearst paper also stimulated business. Proved itself the Madison's best drawing attraction during the past two months.

"Wedding Bills," featuring Raymond Griffith and a Charlie Melson stage show managed to make a fair average at the State. Patrons were pleased with both productions. However, they made a poor record during the middle of the week.

Lillian Gish's "Annie Laurie," backed by a light stage presentation, went away under at the Adams and sales dropped considerably.

The Milton Sills Romantic drama, **"Framed," together with "Vienna Life," an elaborate and glittering Publix unit, kept customers coming to the Michigan at a fair rate.** Early evening performances brought in the heavy trade.

Minneapolis

MINNEAPOLIS opened its new $3,000,000 auditorium this week with a seven day celebration which attracted thousands to the big building. This continued for seven afternoons and seven nights, and yet in spite of such severe competition, the moving picture theatres enjoyed a very good week.

Business at the State theatre proved better than ordinary. Florence Vidor in "The World at Her Feet" was the screen attraction. Giovanni Martinelli and Bernardo De Pace were featured on the Vitaphone. And as a big added feature, scenes for the Minneapolis Journal-Finkelstein & Ruben all-Minneapolis movie were filmed on the stage, permitting the audience to glimpse the interior of a studio.

Babe Ruth's showing at the Strand in "Babe Comes Home" was a bit disappointing. Business was reported "just fair" at the theatre. **But Jack Mulhall attracted very good crowds to the Lyric in "See You in Jail" and revival week at the Grand was a great success.** Here a different picture was shown each day, including **"Broken Blossoms," "Monsieur Beaucaire"** and some of the other old timers.

Thomas Meighan's "Tin Gods" was revived at the Aster with good results. Pantages played "Is Zat So?" for all it was worth and found it was a good business-getter. The Hennepin-Orpheum showed "Birds of Prey" with Priscilla Dean.

Business at the neighborhood theatres was up to the average, or even better than average in some cases. **The Loring showed "Slide, Kelly, Slide" and "Kiss in a Taxi."**

The Lagoon featured **"The Love of Sunya" and "Let It Rain."** At the Rialto the attractions were **"Evening Clothes" and "Wolf's Clothing."**

In addition to the auditorium, the Shubert provided some keen competition with Martha Hedman in "The Boomerang." The weather was generally good, and sports of all kinds were booming. The fact that the movie theatres enjoyed such good business was therefore considered quite remarkable.

Cleveland

ALTHOUGH one of the three leaving which is accredited to dark clouds ahead on the theatrical horizon last week. Big feature attractions drew big business. And fair feature attractions drew fair business. **"Resurrection" did exceptionally well at** the Stillman, where it was shown with Vitaphone specialty acts, and will be held over a second week. **"Rough House Rosie" won mediocre criticisms, but pulled through the week with profits** on the right side of the ledger. **"Whirlwind of Youth" came through the competitive battle with just fair honors at Keith's Palace. The State did summer average business with "A Million Bid"** as the feature attraction, surrounded by a well balanced vaudeville program. **The Park theatre did better with a second run of "Rookies"** last week than it has been doing with mediocre features. **The Cameo came near the head of the list of local successes with "Lost at the Front" combined with "The Nickel Hopper,** featuring Mabel Normand. **Tom Mix scored his usual success** both at Keith's East 105th St. where he played all week and at Reade's Hippodrome where it played the first half of the week. **"Pleasure before Business" was shown the last half of the week with moderate success. "The Night of Love," plus Vitaphone, just about lived through** the week at the Circle. Although most of the downtown houses reported that business had picked up a little last week most houses state that they are still way below the average for June, especially a cool June.

Baltimore

DUE to a Jewish holiday falling on Monday, June 6, that week got off to a flying start for good business in Baltimore, but then came a hot spell and that, combined with the Lindbergh reception on Saturday in Washington, D. C., put a bad hole in the receipts of the motion picture theatres in the Monumental City.

"Michael Strogoff," which was shown at the Embassy for its first run, following the first-run presentation of "Potemkin," **did a good business,** but in no manner equal to business done by the Amkino picture, during its first week.

The surprise of the week, however, was the wonderful patronage given **"The Count of Monte Cristo,"** the five-year-old film being reissued by Fox, which made a comparative clean-up at the New Theatre. One motion picture editor went to the performance expecting to stay about fifteen minutes and remained very interested until the end.

"Children of Divorce" went over very good at Loew's Valencia and at Loew's Century, "Lovers?" also did very good business, with the sixteen Foster girls as an added attraction.

"Convoy" did a poor business at the Rivoli except on Monday. "A Million Bid," went over fairly well at Warner's Metropolitan, and only fair business was done at the two family vaudeville houses, the Garden and Keith's Hippodrome. **"Rich But Honest,"** was the attraction at the former, while **"Oh, Baby,"** was the attraction at the latter.

St. Louis

LOEW'S State Theatre, one of the city's two big down-town first run picture palaces, reports that "Tillie, The Toiler" featuring Marion Davies did near-record business the week ending on June 10.

On Sunday night, June 5, the house had the second largest Sunday night's business in its history. Isham Jones and his Brunswick orchestra was the big stage attraction of the week, and Isham has always been very popular in St. Louis, and no doubt contributed to the excellent receipts for the week.

Other St. Louis first runs reported improved business for the week while most of the neighborhoods also picked up in receipts. On the whole the week from a weather standpoint was the best since February, and despite the opening of the Municipal Opera season and its daily capacity of about 10,000 patrons the theatres as a whole had not much complaint.

The Missouri glorified "The Telephone Girl" with Madge Bellamy as the starette.

Across the street at the Grand Central "Broadway After Dark" was the principal screen attraction. **This picture was revived and proved that it still has tremendous drawing powers.**

The Ambassador Theatre showed Clara Bow in "Rough House Rosie." The St. Louis Theatre offered "Slaves of Beauty" in conjunction with five acts of Orpheum Circuit Vaudeville.

Milwaukee

MILWAUKEE theatres felt the effects of the first week of summer weather the city has had this season. The attractions were strong, but could not compete with the weather.

The Wisconsin did comparatively good business with "Tillie the Toiler," and "The Winning of Barbara Worth" brought a goodly share of patronage to the Alhambra. "The Magic Garden" at the Garden theatre was well received, and **"The Whirlwind of Youth"** at the Strand **also drew fairly good** business. **"The Music Master"** was the attraction at the Merrill. **"The Heart Thief"** made a strong bid for popularity on the bill at the Orpheum theatre.

Neighborhood theatres fared somewhat better than the down town houses during the week. **"Mr. Wu" drew good** business at the Milwaukee, Savoy and Colonial theatres. "Knockout Reilly" playing at the Tower and Modjeska theatres was also a favorite.

Seattle

AFTER several weeks of business below normal, the Fifth Avenue Theatre stepped back into the big money column last week, topping all other local houses with a fine stage show and average picture. "The Serpentine Girls," picked up by Fanchon and Marco from the Hollywood Music Box Revue, put over the best stage show in months, and "Senorita" as the film headliner was fairly popular. **Business above average.**

At the Blue Mouse, John Hamrick inaugurated a new summer policy of two-week pictures and Vitaphone shorts with his engagement of "The Brute." **The picture did a very good business, attracted principally by the Vitaphone subjects, however.** 25c matinees and 50c evenings prevail.

"Cabaret" at the United Artists was decidedly below average. An excellent exploitation and advertising campaign filled the house for the first few days of the run, but audience comment after that knocked off business to a noticeable extent.

"Beware of Widows" at the Columbia Theatre was an entertaining picture that pleased the regular patrons of the house. It was not a big box office attraction, however. Similar comment may be made relative to "Don't Marry for Money" at the Embassy.

The Coliseum Theatre, after topping the town for two consecutive weeks **with "Rookies," got a tough break in pictures with "Broadway Nights" and "Blind Alleys." Neither of these pictures had any box office appeal** so Manager Raleigh cut down their engagements to a half-week each and then expected to stage a comeback with "Captain Salvation."

The California Collegians on the stage and "Mr. Wu" on the screen of Hamrick's Egyptian Theatre kept this house head and shoulders above the other leading neighborhood houses, even at slightly advanced prices. Business was strong for the week.

Another neighborhood house that will be a contender for business was opened last week—Jensen and Von Herberg's Bagdad Theatre in Ballard. The opening week's program, included **"Venus of Venice" and a children's stage revue** direct from a down-town run at the Fifth Avenue Theatre **did a mighty fine business.**

Weather has been quite warm, and people are beginning to remain in the outside air, but picture business is just as good as is expected at this time of year.

Indianapolis

AVERAGE summer business was reported by Indianapolis box offices the past week. Business has gradually gained since the slump the week before the Memorial Day speedway races. Spring weather—frequent showers—played their part in running down total receipts. Berkell and Stuart Walker stock company attractions have drawn heavily from the movie crowds.

Babe Ruth in "Babe Comes Home," had a good run at the Circle, leading the week's business. **"The Understanding Heart"** at the Ohio **and "Rough House Rosie"** at the Apollo **did fair business.**

Oklahoma City

FAIR weather this week with a steady increase in heat. All of the theatres changing programs in midweek except the Criterion where Clara Bow in **"Rough House Rosie" played to splendid sized audiences.** A little larger ads for this picture, but nothing spectacular. **"Lovers" did very well at the Capitol the first of the week. "Cabaret" with Gilda Gray brought a good house for the last part of the week** at this theatre. **"The Sunset Derby"** began the week at the Empress and **was well received,** but it was changed in midweek—probably the summer schedule beginning for this theatre—to **"The Heart Thief." This played to fair business. "The Night Bride" brought all Marie Prevost's admirers to the Liberty** the first part of the past week—a goodly crowd. It gave way the last half to "Fighting Love."

San Francisco

THE past week in San Francisco, was considered fairly good but not as good as it should have been in the majority of houses, due in some instances, it is thought, to the fact that the pictures were not as good as they usually have them.

..**"Don Juan," shown for a third week at the St. Francis Theatre, continued to draw** crowds. **"Drums of the Desert," at the Granada did fairly well,** but not as expected. The act there, "Sunshine and Rain," was well thought of. **"The World At Her Feet," at the California Theatre, did not do well but the comedy "Should Men Walk Home?" was well received.** The sea romance **"Captain Salvation" at Loew's Warfield did fairly well** but not as usual; the colored comedy, **"His Brown Idea," did excellent.**

At the Cameo Theatre, **"The Naked Truth,"** was shown for a third week at advanced prices and, **on certain days, continued to attract** people. **"Husband Hunters," together with an F B O comedy and five acts of vaudeville drew crowds. "The Sea Tiger" did fair** at the Golden Gate Theatre, **the crowds filling the house, mainly, however, to see Gus Edwards and Co. "One Increasing Purpose," at the Pantages, did well,** it being considered odd, which together with the acts drew crowds.

At the residential theatres, good business was done at the larges ones, the Coliseum Theatre's program being considered exceptional with **"Altars of Desire"** and the comedy, **"The Wrong Mr. Wright." Nat Holt's Wigwam Theatre did exceptionally well with "Hey, Hey, Cowboy,"** which made many return, as did the musical comedy, "Custard's Last Fight." The Majestic Theatre did fairly well in **"The Wilderness Woman"** and the Casino did well with **"My Neighbor's Wife."**

Central Pennsylvania

THE outstanding film play of the week in Harrisburg was "Resurrection," at Loew's Regent, featuring Rod La Rocque and Dolores Del Rio. Of the lighter type of show **"An Affair of the Follies," with Lewis Stone, Billie Dove and Lloyd Hughes, proved popular** and the size of the crowds throughout the week indicated that a play of this type leaves a pleasant after-reflection.

Apparently "Fashions for Women," with Esther Ralston and Raymond Hatton, was a good deal of a flop at the Victoria, for after running half a week in this theatre, which for months has been booking exclusively week-run plays, it was unceremoniously taken off the screen. Manager Lee Levy substituted for the final half of the week "Arizona Bound," with Gary Cooper, and had far more pulling power. The published excuse for taking off "Fashions for Women" was that it was done to permit the showing of the Arizona Western, which, it was stated, for some reason or other, had to be booked in a hurry to assure its having an early Harrisburg showing.

That the "Birth of a Nation" still has power to attract was proved at the Russell theatre where this classic drew paying crowds.

Almost every week this season there has been a large carnival company showing in Harrisburg, constituting a counter attraction to the movies. This week it was "West's World Wonder Shows."

Opinions on Current Productions

"The Phantom Outlaw"
(Universal Mustang—Two Reels)
(Reviewed by E. G. Johnston)

THIS one with Fred Gilman will please the two reel Western fans, for Director Wyler has managed to get considerable action out of the usual amount of riding and fighting. A long rough and tumble fight takes place when Gilman has convinced Capt. Randall's son Jack that he ought to return to his father and straighten out a mystery that has arisen over his disappearance, and the fact that a Phantom Outlaw is menacing the community. For their own protection, his accomplices don't want to see him leave—hence the battle. And then, there's Steve Kelly, the villain, who kidnaps Cap'n Randall's daughter just about the time Gilman has made up his mind that she's the Only Girl. Oh, there's lots of trouble and villainy afoot! However, as you well know, Gilman prevents the villain's escape and the last reel ends with hero and heroine making plans for that long put off wedding.

"Queens Wild"
(Educational—Two Reels)
(Reviewed by Harold Flavin)

NUMBER this one among the more humorous than the average comedies. In addition to the funny business we are treated to some cleverly executed double exposure shots of Estelle Bradley in the dual role of wife and flirtatious flapper who are twin sisters. The acting takes place in a small hotel where a newlywed couple are registered. The bridegroom experiences continual difficulty because of the presence in the hotel of his wife's twin sister who is not averse to the admiration of the opposite sex; her flirtations exasperate him because he can't tell whether it is the sister or his wife who is flaunting her sex appeal. However, the complications are finally ironed out.

The cast consists of Estelle Bradley, Phil Dunham, Clem Beauchamp, George Davis, and Jack Lloyd. Stephen Roberts directed.



A trio of comedy moments in a recent release from Educational

"Who's Afraid"
(Educational—Two Reels)
(Reviewed by Harold Flavin)

LUPINO LANE'S latest comedy furnishes plenty of reason for laughter as a result of the many amusing situations contrived when the pantomimist-tumbler-juggler finds himself an inmate of a freak museum. He had asked father's permission to wed the girl and was told to prove he could support her; but in his eagerness to show his worth he became unpleasantly involved with a member of the police force and had to flee before that dignitary's wrath.

Lane's supporting cast includes Kathryn McGuire, Robert Graves, and Wallace Lupino. Charles Lamont directed.

"Rumors For Rent"
(Fox Helen & Warren—Two Reels)
(Reviewed by E. G. Johnston)

DIRECTOR HARRY SWEET has taken the old hand-cuff gag—where two persons are linked to one another—and done wonders with it in this Helen and Warren comedy written by Mabel Herbert Urner. Kathryn Perry and Arthur Hosman, as uusual, are the featured players.

Warren gets thirty days as the result of being caught in a raid on a gay party while his wife is supposed to be visiting relatives. In reality she is in on the same affair—but in another part of the house. On the twenty-ninth day, his prison companion to whom he is handcuffed, decides to escape and naturally Warren has to go with him. There's a flock of laughs from this time on. Otto Fries, as the fellow convict, also does good work.

"Snookums Asleep"
(Universal-Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

MOST of these Snookums comedies are pretty good and this one starts off as if it were going to run true to form, but about half way through the action starts to drag and it never gets on its feet again. These two reelers are all Snookums, anyway, and when a sufficient number of amusing situations are not provided, the pace is bound to be slow. The usual household sets are used for the show. In addition, Newlywed attempts to catch a couple of back fence cats to amuse the kid. Mrs. Newlywed is attending a glee club meeting and the daddy gets all tired out trying to keep the baby contented during her absence. They finally break up the meeting.

"A Picture Paradise"
(Scenic-Educational—One Reel)

THE scenes shown in this Bruce Scenic certainly live up to the title given the reel for the views of land and water will produce a desire in all who see it to visit the country photographed. These charmingly picturesque shots were taken at Lake Louise in the Canadian Rockies and at Moraine Lake in the nearby valley of the Ten Peakes.—HAROLD FLAVIN.



Personality and fun are reflected from these shots from a recent Pathe two-reeler

"Giddy Gobblers
(Educational—Two Reels)
(Reviewed by Harold Flavin)

NEAL BURNS is featured in this Christie Comedy which tells of the boy who tried to win his fiancee's father to his side by treating him to a turkey dinner. But, alas and alack, the cop upstairs was trying to work himself out of a difficult situation with his captain by the same means, a thief had secreted a stolen necklace in the gobbler intended for Neal and, to cap the climax the robber stole the gobbler and the poor fiance was forced to steal another, which entailed considerable chasing about. However the thief was apprehended, the turkey recovered, the fiancee's father was appeased and the cop was not transferred to the "sticks."

Neal Burns, Edna Marion, Jack Duffy, Bud Ross, Bill Blaisdell and Bill Irving comprise the cast, which was directed by Arvid Gillstrom.

"Sleepy Time Pal"
(Univeral Bluebird—One Reel)

NEELY EDWARDS is the featured player in this Blue bird comedy, and it's a better than usual Edwards effort. Getting rid of his rival for the moment, after the girl has turned down both engagement rings and has asked for time to consider the proposals, Neely presses his suit with much vigor. In the meantime, a storm comes up and he is forced to stay for the night in the room of Uncle Lochinvar from the wild and wooly West. During the night Uncle comes home much under the weather and dreams that he is again breaking bronchos. The love affair ends disastrously.—E. G. JOHNSTON.

"Love 'Em and Weep"
(Roach-Pathe—Two Reels)
(Reviewed by Harold Flavin)

ANOTHER of the Hal Roach Star series which shouldn't miss fire with the fans. It is one of those domestic triangle stories which are old in history, but always new in the telling of the man who wrote instead of using the telephone in a romance preceding his marriage to another girl. The story has been given good production and the cast is made up of some of the best in the Roach roster of players, with Mae Busch, who ordinarily graces feature length pictures, as the star.

Stan Laurel, Jimmie Finlayson, Oliver Hardy, Charlotte Mineau and Vivien Oakland support the star. Fred L. Guiol directed under supervision of F. Richard Jones with costuming by Lambert.

"What An Excuse"
(Universal Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

THERE'S a little curly-headed blond comedienne in this Stern Bros.' two-reeler that's pretty good, but they don't give her name so we can't give her proper credit. But anyway, she's the best thing about the picture which seems to contain every old gag that has been pulled since comedies first started being made.

The girl's father hires a detective to keep all males away from his daughter but intrepid Charlie, the favored one, frustrates the attempt and in the end carries off the prize.

"The Tenants of Marble Canyon"
(Scenic-Educational—One Reel)

THE tenants of Marble Canyon in the Canadian Rockies, Alberta, Canada is a bear family, mother and three children. The footage is devoted to a picture analysis of their manner of passing the time with camera studies of the country in which they live. The gambols of the young bears are cute to watch but the scenery is "not so hot."—HAROLD FLAVIN.

"Under The Bed"
(Universal Bluebird—One Reel)

CHARLES PUFFY has the part of a lonesome hubby in this one and while waiting for his wife to return to their hotel apartment a pickpocket, disguised as a woman, seeks protection. Charlie hides him under the bed. The bride of a newly married couple next door also asks aid of Charlie in order to escape the wrath of a pursuing father and she, too, is put under the bed. In the meantime the wife arrives after being chased for speeding by a motorcycle cop. Complications follow. It's an amusing little comedy.—E. G. JOHNSTON.

Buster's Initiation"
(Universal-Stern Bros.—Two Reels)
(Reviewed by E. G. Johnston)

BUSTER and Mary Jane have placed Tige in a brand new role in this Stern Brothers' two reeler. The clever dog furnishes the power for their little automobile which is the means of transportation to and from school. At school the usual tricks are played upon the teacher, with Buster, Mary Jane and Tige very much in the limelight—and trouble. Angry at Buster for stirring the teacher's wrath the rest of the boys decide to get him, but with the assistance of faithful Tige, Buster and Mary Jane elude the gang and proceed with an elopement. This is O. K.

"Cows Is Cows"
(Universal Western Comedy—Two Reels)
(Reviewed by E. G. Johnston)

MORE to do in this one with the rivalry between the villages of Paradise and Piperock, in which the former imports a pugilist and insolently challenges the latter to produce a better fighter. A hatpin jab at the hands of his pal is the means of getting Pee Wee Holmes into the limelight and he is immediately acclaimed as the "hope" of Piperock. Ben Corbett trains him for the coming match. There is much horse play in this and the actual encounter. The fighter from Paradise batters him around almost at will but as an impatient fan pushes Pee Wee back in the ring his head hits the champ's and the latter is knocked cold. It's amusing.

"Cured in the Excitement"
(Sennett-Pathe—Two Reels)
(Reviewed by Harold Flavin)

A FAIR amount of laughs is contained in this Mack Sennett production which features Madeline Hurlock and Billy Bevan. The story tells of a man who hied to a sanatorium to doctor some imaginary ills but he got no peace because the gymnasium instructor at the human repair factory was quite friendly with his wife. But then he discovered his suspicions were ill-founded.

Vernon Dent and Thelma Hill appear in suppart of the featured players in this comedy, which was directed by Karl Rodney.



Some of the interest-holding qualities of Hal Roach's comedies are indicated by the above scenes taken from a recent Pathe release

"The Road to the Yukon"
(Fox Variety—One Reel)

DON'T miss this issue of Fox Variety—it's one of the best we've seen. And particularly good for the summer weeks when your patrons' thoughts are turning to Northern resorts. It will open your eyes to the beauty and charm of the English city of Victoria on Vancouver Island and will take you on a 700-mile trip through the famous narrows to Prince Rupert—just across the bay from Alaska. There are some great shots.—E. G. JOHNSTON.

"Felix the Cat in Dough-Nutty"
(Educational—One Reel)

FELIX the Cat and his antics furnish the usual amount of entertainment but we don't care for the introduction of the human figure into this pen-and-ink creation, nor, we believe, will your patrons. This idea of the combination of the human figure and the pen-and-ink-drawing has been used in another series of cartoons but we've never been able to understand the reason for so doing as there seemed no need for it especially as the human figure contributed little or nothing to the enjoyment of the reel.

Here's hoping they leave Felix alone to work out his own difficulties.—HAROLD FLAVIN.

Pathe Review No. 24
(Pathe—One Reel)

PATHE-COLOR views of the pelican, the flower, Cyclamen from the Mediterranean, and the (old reliable for color shots) Yellowstone Falls which has probably been photographed from more angles than any other spot on the globe. An interesting item in black and white in the back-stage views of the principals and chorus preparing for one of New York's musical comedy extravaganzas. The last is a collection of ethereally lovely scenes of trees and sky.

Up to standard.—HAROLD FLAVIN.

"Flying Feet"
(Sportlight-Pathe—One Reel)

ANOTHER of the always interesting issues of Grantland Rice's Sportlight reels. This one, as indicated in the title, deals with footraces both by humans and animals. Some of the most famous runners in this country and abroad are on view in this issue, Sholtz, Robertson, McAllister, etc. Then some of our best-known thoroughbred race horses and the canine meteors, whippets.

This can be sold to any audience.—HAROLD FLAVIN.

"The Flying Fool" Banks' Next Pathe Vehicle

Monte Banks' next feature comedy for Pathe release will be "The Flying Fool," originally annaunced as "An Ace in the Hole," but changed because of conflict with a magazine story of the same name. "The Flying Fool" is from an original story by Charles Moran, who also worked on the scenario and comedy situations in collaboration with Hampton Del Ruth, Matt Taylor and the comedian himself. As the scenario is nearing completion an announcement of Banks' supporting cast is expected within a week.

Dearie

Good Picture; Should Please; Title Poor

(Reviewed by Harold Flavin)

THERE'S nothing wrong with this production except the title, which, meaning nothing as an indication of what to expect, may result in poor attendance as it will not attract any particular "type" fan, theatregoers with a penchant for any specific variety of story. But, once in the theatre, the spectator will not be dissatisfied with what the unwinding of the reels unfolds for this tale of mother-love has some very strong moments, and the acting of the cast is all that could be asked; it is a personal triumph for Irene Rich and William Collier, Jr., with creditable performances by Edna Murphy, Anders Randolph and Richard Tucker.

Another fault that might be found is the lack of comedy relief but it is our belief that the usual method of alternating the tragic and comic scenes would be out of place in this film as the forced comedy gag would prove an intrusion. Perhaps it was intended that the two "intellectuals" associated with Collier both in college and at home would provide some humorous moments but their performances were flat, whether through their own inability or through directorial restraint, it is hard to state.

The Cast: Irene Rich (starred), William Collier, Jr., Edna Murphy, Anders Randolph, Richard Tucker, Arthur Rankin, David Mir, Douglas Gerrard, Violet Palmer. Story by Carolyn Wells, scenario by Anthony Coldeway, directed by Archie Mayo, photographed by David Abel.

THEME: Mother is forced to work in night club to support son in college who believes he has literary ability. He writes novel which is rejected by publisher-friend of mother. She intercedes, is misunderstood by son, but they are brought together, when son accidentally shoots her.

PRODUCTION HIGHLIGHTS: The night club scenes. Acting of Miss Rich and Collier. The lavish production.

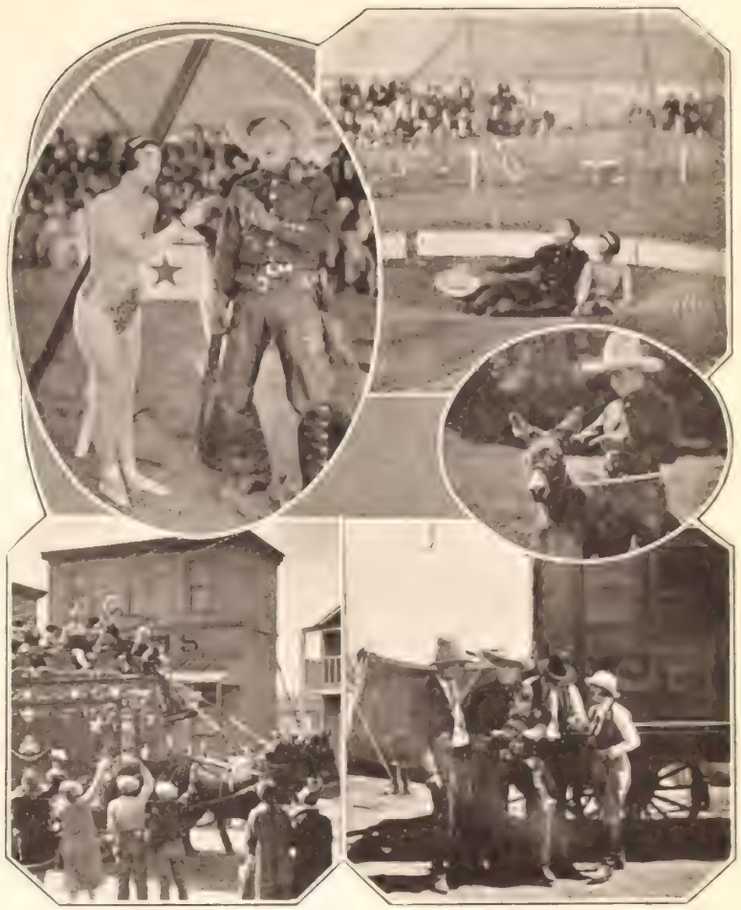
EXPLOITATION ANGLES: Play up star as former productions have made her popular.

DRAWING POWER: Good for any type of theatre.

Produced and distributed by Warner Brothers. Length, 5,897 feet. Released, June 18, 1927.



A group of stills from the Warner Bros.' production, "A Million Bid"



Western and circus atmosphere is found in these stills from "The Circus Ace," a Fox Films release

What Every Girl Should Know

Recounts an Interesting Story

(Reviewed by Raymond Ganly)

POSSESSING a title that provokes curiosity because of the air of finality in its phrasing and presenting in acceptable fashion a story that sprouts melancholy here and there, closing on the motif of happiness as the result of good, "What Every Girl Should Know" is here judged as a pleasant little piece that is entertaining. Virtues it has in its avoidance of story implausibility and the odious heavy. Its sprightly injections of comedy and its tennis match, a climax that is novel. Still, it has its movements doloroso when the home is broken up and the two orphans are left alone while their big brother goes to prison and they do not carry conviction. The interest is warmed and the momentum of the tale quickened when the scenes of the orphange fade out, the scenes that follow of the seeming security of the heroine with her benefactor affording a welcome contrast. All hands fit in nicely in the story and, with material supplied him by John Wagner, Reisner's direction evinces his ability.

Perhaps it was the wiser thing to do in not revealing what it is that should be known and sending the audience out to figure it out for themselves. Certainly, it often happens that what is supposed to be the answer to a question is often simple bunk.

The Cast: Patsy Ruth Miller, Ian Keith, Carrol Nye, Mickey McBann, Lillian Langdon, Hazel Howell, Carmelita Geraghty. Director, Charles Reisner.

THEME: Household of three orphans disintegrates when breadwinner goes to prison on untrue charge of reckless driving, and remaining two to orphanage from which they are rescued by one of the trustees who adopts them and finally wins the elder of the two, a girl.

PRODUCTION HIGHLIGHTS: Automobile accident and scene of brother's departure for prison. Senes in orphanage and tennis match.

EXPLOITATION ANGLES: Second page of press sheet has plenty of suggestions for tie-ups with various stores, how to attract with the title, ballyhoo stunts, etc.

DRAWING POWER: Palatable fodder for neighborhood and second run houses.

Produced and distributed by Warner Brothers. Length, 6,281 feet. Released, March, 1927.

The Circus Ace

Realistic Mixture of Western and Circus

(Reviewed by E. G. Johnston)

THE lure of a pretty trapeze artist in the person of Natalie Joyce is the reason for Tom Mix forsaking his usual ranch houses, canyons and outlaws' dens in order to hang around the walls of a "big top"; a circus in a badly battered financial condition, and destined for more trouble through the efforts of a wealthy villain who has loaned the outfit money to get Millie Jane in his toils.

The circus atmosphere is realistic and well done; as is the parachute descent when Tom first meets Millie through an unsought and unappreciated rescue. His next attempt to gain favor also ends disastrously; that is, when he playfully shoots up some toy balloons set adrift by Gus, guardian of Clarence, the Kangaroo boxer. The shooting alarms the elephant and again Tom has to rescue the lady from a runaway. About this time, the villain starts his dirty work of threatening to foreclose on the circus owner and also attempts to do away with Tom, who has become a dangerous rival. Oh dear, things do look black for Tom! Lots of action in the tent now; then the kidnapping of Millie by a ruse, and her rescue in a far away mountain home by Tom. All is well.

All of the cast do admirable work, including the kangaroo. Mix is as agile as ever; so is Tony. Natalie Joyce has a mighty attractive screen personality.

The Cast: Tom Mix, Natalie Joyce, Jack Baston, Duke Lee, James Bradbury, Stanley Blystone, Dudley Smith, Buster Gardner, and Clarence the kangaroo. Director, Benjamin Stoloff.

THEME: Western melodrama with a lot of circus atmosphere and romance.

PRODUCTION HIGHLIGHTS: Parachute descent, rescue of heroine from runaway elephant, good circus atmosphere and stunts under tent, the final rescue and good work of cast.

EXPLOITATION ANGLES: Circus angle has great appeal.

DRAWING POWER: All Tom Mix fans and others will enjoy this one.

Produced and distributed by Fox Films.
Length, 4810 feet. Released, June 26, 1927.



Scenes from "What Every Girl Should Know," a Warner Bros.' picture



Highlights from Warner Bros.' "Dearie"

A Million Bid

Moderately Entertaining; Lavish Production

(Reviewed by Harold Flavin)

THE excellent production values, acting of the principal players (when they are not restricted by direction) and a fair amount of interest aroused through the suspensive element augur a fair reception for this production by the fans. If memory serves correctly the story was filmed some years ago with Anita Stewart in the role now enacted by Dolores Costello, and, again from memory, it seems the former was the better production. However, we believe that the scenario writer and director, not the players, are responsible for the very slow development of the current picturization of the George Cameron novel.

The star displays considerable emotional ability in her big scenes and is ably seconded by the featured members of the cast but the story is developed so slowly that one rather loses patience. The best thing about the production is the wonderment as to what will happen next or just how the complications are to be ironed out. The theme, that of the doctor committed to his work despite any personal sacrifice involved, has been used before but there is no complaint on that score; the fault lies in the old-fashioned treatment of the story. In an attempt to add a touch of novelty a number of trick camera shots are introduced but they mean little or nothing; some could easily be eliminated.

The Cast: Dolores Costello, Warner Oland, Malcolm McGregor, Betty Blythe, William Demarest, Douglas Gerrard, Grace Gordon. Scenario by Robert Dillon, directed by Michael Curtiz.

THEME: Melodrama. Girl is forced to marry millionaire she despises. He is lost at sea and she weds young brain specialist; millionaire returns, victim of aphasia, and specialist operates. Operation successful but patient pretends mind still blank, thus insuring happiness of couple.

PRODUCTION HIGHLIGHTS: Acting of star and supporting cast. Sumptuous production.

EXPLOITATION ANGLES: Bill star and tease title.

DRAWING POWER: Good.

Produced and distributed by Warner Bros.
Length, 6,310 feet. Released, May 28, 1927.

Lost At The Front

Some Slapstick Of The War

(Reviewed by Laurence Reid)

THERE'S apparently no end to treating the late unpleasantness in Europe with a slapstick brush. This piece—a series of gags at the front—has no head nor tail to it, but it manages to squeeze in a fair sized amount of amusing comedy, even if the action is far fetched and padded to round it off as a feature.

George Sidney and Charles Murray carry on the antics—most of which can be catalogued as low comedy. The former is an ex-bartender, the latter an ex-policeman—hailing (the both of them) from the sidewalks of New York. In the hodge-podge of slapstick at the front, it is Sidney's assignment to duck his head in a can from which he is unable to remove it. So Murray uses him as a target for a machine gunner with the result that the can is neatly severed. There is another episode wherein the comedians disguise themselves as members of the Russian Battalion of Death (the famous regiment of women). After it has served its purpose they jump into more complicated comedy—which is very much hodge-podge.

It is a fair offering of its kind, but the burlesque motif of treating the war is fast losing its punch. Both comedians exercise their old-school tricks of pantomime and arouse the chuckles here and there.

The Cast: Charles Murray, George Sidney, Natalie Kingston, John Kolb, Max Asher, Brooks Benedict, Edward Brady, Harry Lipman, Nina Romaine. Director, Del Lord.

THEME: Comedy of antics at the front with policeman and bartender getting into all kinds of adventures.

PRODUCTION HIGHLIGHTS:—The scene when Sidney tries to extricate his head from can. The episode of the coat wherein Sidney appears headless. The masquerade comedy. The gags. The subtitles. The pantomime of comedians.

EXPLOITATION ANGLES: Bill as comedy of the war. Tie up with Legion, etc. Feature Sidney and Murray.

DRAWING POWER: O. K. for average houses.

Produced and distributed by First National. Length, six reels. Released, June, 1927.



Interior scenes from "The Secret Studio," a Fox Films presentation



A quartet of scenes from "Running Wild," the Paramount picture

The Unknown

It's a Shocker with Chaney Doing His Stuff

(Reviewed by Laurence Reid)

IT'S Lon Chaney's privilege to greet you with something off the beaten path in characterization. In this picture (a shocker if there ever was one) he assumes another uncanny study, the central figure of a strong, but decidedly unpleasant yarn of a Spanish circus. The star has a way of attracting movie fans who come to see what next will be served up in the way of original characterization. Lon is a man who never fails them.

In his freakish role of the Armless Wonder he has apparently tortured himself to make his portrait real. Not given to half-way measures he has learned to eat, drink and smoke with his toes. He also uses his feet to hurl knives at a human target, represented by a girl who has responded to him because he is unable to manhandle her.

Not a pleasant tale, is it? And one must be used to strong emotions to appreciate many of its gruesome touches. Chaney's character starts off extracting sympathy, but only his art as an actor saves him at the end. So realistic does he make the figure that you actually shudder when he becomes an arch-fiend. Tod Browning, responsible for "The Unholy Three" and many other of the Chaney films, has put over a genuine shocker, but it hasn't the surprises or plot nor the shadings of character which made the above-mentioned piece a masterpiece of its kind.

The Cast: Lon Chaney, Joan Crawford, Norman Kerry, Nick de Ruiz, John George, Frank Lanning. Director, Tod Browning.

THEME: Melodrama of circus—with freak avoiding arrest by posing as Armless Wonder. He plots diabolical vengeance but is frustrated.

PRODUCTION HIGHLIGHTS: The circus atmosphere and episodes. The weird characterization by star. The incident. The romantic conflict. The suspense.

EXPLOITATION ANGLES: Play up as Chaney's weirdest character study to date. Use plenty of stills of Joan Crawford.

DRAWING POWER: Star will pack the house. Not for the children.

Produced and distributed by Metro-Goldwyn. Length, seven reels. Released, June, 1927

Running Wild

Fields Is Finally Running Strong

(Reviewed by Laurence Reid)

IT has taken W. C. Fields several pictures to get going. His "Running Wild" enters the gallery, well fortified with chuckles—many of which come deep from the diaphragm. He plays again the henpecked, timid husband ruled by a hellion, but this time succeeds in traveling a much truer track. Call it hokum, call it what you will, the piece has a spriteliness about it which, while it will break no box-office records, will not leave many vacant seats.

The comedian has discarded his Follies tricks—tricks, you might say, which were keeping him back. In this offering he demonstrates he has some different aces up his sleeve. Gregory La Cava, responsible for much of Richard Dix's popularity, has seen to it in his authorship and direction that Fields must chart a new comedy path. As a result he has concocted a sizable story that is well decorated with amusing gags and incidents. Fields steps upon the stage of a local theatre and becomes hypnotized. When the hypnotist says to him—"you're a roaring lion!"—W. C. overcomes his timidity and lives up to the character of the jungle king. The antics are mostly original—the subtitles are rather nifty—and taken altogether it is pretty good fun.

The Cast: W. C. Fields, Mary Brian, Claud Buchanan, Marie Shotwell, Frederick Burton, J. Moy Bennett, Frank Evans, Edward Roseman, Tom Madden. Director, Gregory La Cava.

THEME: Comedy of timid, brow-beaten husband who is hypnotized into a roaring lion and overcomes his inferiority complex.

PRODUCTION HIGHLIGHTS: The pantomime of star who releases some new comedy tricks. The scene where Fields is hypnotized. The antics indulged in by hero when he dominates his household. The daily dozen incident.

EXPLOITATION ANGLES: Play up as Fields' best. Bill as demonstration of mind over matter. Treat copy from humorous angle.

DRAWING POWER: Sure to please patrons. O. K. for all average houses, neighborhoods, etc.

Produced and distributed by Paramount.
Length, six reels. Released, June, 1927.



Interesting scenes from the Metro-Goldwyn-Mayer feature, "The Unknown"



Humorous incidents from "Lost at the Front," a First National production

The Secret Studio

Romance In An Old-Fashioned Way

(Reviewed by Laurence Reid)

THE idea behind this story has seen yeoman service on the screen, so much so that it has long outlived its usefulness. Stories of artists and the models never seem to take the big plunge into original paths. They must ever represent a slice of tawdry love in which the girl just barely escapes with her honor intact while the young bounder with the brush is severely punished by the poor, but honest youth.

In this picture there is some appropriate atmosphere represented in the studio, the artists' ball and in the treatment accorded the characters. But it never rings genuine because it is so palpably made to order. The heroine consents to pose, but she never imagined the painting would be executed as a nude. The artist had used his imagination and not the figure of the model. When he exhibits it her boy friend takes prompt action in the melodramatic way and, after slashing the painting, sees to it that his rival is adequately punished.

There is some building here for heart interest, but the touch looks out of place because of the story's lack of realities. There is compensation, however. It is furnished by the appeal and charm of Olive Borden's personality.

The Cast: Olive Borden, Clifford Holland, Noreen Phillips, Ben Bard, Kate Bruce, Joseph Cawthorn, Margaret Livingston, Walter McGrail, Lila Leslie, Ned Sparks. Director, Victor Schertzinger.

THEME: Romantic drama of artist and model—with latter escaping former's lustful advances to find happiness with worthy youth.

PRODUCTION HIGHLIGHTS: The atmosphere of studio. Scene when artist exhibits painting. The ball. The climax when painting is slashed and artist is punished. The appeal of Miss Borden.

EXPLOITATION ANGLES: Feature Olive Borden who has been photographed in dozens of poses and costumes. Stage prologue of dancing numbers against a background of an artist's studio, etc.

DRAWING POWER: Should be O. K. for average houses.

Produced and distributed by Fox.
Length, six reels. Released, June, 1927.

Studio Briefs

William Wyler, one of the youngest directors in the industry, has been signed by Universal to a contract that will keep him in the Laemmle organization for the next five years. He is now making "Thunder Riders," starring Ted Wells.

Lee Moran has a prominent role in "Spring Fever," William Haines' new vehicle which Edward Sedgwick is directing for Metro-Goldwyn-Mayer.

Ruddy Messenger will play a featured role in "the series of comedies planned for Arthur Lake by Universal. The series will consist of thirteen episodes of one reel each.

Noah Young will again appear in a Hal Roach comedy, for the first time in several years. He will work under Fred Guiol's direction and in company with Stan Laurel, Viola Richard and James Finlayson. Young was with Roach for nine years and left to try his hand as a free lance.

A contract as a writer for Metro-Goldwyn-Mayer has just been signed by Colin Clements, who has been actor, playwright, stage manager and producer during his career.

The leading character in "The Noose," the play recently acquired by First National, will be Richard Barthelmess when the work by Willard Mack and L. H. Van Loan is placed into work. In the Barthelmess production schedule "The Little Shepherd of Kingdom Come" will probably follow "The Drop Kick."

His part in "Painted Ponies" having been completed, Hoot Gibson is now enjoying a vacation while the Universal film is cut and edited. The story, by J .H. Hamlin, was directed by Reaves Eason. Ethlyne Claire has the leading role and Slim Summerville is a member of the cast.

George Ovey, veteran comedian of over 200 two-reel comedies, has been signed to play a part in "Pals in Peril," the next Pathe Western featuring Buffalo Bill, Jr. Others in the cast are Olive Hasbrouck, Robert Homans, Harry Belmour, Raye Hampton, Bill Porter, Bert Lindley, Edward Hearn and Richard Neill.

Eddie Sturgis has been added to the cast of "After Midnight," Metro-Goldwyn-Mayer's newest vehicle for Norma Shearer in which the star is supported by Lawrence Gray, as leading man, Gwen Lee, Ruth Burdick and others. Monta Bella is directing.

"Out All Night," Reginald Denny's latest starring picture for Universal, has been completed and is now being cut and edited at Universal City. An original story by Gladys Lehman provided the source of the Denny picture which William A. Seiter directed. Marion Nixon is the featured feminine player.

"The Rush Hour," the Metropolitan picture which E. Mason Hopper is directing with Marie Prevost in the lead, has been augmented by the addition to the cast of Franklin Pangborn.

An inter-collegiate boat race, one of the last exterior sequences of "Hell's Kitchen," Robert Kane's latest production for First National, was shot at New Rochelle, New York, last week when Ben Lyon stroked his crew to victory over their opponents. Almost every one connected with the production played a bit in the picture, the co-directors, Joe Boyle and Frank Capra, and the producer being about the only ones to stay out of the camera's range.

Before he takes the leading male role in "Beau Sabreur," Gary Cooper is to play the starring role in "Nevada" under John Water's direction. Thelma Todd will appear opposite Paramount's Western star. The company is now on location in Utah. Cooper is taking sword instruction from a fencing expert preparatory to his role in "Beau Sabreur."

Rosita Moreno, Spanish dancer under contract to Feature Productions, a United Artists unit, is beginning her screen career under the supervision of John W. Considine, Jr., president of Feature Productions.

Ewart Adamson, F.B.O. scenarist, will write the continuity for "The Century Championship," a magazine story by Frank Richardson Pierce which will be made and released by F.B.O. under the title of "Deadman's Curve." No director or cast has as yet been chosen.

Gloria Swanson has signed George Barnes as first cameraman and Thomas Branigan as assistant cameraman for "Sadie Thompson," her second picture for United Artists. Production will start within a fortnight.

Walter Heirs left Hollywood last week for New York, where he will be stationed for a month, at least. While in the East he will attend the Shrine Convention in Atlantic City and will make several personal appearances before returning.

"The Down Grade," William Fairbanks' seventh production for release through Lumas, is now in work under the supervision of Sam Bischoff, newly appointed production manager for Lumas and Gotham. Alice Calhoun is playing opposite the star. Characterizations are given by Charles K. French, Jimmy Aubrey and Big Boy Williams. Charles K. Hutchinson is directing.

Jobyna Ralston has completed the title role in "Betty's a Lady," the Universal feature that also stars Charles Ray.

The mother in "Beautiful But Dumb," Vera Reynolds' newest starring film, is being portrayed by Claire McDowell. Frank Urson is directing the picture at the De Mille studio.

Wesley Ruggles is editing "Silk Stockings," his latest production for Universal. He has completely recovered from his recent operation for tonsilitis.

[illegible] Pathe Western release that features Buddy Roosevelt.

[illegible] has been signed by Harry Cohn, vice-president in charge of the production of Columbia pictures, to handle the megaphone for "For Ladies Only," an adaptation of "Down With Women," a story by George F. Worts. Jacqueline Logan, John Bowers, Edna Marion and Ben Hall are in the cast.

According to Devorska, a grand opera player who is now appearing in support of Max Davidson in Hal Roach's series of Jewish comedies, most of the grand opera performers give such funny portrayals in their serious attempts at acting that they are really missing their vocation. "They're funny and don't know it," says Devorska. "The average prima donna would tip the scales well over two hundred, and their so called 'acting' takes on more the appearance of burlesque than dramatics."

Shooting on the water-front sequences for "The Blood Ship" was completed this week by Director George B. Seitz, who is handling the direction of this first of the thirty productions that will come from the studio of Columbia Pictures during the coming season. Hobart Bosworth, Jacqueline Logan and Richard Arlen are the three principals.

John McDermott, comedy writer and director, will write the scenario of "Tillie's Punctured Romance" for Christie. McDermott has written for Al Christie before. "Tillie" will be made for Paramount, for whom McDermott has been doing work for some time past.

George K. Arthur, who was recently paired with Karl Dane in "Rookies," has signed a new long term M-G-M contract. Arthur will attend the Shriners Convention in Atlantic City next week.

Kathryn Perry and Arthur Housman are continuing their Helen and Warren married life adventures in "Her Silent Wow," which has just been launched into production on the Fox Films lot in Hollywood. Jess Robbins is directing from a story and scenario by Murray Rothe and Andrew Bennison, under the supervision of George E. Marshall. Howard Truesdale, George Kotsonars and Clin Francis are also in the picture.

"White Pants Willie," Johnny Hines' latest First National comedy, will be titled by Paul Perez, who did the titles for "Frisco Sally Levy" and "The Demi-Bride." George Amy is editing the picture which should be completed in a few days.

John P. McCarthy, who wielded the megaphone during the production of "Becky," has signed a new contract with McCarthy calling for his exclusive directorial services for some time to come. McCarthy for his next assignment will direct the Cosmopolitan production, "Lovelorn."

Regional News from Correspondents

Cleveland

IT has been reported that Vernon M. Riegel, head of the Educational division of Ohio, has indicated his intention to retire next month. He has been head of this department since April 6, 1920. George Dietrich, superintendent of schools in Picqua, and B. O. Skinner, superintendent of schools in Marietta, are on the list of candidates being boomed for appointment by Governor Donahey to succeed Riegel. Others who are understood to be candidates for the appointment include: J. L. Clinton, of Ohio State University, and C. B. Ulrey, supervisor in the State Educational Department. It is further understood that Riegel will become associated with a national producer in the capacity of head of a visual educational department.

The Palace Theater, Hamilton, Ohio, got free advertising space in the newspapers and a lot of mouth-to-mouth advertising in behalf of "The Flaming Frontier" by giving a special morning matinee of the picture to which all children whose birthday fell on that day, were admitted free of charge.

Robbers attempted to hold up two employees of the Liberty theater, Youngstown, recently as they were leaving the theater. Fortunately a policeman was across the street and interrupted the proceedings before the ambitious burglars could open the safe.

B. C. Steele and his associates have sold the Penn Square theater, Euclid Ave. and East 55th St., Cleveland, to J. Stein, veteran exhibitor who owned and operated some of the leading local neighborhood motion picture theatres.

The Girls Club of the Standard Film Service Company held its June meeting last Saturday at the home of Miss Gertrude Druckenbrod. Three tables of bridge constituted the party with leading honors going to Lillian London, private secretary to general manager Jesse Fishman. Babe Ershler won second place in the contest and Lena Fishman was the undisputed winner of the boobie prize.

Carl Sonin, Cincinnati branch manager for Metro - Goldwyn - Mayer, is in the General Hospital following an automobile accident which occurred last week. He has a double compound fracture of the leg, a broken arm and a crushed shoulder. Sonin will be in the hospital for several months.

Robert Cotton, Central Division manager for P. D. C. ,and all his branch managers, attended the Columbus convention and took the opportunity to hold a regional convention of his own, seeing he had his managers all assembled.

Dr. B. I. Brody, president and general manager of the U-B circuit, operating a chain of picture houses in Cleveland, donated the use of his Imperial theater last Wednesday for the wedding of Edwin Paddock, organist of the Imperial, to Miss Margaret Clark, of Cleveland. The wedding took place on the stage of the theater at 4:30 P.M. and the entire neighborhood was invited.

Harland Fend, first assistant publicity manager of Loew's Ohio Theatres, is going to increase his sphere of information this summer. He's going to Europe—England, Germany and France. Fred sails July 7th on the French liner DeGrasse and will be gone about six weeks.

Tom Carroll, manager of Loew's State, is also getting restless for the smell of the ocean and is making plans to go abroad about the middle of July.

A new theater is to be built in Lexington, Ohio, by Peter Depinto. It's to be called the Broadway.

From now on until autumn, the Chase theater at Senecaville will be open on Saturdays only.

William Brill, prominent in Akron theatrical circles, has sold his Miles Royal theater to R. D. M. Crosky.

The Opera House, at Jamestown, has a new master. A. M. Hogan has sold it to Messrs. Hatch and Venard.

J. Van Camp has sold his Savoy theater, West Alexandria, to Mr. Hunt.

Among the recent incorporations in the state is that of the Plain City Theater Company for $50,000. W. F. Justice, Cephas Atkinson, E. S. Holmes, T. B. McKirgan and A. C. Hiatt are named as incorporators.

Jack Belford, formerly general manager of The Associated Vaudeville Exchange of Detroit and Cleveland, has taken over the management of the Majestic theatre, West 25th St., Cleveland.

A. G. Constant continues his hobby of collecting theatres. His latest acquisition is the Family theater at Bridgeport, formerly owned by C. E. Velas. Constant is the head of the Tri-state Amusement Company, owning and operating a chain of houses in Ohio, Kentucky and West Virginia. Steubenville claims him as a taxpayer.

Victor Wolcott, until recently owner and proprietor of the Princess, Standard and Main theatres, Cleveland, together with Robert Madigan, have invaded Lisbon, O., where they have taken over both the Opera House and the Grand theatrers. Madigan wlil manage both of them, while Wolcott looks after other theatre interests in West Virginia.

Big Feature Rights Corporation of Louisville, Kentucky, are said to be making arrangements for expansion, with offices in Indianapolis, Cincinnati and Cleveland.

Walter Loewe, a brother of P. D. C. Cincinnati exchange manager Chester Loewe, has entered the film business via the sales department of the local office of W. N. Skirboll, distributor of Columbia products.

The chain of houses operated by the Smith Amusement Company has signed up with Charles L. Casanave, head of Associated Theatres of Ohio, for the buying and booking of all pictures for the circuit. This includes the Duchess, Hippodrome and Opera House in Warren, and the Columbia and Ideal in Alliance.

The Buckeve State Film Corporation of Cleveland have been incorporated for $50,000 by William Averoff, Adolph Findling, Robert Burns, Jacob Goodman, B. F. Silverberg and Joseph Lazero.

Louis Mumaw has resigned as assistant manager at the Allen theatre. Mumaw has been in poor health and will seek outdoor activity for a while. William Murphy, of the New York Loew organization, succeeds him.

Salt Lake City

THE Cozy Theatre of this city, formerly owned by The Fred Dahnken Company, has been sold to I. E. Lossee, it is announced.

Harry Clissold, who came here from Wyoming some time ago, is now operating the Photo Play Theatre of this city, which was formerly in charge of Hy Olsen.

Paul Lazarus, Southern and Western Division Manager for United Artists, was in this city for a few days conferring with local branch manager J. D. McNerney.

Kenneth Hodkinson, District Manager for United Artists, will be in this city to visit the local office within a few days, it is reported.

The Kinema Theatre, which has been under the management of Louis N. Strike for some time up until the present, has now been taken over by Joe Lawrence.

Manager Lawrence intends completely remodeling this house and the name will be changed from the Kinema to the Rialto. Lawrence has been affiliated with the Salt Lake Electric Company previous to going into the film business.

George Lindsay, owner of the Star Theatre at Eureka, Utah, is a Film Row visitor here this week.

Fred Lind, local manager for F.B.O., is back from the Nevada section.

Charles Walker, in charge of the Fox office in this city, is traveling in Montana for a two weeks' trip.

Ben F. Rosenberg, Home Office Representative for Fox, is in Salt Lake for a few days' visit, from Denver.

Mell Mosher, newly appointed salesman for Fox here, who came to this city from San Francisco, has left the local exchange for his Montana territory.

Clyde H. Messinger left his managerial desk at the Educational office a few days ago for a trip of about a week's duration into Idaho.

It is announced here that Bill Gordon, manager for Associated First National, is contemplating making a "Non Stop Flight" to "Paris," Idaho.

Carsten Dahnken of the Fred Dahnken Company, arrived in Salt Lake this week to remain indefinitely.

Clyde Blasius of the Diana Theatre Company, who before taking up this connection was associated with the National Theatre Supply Company, has just taken over a new theatre at Midvale, formerly known as the Hub, but to be named the Diana. He is now operating the Diana Theatre at Bingham, Utah, also. Improvements will be made aggregating a sum of approximately nine thousand dollars, including a Wurlitzer Organ. It will open July 10th.

Earl D. Smith, manager of the National Theatre Supply Company, here is going to build a suburban theatre in Salt Lake, situated on the corner of 9th East and 9th South streets. This house is to have five hundred seats and to be equipped completely and strictly modern.

Fred and Carsten Dahnken of this city, will leave for Boise, Idaho, this week to inspect the new Egyptian Theatre which they have opened there recently.

A. C. Gordon, of the Star Theatre at Weiser, Idaho, is in Salt Lake enroute to Denver, before embarking on a vacation trip to the Pacific Coast.

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Minneapolis

WHEN Fairmont, Minn., was busy with its spring cleaning, recently, W. L. Nicholas, manager of the Strand theater, decided to lend a helping hand. He did away with the customary fee at a matinee and charged instead ten tin cans tied together. A large corn crib was loaned by a Fairmont implement dealer to receive the admission and was found able to hold 5,300.

The Lyric theater at Monticello, Minn., has been repurchased by M. J. Hu[illegible] who is planning extensive remodeling and decorating. Huss also owns the Crystal at Bird Island.

The Grand theater at Browerville, Minn., has been rebuilt, following its destruction by fire.

The new theater at Albany, Minn., will soon be put in readiness for opening by Werin Bros., who formerly owned the Winter theater at Albany.

Clarence Breilein has purchased a building at Bruno, Minn., and is remodeling it into a motion picture theater, which will begin operating soon.

An independent film exchange and supply house will soon be opened at Jamestown, N. D., by L. Gordon Evanson, who recently resigned as North Dakota representative for F. B. O. Mr. Evanson will distribute the Holmes projector in North and South Dakota and Montana and is seeking distribution rights on independent film.

Palmer J. Sougstad, owner of the Grand theater at Northwood, N. D., has purchased the Dakota theater at Hatton, N. D., which will be in charge of V. F. Champeaux.

Howard Varing has sold his lease on the Strand theater at Scotland, S. D., to Frank Simek, who recently disposed of his interests at Tri[illegible] S. D., to the opposition.

Minneapolis moving picture men showed a nice spirit of cooperation this week when they donated $288 to the Minneapolis municipal organ fund. A check for this amount was received from the Motion Picture Theater Owners of the Northwest, and represented the individual contributions of 288 theater executives and employees. Every officer of the M. P. T. P. contributed, and substantial sums were received from the Finkelstein & Ruben administration department, and the following theatres: State, Strand, Garrick, Lyric, Grand, Aster, Unique, Loring, Lagoon, Lyndale, Rialto, American, Empress, Shubert, Hennepin-Orpheum, Seventh Street, New Arion, Princess, New Cozy. The sum of $100,000 is being sought and about $30,000 has been raised, nearly all of it in $1 contributions.

Minneapolis' new $3,000,000 auditorium, which seats nearly 11,000 and ranks with the finest in the country, will undoubtedly affect the theater business in that city, but just how no one is quite certain. Many big attractions are certain to be presented there, and these will provide some heavy competition for the theatres. On the other hand, the auditorium will attract many large conventions to Minneapolis, and thousands of visitors will come to the city each year who would not ordinarily be attracted to Minneapolis. And the theaters will naturally profit by these big conventions.

A new method of procedure has been decided upon for the annual convention of the F. & R. managers, which is to be held in Minneapolis July 12, 13 and 14, at the Curtis Hotel. The three days activities will be in charge of three chairmen instead of one, as before, a different man for each day. The men have planned to dispose of all business matters in the morning sessions if possible and thus have the afternoons and evenings free for entertainment.

A permit granted in Minneapolis recently for $1,060,000 for the new Publix theater which is going up at Ninth street and LaSalle avenue, brought the city's building permits to a record point for the year. The new theater will cost $2,000,000. Excavating has been completed and the concrete is now being poured for the superstructure.

W. A. Steffes, president of the Northwest M. P. T. O., has closed his New Logan theater in Minneapolis. Steffes has gone into the Hudson Bay country for a six weeks' vacation.

George B. Wiggins, secretary of the Minneapolis Film Board of Trade, has returned to the city from the first annual convention of the Film Boards at French Lick Springs, Ind.

E. T. Gomersall has been made sales manager for Fox short subjects. He [illegible] manager of the Minneapolis branch for Fox Films.

[illegible] Paramount Famous-Lasky, has announced that C. A. Roeder has been appointed manager of the Minneapolis branch of the concern to succeed A. B. Leak, who resigned recently. Mr. Roeder comes from San Francisco, where he has been with this company for 11 years.

Les Davis has been appointed branch manager for First National at Portland, Ore., according to announcement of Stanley W. Hatch, Western sales manager.

Frederick R. Martin has been appointed permanent manager of the Indianapolis United Artists branch, replacing Mr. Charles Schwerin, who has been in temporary charge, it was announced yesterday from Indianapolis by Cresson E. Smith, General Sales Manager midwest division, United Artists' Corporation.

Mr. Martin has had long experience with The United Artists' Chicago Exchange, in the capacity of Assistant Manager, and is familiar with the Indianapolis territory.

Southeast

THE largest organ in Texas has been received in Fort Worth for the new Publix Theatre now under construction on West Seventh street. The organ is now in storage. Opening date for the house, to be known as the Texas, has been tentatively set for September 1st. Most of the concrete has been poured for the building and the first brick is being laid. The Egyptian design for the interior has been abandoned for a more classic scheme.

Henry Sorenson, equipment salesman and projectionist, has joined the ranks of the National Theatre Supply Company.

The annual sales convention of the Home State Film Company will be held in Dallas at the Baker Hotel, June 5th and 6th.

The sale of the Ritz Theatre at Ponca City, Oklahoma, to Arthur L. Bogan, owner of the Murray, Majestic and Mission Theatres, by J. E. Houston and R. B. Montgomery, was announced last week. The Ritz has been under the management of Houston and Montgomery since its opening in February.

Liberty-Specialty will hold its annual sales convention at the summer home of Mr. Saenger, at Bay St. Louis, Mississippi, May 30, June 1 and 2.

Paul W. Humphries, formerly connected with the National Theatre Supply Company, is now representing the L. J. Gardiner Compa[illegible] of Columbus, Ohio.

The Lyric Theatre, Dallas, has been leased to Tol Teeter, veteran tab showman of Oklahoma City, by Griffith Brothers. Last fall this theatre was completely renovated and remodeled by the Oklahoma chain at a cost of about $6,000.

Guy M. Butler, formerly connected with the Pathe exchange in Memphis, has accepted the position of assistant manager of E. H. Butler's Community and Vance Theatres in Russellville, Arkansas.

The Best Theatre, Inc., announces that it will erect a new $25,000 theatre with a seating capacity of 1,000 in the South Hot Springs, Arkansas, business district.

Harry G. Ballance, formerly district manager of the southeast, with the Paramount-Famous-Lasky Corporation, has been named head of the Southern division, which includes exchanges in Dallas, San Antonio and New Orleans, in addition to the four Southeastern exchanges which have been under his guidance all along, namely, Atlanta, Charlotte, Memphis and Jacksonville. H. G. Rosebaum, formerly district manager in Dallas, has been transferred to a new assignment with the Paramount organization.

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ATLANTIC CITY



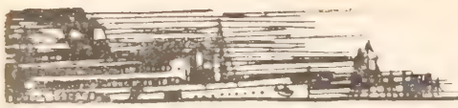
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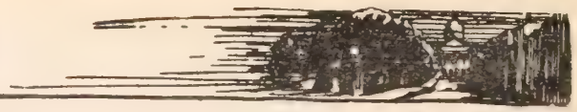
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New England



EDUCATIONAL has reorganized its sales force in Boston. William Horan, formerly with Fox, has joined the Educational staff and will cover New Hampshire and Vermont. Jack Donnelly, who was formerly with Film Booking Office and prior to that with the Metro-Goldwyn-Mayer organization, has joined Educational and will cover Maine. Chester Breed, formerly with Paramount-Famous-Lasky organization, is the third new face at Educational and will cover for them Rhode Island and Southern Massachusetts.

The Granada Theatre, Malden, Mass., has forwarded a check for $267 for the flood victims as a result of its recent benefit.

The Hyannis Theatre, owned by A. Aronofsky, has reopened for the season and will be managed this season by Mr. and Mrs. G. H. Moore.

Announcement is made that the Scenic Theatre, Keene, N. H., will open July 1st.

The Strand Theatre at South Sanford, Me., has closed for the summer.

The Columbus Theatre at Providence, R. I., has closed for the summer.

The Casino Theatre at Rocky Point, R. I., has opened for the summer season.

A. E. Chadwick, who operates the Conniston Theatre at Newport, N. H., was a visitor to film row during the week.

The bookers of film row have been doing some hard practice, getting into shape for forthcoming baseball games.

Irving McDonald of the Fox Theatre, Springfield, was in Boston during the week.

Lon Vail has taken over the Olympia Theatre, Bristol, R. I., which has been operated by Max Levine.

The Everett Square Theatre in Hyde Park, Mass., which has been closed for alterations, reopened June 17th. Littlefield Brothers operate the house.

The Interstate Film Delivery, which has operated a film service extensively in New Hampshire and that part of Massachusetts along the New Hampshire boundary line, has extended his service into Maine.

The Casino Theatre at Ocean Bluffs, Mass., has opened for the summer season, in charge of Eugene Magee.

William Cuff has reopened the Brant Rock Theatre at Brant Rock, Mass., for the season.

Mrs. William Bigley of Somerville, Mass., who, before marriage to a well known New England exhibitor was Rose McNulty, office manager for some years at P.D.C., welcomed a nine-pound son to her home last week.

C. W. Rackliffe of the Suffolk and Majestic Theatres at Holyoke, Mass., was a visitor to Boston during the week.

The Olympia Theatre at Hampton Beach, N. H., will reopen Saturday of this week.

Firemen's Hall at York Beach, Me., will run pictures throughout this season.

Poli's Elm Theatre in Worcester is closed temporarily.

Sam Resnick of the Colonial Theatre, Andover, Mass., was injured a few days ago in an automobile accident which is confining him to his home for some time.

Harry Asher, head of the American Feature Films, was confined to his home during the week by illness.

The Opera House at Lakeport, N. H., which has heretofore been one of the leading picture theatres in that vacation state during the summer season, will close for several weeks starting July 2.

There is a hot race under way for leadership in the Pathe sales drive. Bill O'Brien, Maine salesman for the company, tops the list at latest reports.

Some of the devotees of Isaac Walton's favorite pastime were entertained over Sunday on a trout fishing trip as guests of Ed Connelly of the Pathe sales force, who let the group into the secret of his favorite trout stream near his farm in Groton, Mass. R. C. Cropper, branch manager, and Jack Jennings, salesman, both of the Pathe organization, won the prize for the largest strings of the speckled beauties.



Kansas City



BECOMING branch manager of the Kansas City P.D.C. exchange will not cause Ed. Peskay, manager of the Rivoli, Rialto and Revere theatres of St. Joseph, Mo., to sever his connections with those theatres, he announced this week. Mr. Peskay, who succeeds C. D. Schultz as P.D.C. branch manager, is not far past the 30-year-old mark, but is known as one of the most capable theatre managers in Missouri.

New projection equipment was installed in the Globe theatre, Kansas City, in preparation for its inauguration of the Vitaphone in Kansas City. Two new Simplex projections, Peerless reflectors, a new screen and Gold Medaline curtains were installed. The Auditorium theatre, Kansas City, recently re-opened by Samuel Carver after having been closed many years, had four units of Polar Air Cooling System installed.

Among the out-of-town exhibitors in the Kansas City market this week were: Frank Weary, Farris theatre, Richmond, Mo.; Walter Wallace, Orpheum theatre, Leavenworth, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; S. E. Wilhoit, Springfield, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.

Adolph M. Eisner, former president of the M.P.T.O., Kansas City, who is now representing Arctic-N Nu Air in Omaha, Neb., arrives home for a vist just in time to be summoned on a jury to the circuit court of Kansas City, spending a week in a swivel chair listening to facts concerning an uninteresting damage suit.

Russell Borg, booker and city salesman for the Kansas City Educational branch, again was in line for congratulations from fellow exchange men last week, after the news had spread that he had won the Hall of Fame contest for the second time, having led all other contestants for the month of April.

E. C. Rhoden, Midwest Theatres, Inc., was back on the job again, after having undergone an operation.

Joe Manfre, Paramount city salesman, now is a member of the Paramount 100 per cent club and he has been shaking hands all week along Kansas City's movie row.

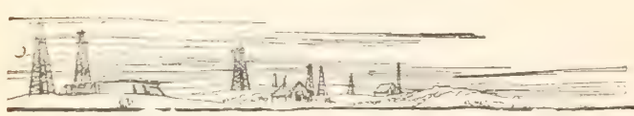
Billy Andlauer, former Pathe photographer, has been appointed exclusive representative for Paramount in Kansas City. Billy supervised a movie golf tournament at the Meadow Lake Golf Club last week, giving away several season passes to theatres as prizes.

Jerry Marks, representative of Goodwill Productions of Hollywood, was a Kansas City visitor.

The M-G-M force returned from their Los Angeles convention just in time to see the Pathe force departing for the same city for the same purpose.

The Educational exchange was working overtime this week, catching up on back work.

Eph Rosen, Tiffany branch manager, was hustling in the territory this week. A. H. McLaughlin, division manager of Tiffany, was a Kansas City visitor.



Oklahoma



H. L. CRUMP and J. Featherston purchased the two theatres at Sulphur, Oklahoma, the Rainbow and Log Cabin, from A. L. Ramsey, this week. Mr. Ramsey has owned these theatres for a number of years, and still retains the buildings.

D. C. Sampley has closed his Liberty Theatre at Ardmore, Okla., for the months of June, July and August.

The Electric Theatre at Mountain View, Oklahoma, that was burned several weeks ago, is closed for 30 or 60 more days for remodeling. Roy Sohn owns the Electric.

The Art Theatre at Tulsa, Okla., which was erroneously reported closed early last spring when Mr. Phillips left as manager, has been closed permanently, we are informed. Jackson Bros., who also own the Cozy Theatre at Tulsa, have this theatre.

The Rex Theatre at Dougherty, Okla., is reported to be closed.

J. W. Pickard has purchased the American Theatre at Covington, Okla.

P. W. Barton has sold the Cozy Theatre at Slick, Okla., to E. B. Phillips.

Mrs. Horace Truman has leased her theatre at Geary, Oklahoma. The Opera House, to Mr. McNeal. The lease is for one year and becomes effective June 16th. Mr. McNeal is at present Secretary of the Chamber of Commerce at Hobart, Okla.

C. R. Zears, secretary of the Film Board of Trade, has returned from the convention at French Lick, Ill. But there will be no meeting of the Joint Board of Arbitration next week because of the National Convention of MPTO. At the next meeting of the Film Board, the Trade Officers and Committees will be installed. At the last meeting of the Board the following officers were elected: W. P. Moran, manager of the Universal Exchange here, President. Roy Heffner, manager of Paramount, Vice-president.

John Brown, secretary of the M. P. T. O. of Oklahoma, and a member of the Joint Board of Arbitration, is remodeling his Lyric Theatre at Tulsa, Okla. The Lyric is 19 years old, and is the first two-story building of that now thriving oil city.

Dewey Gibbs, for some time salesman for F. B. O., has left to go with Liberty-Specialty. Harry Weinberger, also salesman for F. B. O., has given up his position to go to Colorado for his health.



Philadelphia

HUNT'S Theatres, Inc., have opened the Regent and Blaker's Theatres in Wildwood, N. J., for the summer season. Blaker's has been remodeled at an expense of approximately $10,000.00 and in the fall will again be re-vamped and provision made for the erection of a hundred room hotel on the same site. The Auditorium and Strand Theatres, Wildwood, and the Crest Theatre, Wildwood Crest, are, according to present plans, to be opened for the summer season on July 2nd. Bill Keegan, who has been in charge of the Hunt interests in Cape May during the past season, has been transferred to Wildwood, and will have charge of the Regent there.

Benny Harris, booker of the Masterpiece exchange, has acquired the lease on the Gem theatre, 1709 Crosskeys street, near 17th and Columbia ave., and will operate the theatre on the same policy that has been pursued by Harry Moskovitz, the former lessee.

Jack Greenberg, sceretary of the Film Board of Trade, has returned from French Lick, Indiana, where he attended a convention of 34 film board secretaries. The meeting was presided over by C. C. Pettijohn and Gabriel Hess, of the Hays organization. The meeting of the film board secretaries resulted in a general interchange of ideas that will react to the benefit of the industry as a whole. Mr. Greenberg states that no changes would at present be put into effect in the modus operandi of the Philadelphia Board.

Myron Lynn has been made manager of the Comerford interests in Stroudsburg, Pa. Mr. Lynn formerly operated the Victoria Theatre in that town, which was destroyed by fire some months ago.

Sidney R. Kent, general manager of the Paramount-Famous Players-Lasky Corporation, was a recent visitor in Philadelphia. He spent the greater part of his short stay in the city at the Jefferson Hospital visiting Percy A. Bloch, local branch manager for Famous Players, who was confined there with a serious stomach ailment. It is expected that Mr. Bloch will not be able to resume his duties for another month.

Bob Lynch, general manager for the Metro-Goldwyn interests in Eastern Pennsylvania, Southern New Jersey and Delaware, and members of his sales force, have returned from Los Angeles, where [illegible] Goldwyn sales convention.

Work is progressing at a rapid rate on general improvements and renovations of Keith's Chestnut Street Theatre. Reed Albee, son of E. F. Albee, head of the circuit, has supervision of the work being done, with George M. Young and Joseph C. Dougherty, Philadelphia managers for the Keith interests, having supervision of the details.

Rapid advancement is being made on the two theatres which the Stanley Company is constructing at 20th and 21st and Market Streets, Philadelphia. The latter, which will be known as the Erlanger Theatre, will be a legitimate house and will be completed, it is expected, around the holidays. The other theatre, which will be named the Stanley, will have a capacity of 5,000 seats and will probably be ready some time during the spring of 1928.

Stanley Company officials have not yet set any definite date for the closing of some of their downtown and outlying houses that are generally idle during the summer months. Business during the next ten days will determine the policy of Stanley Company officials for the summer in regard to these theatres.

[illegible] Sesqui-Centennial year with fairly satisfactory results, but it is not believed that business this summer will warrant an extension of the policy.

Joel A. Levy, who was for six years publicity director for Wilmer & Vincent Theatres and prior to that time was Philadelphia salesman for Pathe exchange, has recently taken the position of manager of Len Berman's Embassy Theatre in Baltimore. Since severing his connections with Wilmer & Vincent, Mr. Levy had been city salesman in Philadelphia for Columbia Pictures. Although long connected with the shipping end of the industry, Mr. Levy has a decided preference for the exhibiting field and has established a reputation for himself as an exploiteer and business builder.

Al Blofson, manager of the Philadelphia branch of Tiffany Productions, has recently appointed Harry Brown salesman in this territory. Mr. Brown was formerly Cleveland and Washington branch manager for Universal and for some years filled the same position in the Boston exchange of Associated Exhibitors.



Portland, Ore.,

HAROLD B. FRANKLIN, president and general manager of West Coast Theatres, Inc., arrived in town last Sunday, in company with Herman Wobber, Western Divisional sales manager for Paramount, and Harry C. Arthur, Jr., who until recently was general manager of Pacific Northwest Theatres, but is now in charge of the Southern Division for West Coast. Franklin's visit was for the purpose of general inspection, it being his first official visit to this branch of West Coast theatres. After a tour of the city Sunday, Franklin called a meeting of all the circuit's Portland managers, at which various problems confronting their business was dealt with thoroughly. It was decided to close the Highway (suburban) for the summer, at least.

Dennis Hull was a Portland caller last week, transacting business in the interest of the Liberty Theater, North Bend, Ore.

The Lark Theater, McMinnville, which has been closed for remodeling, expects to reopen June 24.

George Hunt's Rivoli theater, Grant's Pass, is undergoing extensive repairs.

A. L. Oxtoby, branch manager of First National, has been transferred to the position of assistant branch manager for the company at San Francisco. L. E. Davis, formerly F-N manager in Minneapolis, and more recently assistant manager of that exchange, will succeed Mr. Oxtoby at the Portland office.

F. W. Horrigan, operating the Grand theater, Camas, Wash., will open his new theater in that city, the Granada, Tuesday night. The theater seats 1000, and is said to be a most beautiful house.

William Cutts, veteran Universal man, is in this territory looking over the Universal houses. No manager has bee appointed to succeed Eddie Smith at the Columbia, but the theater is being handled during the interim by Bert Levy, exploiteer.

Bob White, general manager of the Multnomah theatre, is spending a few days in Seattle. George Jackson, branch manager for U, is out in Eastern Oregon territory.

Gus A. Metzger, former manager of the Rivoli here, arrived in the city from Los Angeles Tuesday. Metzger is here in the interest of Morton Cohen, owner of the property on which the New Grand theater is located. The New Grand has been facing difficulties for some time and it is stated that the theater is now being operated by the sheriff.

Jay Gage, former Seattle branch manager for Educational, has affiliated with the Star Film Exchange here, to specialize on Tiffany productions.

Louis Stang, Paramount broker, arrived at his office this morning in a badly bent car, due to an accident en route.

Neal East, local Paramount chief, is in Seattle. Jimmy Lynn is doing the Western Oregon territory, on a managerial sales campaign for Fox.

Pantages has adopted a new schedule of summer prices. Matinees have been reduced from 35c. to 25c., excepting Saturdays, Sundays and holidays, and night prices are reduced from 60c. to 50c.

Miss Ethel Gaylord, of Universal's Rex and McDonald theaters, Eugene, was a caller the first of the week.

Edward Fitzgerald, the high-powered exploiteer for the local house, resigned, to affiliate with the Henry Duffy theatres. At present he is in Seattle, as advertising chief and exploiteer for the Moore theater.

Ned E. Depinet, general sales manager of First National Pictures, has appointed L. E. Davis manager of the company's exchange in Portland, Ore.

Mr. and Mrs. N. G. Freeman have taken the Arcade theater, Beaverton, back at the request of Joe Stiles. The Freemans own the building and formerly operated the theatre. Stiles' plans have not yet been announced.

Mr. Davis has been with First National for a number of years, first as a salesman in the Minneapolis branch when L. O. Lukan, now Western District Manager, was in charge of that exchange. Recently he has been sales supervisor in Minneapolis.

The appointment of Mr. Davis as Portland branch manager is in line with Mr. Depinet's policy of advancing men who have been with the company for a period of years and have made good in their work.

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WHY offend your audience by showing slides or cheap advertising trailers when you can get a service, changed weekly, that will often bring a laugh or applause, and actually add to your box-office receipts?

WHY wait for your money from a Service Agency when you can collect it yourself from the local advertiser?

WHY not handle YOUR OWN advertising service under your own Theatre name, from the biggest and best library of short-length ad-films in the U. S.?

WHY not write yourself, or appoint your assistant or operator or other local representative to handle it for you, and get details of the BEST proposition open to you?

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Dayton, Ohio



Chicago



EDDIE TRINZ is changing the policy of the Chateau Theatre. Pictures will be discontinued and the house operated with a stage stock company headed by Harry Mintern as its attraction. Mr. Mintern's company met with considerable success at the Chateau when the house was under Asher Bros. management and has a considerable north side following. Competition of the new Sheridan theatre is said to be responsible for the abandonment of a picture policy at the Chateau.

Rex Loughead, well known theatre manager, is now connected with Schoenstedts' Piccadilly theatre. Mr. Loughead has been in charge of several large houses and opened the North Centre.

Stanley Brown, managing director of Saxe's Milwaukee theatres, was visiting on film row last week.

Dave Rice, who has been managing he Jackson Park theatre, is now in charge at the Atlantic and Manager Packwood has gone from the Atlantic to the Peoples Theatre.

It is reported that an Aurora syndicate will erect a handsome theatre in that city and that construction will start shortly. A. Hirsch heads the syndicate and it is said that the theatre which will be a 2500 seat house will be leased to Great States.

Illinois and Indiana Theatres, Inc., the booking circuit operated by Johnson and Rosecan, has added the Tivoli Theatre, Mishawaka, to its string of theatres.

The "Orchestraphone" was given its first public demonstration at L. & T.'s Pantheon Theatre last week where the music reproducing device accompanied the projection of "The Love of Sunya." Synchronization and tone were excellent and when eventually perfected the instrument will be useful to small theatres which seek to economize on operating costs.

Bob Julian has left the Chateau Theatre to become manager of Lubliner & Trinz Covent Theatre, Joe Glickman filling his former position at the Chateau.

Nat Wayne has been appointed manager of the Jackson Park theatre. Up to the time that Asher Bros. disposed of the Calo he was in charge of that house.

It is reported that the Admiral, one of Chicago's newest and handsomest neighborhood houses, has gone into the hands of a receiver. Meetings of the bondholders and others interested in the Admiral were being held this week and announcement bearing on the future of this theatre are expected within a few days.

Ascher Bros. have disposed of another of their theatres, the Oakland Square, 39th and Cottage Grove Ave., to James Coston, who is taking over the house at once. It is reported that Edwin Silverman, Fetcher and Nortman are associated with Mr. Coston in this transaction.

Max Gumbiner has disposed of his Harmony Theatre to Morris Salkin, who will book the house in addition to continuing his work with the Monarch Theatre Supply Co. Jack Rubin remains as house manager of the Harmony.

I. Von Ronkle is planning a vacation in Europe, following his resignation as General Manager of Schoenstadt Enterprises.

The Plaza Theatre at Kanakakee which has been dark for some time past has been reopered under the management of W. T. and T. C. Pierce.

Earl Johnson is due back at his headquarters at 845 S. Wabash Ave. the first of next week, following a week's fishing in the northern Wisconsin woods.

V. T. Lynch has closed a lease on the theatre which is to be erected in Lake Forest by the James Anderson estate, ground for which was broken this week. Mr. Lynch is steadily increasing his operations in Chicago suburbs, his most recent acquisition to his chain being the new Willard Theatre at Villa Park.

Floyd Brockwell, of Balbana & Katz Midwest Theatres, has appointed Louis Reinheimer as his assistant. Mr. Reinheimer has been connected with the Roseland-State Theatre.

Edward House has joined the musical staff of Marks Bros. and will rotate between the Madbro and Granada, alternating at the organ conaoles with Albert Brown. Mr. House formerly was a Balaban & Katz organist.

Andrew Karzas' Woodlawn Theatre, about which there have been rumors for many months, has been sold to B. F. Lindheimer, who has represented Lubliner & Trinz interests in various real estate transactions. The consideration for the property, part free and part leasehold estate, is reported to be $1,063,000 cash.

For some time past it has been said that Andrew Karzas was going to replace his Woodlawn with a gigantic motion picture theatre and in preparation for this, the interior of the theatre had been wrecked, and what disposition of the property will be made by the new owners is unknown.

The 63rd and Cottage Grove Avenue movie situation remains clouded, questions which interest Chicago motion picture men being, "Where is the huge theatre which Marks Brothers recently announced they would build, to be erected?" the future of the Woodlawn Theatre being the other leading question.

Balaban & Katz are vitally interested in this neighborhood, through their Tivoli Theatre, which is said to be one of the most profitable of their houses.

R. E. Churchill and William Benjamin, Kansas City, branch manager and special representative, respectively, returned from the F. B. O. sales convention in Chicago.

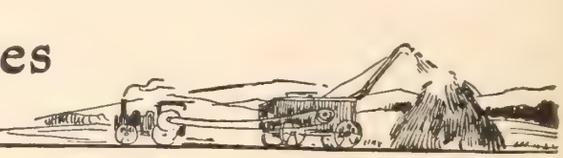
Last month was the biggest month in the history of the National Theatre Supply Company in Kansas City, according to T. F. Cole, branch manager.

"Red" Jones, Educational Kansas City branch manager, has returned from the annual sales convention of his company in Los Angeles.

So optimistic over the future outlook is Bill Warner, First National Kansas City branch manager, that he purchased a new Cadillac coupe last week.



Des Moines



YOUNGCLASS and Latta who are joint owners of the Roxy Theatre at Perry were in Des Moines last week and reported that though there has been a slight delay in the opening of their theatre that the house would be ready for its dedication soon. The theatre has been rechristened the Roxy, as it originally was called the Rex. The theatre is being redecorated and remodelled under the new management.

Tom Beitzell is the new shipper at the office of Universal. And Bet Thomas is the new assistant in the shipping department. Both are recruits to the film trade, and are successors to Charles Stephens who went from the shipping department at this office to act as booker for the St. Louis exchange.

Mrs. Mary Benjamin, secretary and treasurer of the Des Moines Film Board of Trade, returned from the Film Board Secretaries' convention at French Lick Springs in Indiana. With her return on Monday the discussion of when the Des Moines Film Board get-together and golf tournament will be held will be discussed.

Eloise Bolton is the new contract clerk for the office of Metro-Goldwyn-Mayer while Marion Ackerson is promoted to short subjects booker.

B. I. VanDyke who for fifteen years operated the Royal Theatre in Des Moines, holding a record as the veteran independent exhibitor with no one to come anywhere near approaching his length of consecutive service, is closing his theatre next week. The lease on the theatre building has only a few months to run and Mr. Van Dyke is sacrificing his ownership at once. The theatre building, which is located on a prominent corner in the downtown section at Eight and Locust streets, will be torn out, as will also the Majestic Theatre building adjoining. The Marks Investment Company will build here a two story commercial construction. Mr. Van Dyke, as head of the Globe Amusement Company, states that conditions do not make it advisable for him to remain in the theatre game and while he will not retire from business, he will not continue as a motion picture man. He has not yet decided what he will do but is considering several propositions. The Majestic Theatre was one of the A. H. Blank houses though recently it has been operating under lease to companies playing vaudeville and musical shows.

Mrs. Banford, wife of W. E. Banford, executive of the Metro-Goldwyn exchange, with her daughter, Dorothy, left for New York for a summer visit.

A contest was conducted by Port Stephenson at Thurman, Iowa for his new theatre there and the name The Portel was awarded the winner. With the opening of the fall season the theatre will be ready for its opening.

Kehrberg Brothers of Sanborn, Iowa, are building a new theatre building for the Princess Theatre there. The theatre was recently badly damaged by fire.

Clarinda, Iowa is to have another picture house. The Armory Theatre has been leased by Louella Van Tassel and J. F. Van Tassel.

Two theatres at Onawa, Iowa, the Opera House and the Uptown theatre were sold to new owners last week. Mrs. Frandsen and Mrs. Weeks of St. Paul, Nebr., bought the houses from Bill Bowker.

The Home Theatre, a new house for Allerton, Iowa, was opened last week by J. W. Whitely.

Kale and Son who operated the Paramount Theatre at Winterset sold the house to Wilfred Jennings of Fort Dodge.

Fritz Steckleberg has bought the Opera House at Manila, Iowa. John Ehlers was formerly manager of this house.

Waterloo, Iowa is to have a new theatre within the year. The Rosenthal Theatre Corporation will erect a million dollar house which will include, with the theatre, a hotel and office building. Work has already started on the building.

Carl Reese, salesman for Universal, was in Omaha to visit relatives and friends recently.

The Auditorium Theatre at Osmond, Iowa has been sold by A. R. Thelander who turned over posessession of the house to Victor Gross on the first of the month.

New York and New Jersey

NEW JERSEY exhibitors are again reminded of the fact that the state M.P.T.O. convention will take place at the Berkeley-Carteret, Asbury Park, June 21-22-23. Recent reports indicate that an unusually large delegation will attend.

Walter Reade's new 3,000 seat house at Asbury Park is nearing completion and it is said to be one of the finest in the country. A tentative opening date has been set for the 16th of July. This house will probably follow a straight picture policy.

Reade's St. James Theatre, also of Asbury Park, has recently changed its policy from straight pictures to vaudeville and pictures.

S. H. Fabian, of the Fabian-Stanley Circuit is getting settled in his usual summer home at Bradley Beach while Charles Dooley, also of the Fabian organization, is preparing to spend the summer months at Avon-by-the-Sea.

Phil' Meyer, of the Pathe New York exchange, recently spent a short time in Albany, N. Y. Mr. Meyer is now Special Feature Representative out of the Home Office.

Leon Rosenblatt, president of the M.P.T.O. of New Jersey, was more than disappointed on not being among those present at the Columbus convention. Illness prevented his attendance.

Morris Kutinsky has acquired a piece of property at Canal and Broadway, New York City, where he will erect a 600 seat motion picture theatre.

The Verona Theatre, Second avenue, New York City, will reopen within the next few days.

They say that Ed. Carroll of the New York Pathe exchange is seriously considering the purchase of a Jordan Eight.

Work is progressing nicely on the new theatre at Hillside, N. J.

Fred Faulkner, New Jersey exhibitor, has recently taken over the new theatre nearing completion at Lyndhurst, N. J. He will also operate the Lyndhurst Theatre in the same town.

Faulkner's Strand Theatre at Asbury Park will be open for Summer business.

Pollack and Bratter's Arlington, Arlington, N. J., is expected to be ready within thirty days.

Jos. Stern, prominent New Jersey theatre owner, has returned from a tour of Europe which included stops at London, Paris and Berlin.

Over in the Pathe exchange vacations are beginning to be much in evidence: Max Fellerman leaves June 18; Julius Becker and Milt Kronacher, some time in July; (the latter is going to Canada, and for just what reason he does not state) Floyd Vogt will take the last two weeks in July for a motor trip through Northern New York and New England; F. H. Lovejoy will try out the mountain country of Maine, while Eddie Carroll can probably be found down around the South Jersey coast about the first of July with a surf casting rod—and plenty of fish we hope.

A new theatre in the course of construction at Cortland and Greenwich streets, New York City, has become the link in an unnamed uptown New York theatre circuit, according to report.

The Norwood Theatre, 3118 Fulton street, Brooklyn, property of Rosenzweig Bros., has been permanently closed, it is said, and due no doubt to the proximity of the two newly built houses owned by the same firm—the Concord and Embassy.

Manager Sachs, formerly with the Rialto, Jamaica, is at present in charge of the new Embassy, Brooklyn.

J. Celler, recently with the Cross Bay Theatre, Cross Bay Boulevard, Queens, is now manager of the Decatur Theatre, Decatur street, Brooklyn.

Another manager to shift positions is P. E. Pierce of Loew's 7th avenue. He can now be located at Loew's Sheridan Square, Greenwich Village.

Al Moley, of the Prudential Film Delivery, is threatening to quit rooting for the New York Giants if they continue to trade off his favorite players. He may even patronize Ebbets Field.

The lease on the Madison Theatre located on Station Place, Madison, New Jersey, has been sold for Messrs. Falkner and Seeley to the Roth Brothers of Morristown.

The theatre building was erected in 1926 by James Lyons of Morristown and has a seating capacity of over one thousand.

The [illegible] was booked through the office of Edgar B. Haines, [illegible] of New York City.

It is said that Manager William [illegible] of the Pathe New York exchange, and Salesman Bert Sanford, took a terrific lacing at golf from the hands of Ed Carroll and Andy Sawtelle on the course of the Greenbrook country club. Ten up was the result, according to report. It is further reported that Mr. Sawtell, who incidentally has a high standing with the schools and clergy in this community on account of his non-theatrical product, has also qualified for a try at the President's Cup at Greenbrook.

H. Rice is the new manager of the Cross Bay Theatre, Brooklyn.

The Livonia Theatre, Livonia avenue, Brooklyn, has recently been sold to Frank Penel and Charles Glassman. The firm name is the Tagson Amusement Company.

Fred Dollinger has left his position as manager of "Mike" Glynn's Glen Cove Theatre.

The Park Airdome, Cropsey avenue, Brooklyn, has recently opened under the management of Sarah Jacobson.

In addition to being well known from the lower East Side to the heights of Harlem, the name of Milton Kronacher, known as one of the star Pathe salesmen, spread itself all over New York air the other night from station WMCA. Pianist Jack Cohen and Wolffe Gilbert were the perpetrators.

Seattle

RAY GROMBACHER and Frank Zoerlin, theatre magnates of Spokane, Washington, are receiving the congratulations of the Eastern Washington residents upon the recent opening of the Granada Theatre. The house, formerly the Casino, was closed for several months, but has been entirely remodeled and renovated by the owners and is now taking its place among Spokane's leading showhouses.

Announcement was made here last week to the effect that the annual Film Golf Championship and Tournament for the motion picture trade of the Pacific Northwest will be held on June 21 at the Portland Golf Club, Portland, Oregon. The affair is sponsored by the *Motion Picture Record*, a territorial trade paper of the Northwest, and already Editor Clyde Walker has received a large number of handsome trophies and gifts to be presented to the fortunate mashie-wielders.

Reports received on Film Row last week indicate that a new state rights film exchange will open here within the next few months. It will be the Sunset Film Exchange, established by Anthony J. Xydias, president of Sunset Productions.

The Grey Goose Theatre, one of the newer neighborhood theatres in this city, last week was renamed the Beacon Theatre, and was reopened with elaborate ceremonies following a thorough renovation during the last few weeks. The house is one of the eleven suburban houses in Seattle operated by the Pacific Theatrical Enterprises, Inc. (Universal).

Art Hile, manager of the Bagdad Theatre in Portland, drove up to this city for a brief visit last week—the first time that he has been seen around this territory in many, many weeks. Will Starkey, head of the Starkey Amusement Enterprises of Spokane, was another stranger who put in a brief appearance on Film Row.

Mat Aparton, manager of the Universal office; Wally Rucker, handsome chief at Educational; and Jack Lannon, far-famed director of the Greater Features Exchanges, were the three self-sacrificing exchangemen who sat last week as members of the Film Board of Arbitration. Leroy V. Johnson, managing director of Jensen-Von Herberg's suburban chain; Will Starkey of Spokane; and Walter Graham of Shelton were the exhibitor members present.

William Heinicke, formerly associated with the Winter Garden Theatre in this city, last week was appointed house manager of the Strand Theatre here. The Strand is now being operated by John Danz as a week-engagement second-run house, operating on a straight 25c policy.

"Chuck" Charles, manager of the Everett Theatre in Everett, arrived in town for a short stay last week and reported a very successful Mississippi Flood Benefit Show at his house one night last week. A preview of a current release and several acts of specially-selected vaudeville were enough to fill the house to capacity and net more than $400 for the relief.

Further information received from Everett indicates that the Rose Theatre has been sold by State Senator Joe St. Peter to Pilz & Swanson. The house, it is reported, has been closed and will soon be replaced by a modern structure. In addition to its picture policy, the Rose was the home of Pantages vaudeville over the week-ends in Everett.

Walter Graham of Shelton, Washington, John McGill of Port Orchard, and Robert Berquist, who will open a motion picture show in the Columbia Beach Hall at Clinton, Washington, were all seen on Film Row during the last week, buying and arranging late spring bookings and dates.

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St. Louis



WITH big steam shovels busy on the site of William Fox's proposed 5000-seat theatre at Grand and Washington boulevards, St. Louis, the St. Louis movie Rialto is filled with rumors concerning other large houses that will soon be thrust upon the theatregoers of St. Louis, and the big question of where the needed patrons will come from is worrying the owners and managers of the houses now in operation.

With a seating capacity of 5000 the Fox organization will have to cash in not less than 75,000 patrons each week to keep the wolf from the door. And if the Fox house does draw 75,000 cash fares weekly it means that the existing houses are going to lose some of their present patrons.

But that is not all that is worrying those with vast sums invested in St. Louis amusement palaces. Gossip has it that United Artists will build a 3000-seat house in the Grand Boulevard district, and now Dame Rumor is talking about a new 4000-seat house for the Orpheum Circuit.

Within the next few months the new house now under construction on Gravois avenue at Ellenwood avenue will be ready for its opening. It is reported that the St. Louis Amusement Company will be in charge of it, but so far as can be ascertained the negotiations have not been fully completed.

Sigoloff Brothers also plan to start construction soon on their new house at Eighteenth street and Park avenue.

J. Dozier Stone, Columbia, Mo., capitalist, has decided to return to the motion picture exhibition field and has announced that construction will start soon on a new $250,000 theatre.

Stone will be president of the new corporation, and H. M. Banks, president of the Columbia Savings Bank, will be secretary and treasurer. The new house will seat 1500 persons and it will also contain stores and offices.

Harry Redmon, owner-manager of the Majestic Theatre, East St. Louis, Ill., has awarded the general contract for his new 2000-seat house on Collinsville avenue to H. Bancroft, 709 North Twenty-third street, East St. Louis.

Bancroft is now taking bids on all the sub-contracts and actual construction will get under way with a minimum of delay.

Plans for the new house have been prepared by Boller Bros., 114 West Tenth street, Kansas City, Mo., and call for a house that will cost approximately $750,000 complete. Included will be a $100,000 pipe organ.

The structure will cover a site 90 by 180 feet and contain a main floor and balcony and loges. It will be of reinforced concrete, steel, brick and terra cotta construction, with marble floors and other marble trimming.

It is hoped to have the new house completed by Thanksgiving Day.

Redmon has been looking forward to a new theatre for East St. Louis for a dozen years or so and apparently is soon to realize his ambition.

St. Louis film stocks closed June 11 as follows: St. Louis Amusement A $42 bid and $44 asked. One year ago $45. Skouras A, $40 bid. One year ago $48.

The Farmington Entertainment Company, headed by Dr. C. A. Tatley, is taking bids on a new house for Farmington.

J. Hal Lynch & Son, 412 Dolph building, St. Louis, Mo., has prepared the plans for the new theatre. It will be one story, 65 by 111 feet, and of reinforced concrete, brick and new construction.

Sidney O. Wall, assistant manager of the St. Louis Theatre, and Mrs. Lelia M. Keasey, of Chicago, were married on Monday evening, June 6, it has been learned by friends of the couple.

A motion picture machine in the Kingdom House at 1033 South Eighth street, St. Louis, on the night of June 10 started a fire which did damage at $400 to the machine and building.

A robber, armed with a revolver, held up Harry Redmon, owner-manager of the Majestic Theatre, East St. Louis, Ill., as he was turning into the drive way of his home, 912 Pennsylvania avenue, East St. Louis, at 1:30 a. m. June 8. The robber took Redmon's ring, valued at $2000 and $150 in cash.

Called to a point in Forest Park under the shelter house by a ruse William Power, an usher employed at the Webster Theatre, St. Louis, Mo., was attacked and robbed of $6.45 by two young men.

The Gem Theatre, Cutler, Ill., was destroyed by fire on June 5.

The Baxter Theatre, Novington, Mo., has been closed, as has the Idle Hour, Seymour, Mo., and the Majestic Theatre, West Frankfort, Ill.



Florida



W. A. KRAUSE, JR., is one of the busiest managers in Jacksonville. He came there to manage the Empress, one of Sparks' new theatres. Since Sparks has acquired the Republic and Rialto theatres, these houses were also placed under Mr. Krause's management.

Clifford "Jack" Oswald, special representative from Publix New York office, visited Jacksonville last week.

George Tarrant, of the Publix warehouse, Atlanta, Ga., is spending his vacation in Jacksonville.

W. A. Klements, of the Paramount local exchange, is in Atlanta enjoying a vacation.

J. M. Biddle, of the Biddle Theater, Bunnell, Fla., was a caller at the Paramount exchange Tuesday. Manager Charles Lester, Universal exchange, who left Tuesday for West Coast territory, is expected to return to Jacksonville Saturday.

E. P. Aiken, salesman for Universal, has been transferred to the Theater Department. Bob Simrell will fill the vacancy.

Manager Wilson, of the Royal Theater, Wauchula, Fla., was a caller at the Universal exchange this week.

W. H. Couch, Jr., is reopening the Jungle Theater, Homasassa, Fla., on Thursday.

R. B. Williams, district manager, Universal, paid a visit to Jacksonville last week.

Miss Margaret Mansfield is organist at the Imperial and Mrs. J. Warren Berry is at the Riverside, under the change of management from Publix to E. J. Sparks Enterprises.

W. L. Whitehead, formerly manager of the Republic Theater, has opened offices as Publix public relations man in this district at 605 Florida theatre building.

Bryant Warren has been made assistant manager of the Rialto Theater under W. A. Krause, Jr., taking the place of Jack Dozier. Mr. Warren was at the Empress, where his successor has not yet been named.

M. C. Talley, associated with E. J. Sparks and B. B. Garner, was in town this week, enroute to New York.

Miss Ethellyn Davis has been employed by Universal exchange as billing and contract clerk. She succeeds Mrs. Nellie Baker Anderson.

Lee Darwin, who has been managing the Capitol Theater since it opened, is leaving June 10 for Tennessee. He is succeeded by E. A. Crane, formerly of Miami, who has had 12 years experience in the motion picture business.



Detroit



THE local Metro-Goldwyn-Mayer office force was well represented at the recent Los Angeles sales convention, where they received high honors for their work during the past year. Jack Flynn, division manager, and Frank J. Downey, Detroit branch manager, were elected to membership in the exclusive Legionnaire Club, comprising men who did the most meritorious work last season, which contains only 11 men in the entire M-G-M organization. In the 100 Point Club, three of its salesmen, Messrs. Davidson, Drew and Brown, are enrolled. All of these men have reached the highest efficiency in sales.

Bill Hurlbut and Mrs. Hurlbut left Saturday on their annual tour to Minneapolis, their former home. They will motor in the new coupe.

The Fox-Washington theatre has been closed for the summer season.

Frank J. Downey, Detroit manager for M-G-M, who suffered from a case of ptomaine poisoning while attending the sales convention in Los Angeles, has fully recovered.

Assistance of Ernest Vetter, who operates the Majestic Theatre in Homer, and H. C. Schuckert of the Temple Theatre at Caro, resulted in more contributions to the Mississippi Relief Fund. Jackson exhibitors also cooperated in furthering the cause by turning over a sum of more than $600.

A new $400,000 theatre building will be erected in Muskegon by the Continental Realty Co., according to Ross W. Judson, of Detroit, who is head of the company and president of the Continental Motors Corporation.

Harlan Starr of Educational and James Allen, Warner Brothers, have entered an agreement to play 18 holes some time during the next two weeks. For other information concerning the side wager and just how it will be done, exchange men are being invited to consult Harlan or Jim.

W. R. Stebbins, owner of the Film Building, motored over to the Windy City last week.

The Butterfield Circuit added another house to its list last Saturday when the new Eagle theatre in Pontiac opened. It seats 1,000 and will be a "grind" house with four changes weekly. A. J. Kleist owns the property and building.

Atlanta

INDICATIONS are that there will be two meetings this month of the Atlanta Joint Board of Arbitration, the first on June 24 and the other on June 31. Because of the large amount of business before the board last month, two extra meetings were held in addition to the regular session.

E. L. Cole, secretary of the Atlanta Film Board of Trade, is now a full fledged lawyer, having been graduated from the Atlanta Law School on the evening of June 8, the exercises taking place at the Atlanta Woman's Club auditorium.

With the sales convention over, salesmen of Arthur C. Bromberg Attractions, working out of the Atlanta office, left early this week for their respective territories. G. Y. Harrell is covering North Alabama, and Tennessee; L. A. Callen is covering South Alabama, South Georgia and North Florida, with W. M. Snelson in Florida.

Adolph Gortatowsky, of Gortatowsky Brothers, of Albany, Ga., who operate a chain of theatres in South Georgia and Florida, was a visitor in Atlanta last Saturday.

Dr. C. B. Welch, of Roanoke, Ala., operating the Liberty Theater at that place, was a visitor on film row last Tuesday.

J. H. Sapp, assistant manager, National Theater Supply Company's Atlanta branch, made a trip to Augusta, Ga., last week.

L. M. Rossigonal, of Macon, Ga., who plans to open the Wolverin Theater at that place, was in Atlanta the early part of last week.

J. R. McIlheran, manager of the Atlanta office of National Theater Supply Company, visited Albany, Ga., last week.

Having attended the convention of Film Board of Trade secretaries at French Lick, Ind., Secretary E. L. Cole, of the Atlanta Film Board of Trade, was back at his post early Monday morning. He reports a fine meeting, with much work accomplished. It is expected that next year's convention will be held in Los Angeles.

Joseph Klein, home office represetative of Warner Brothers, arrived in Atlanta on Monday to spend several days in the company's local exchange, conferring with John Ezell, branch manager. Mr. Klein is far from being a stranger in Atlanta, having been stationed here some years ago.

William G. Minder, Southeastern manager of Tiffany Productions, has been awarded the silver cup offered in the recent M. H. Hoffman sales drive, his office topping all other Tiffany branches, both in the United States and Canada, in the number of contracts secured during the Spring sales campaign.

Tuesday of last week, Mr. Minder left for a trip through the Carolinas, via auto, expecting to be away for two weeks, during which time he will visit the home office of the company in New York.

E. J. Sparks, of Jacksonville, Fla., head of E. J. Sparks Enterprises, Inc., was a visitor in Atlanta on Friday.

J. H. Butner, head of the Atlanta exchange of Education, has returned from a trip to Florida, having been away from his office for several weeks.

Ben Y. Cammack, Atlanta branch manager of Universal, made a trip to Albany, Ga., this week.

G. L. Wynn, who operates the Ritz Theater at Newman, was a visitor on film row this week.

H. M. Mitchell, operating the Dixie Theater at Pelham, Ga., visited film row this week and reported he was preparing to go on a two weeks' fishing trip.

Donald Cox, bookkeeper at Universal, leaves Saturday for Jacksonville, Fla., to assume his new duties as cashier of Universal's branch there.

Mrs. F. L. Liggett, of McRae, [illegible] visitor on film row this week.

Oscar F. Neu, head of the Neu[illegible] York, manufacturers of rewinds and other equipment, was a visitor in Atlanta this week, being on a trip through this territory.

Word was received in Atlanta last week that the mother of Harry M. Williams and Percy C. Williams, Universal salesmen in the Atlanta and Memphis territories, respectively, was so seriously ill at her home in Brooklyn, N. Y., that she was not expected to live. The brothers arranged to go to her bedside immediately.

Major John W. Quillian, president of Enterprise Film Corporation, with headquarters in Atlanta, visited the Charlotte branch of the company last week.

Earle E. Griggs, Universal exploiteer for the Southeast, spent last week in the Atlanta office.

R. B. Williams, district manager for Universal, spent several days in Jacksonville, Fla., last week, returning to the Atlanta office Thursday.

Milwaukee

A. M. ROSECAN has been added to the Milwaukee M-G-M sales force. Mr. Rosecan was transferred from the Indianapolis M-G-M office. He will travel the northern territory.

Sam Miller of the Fischer Theatre Circuit, Chicago, was in the city during the week arranging bookings for the newly acquired Fischer houses in the state.

E. H. Brechler, manager of the Opera House, Fennimore, was a recent Film Row visitor.

The several new theatres being built in Milwaukee are making rapid progress. Saxe's Oriental will open within a week or two. Saxe's Uptown will be ready on or about September 1st, and Earl Rice is planning to open his Egyptian theatre about Labor Day. Saxe's new house on Third street is rapidly assuming form and will soon be completed.

William Wiske, manager of the Community theatre at Red Granite was in the city recently checking up bookings and visiting the exchanges.

The lease on the Bijou theatre at Green Bay, of which Sam Thirion is manager, recently terminated and Mr. Thirion was unable to renew it. Mr. Thirion has completely dismantled the house. His future plans have not as yet been announced.

Harry Hart, sales manager of Celebrated exchange, made a hurried trip out of town this week.

The Radio theatre has been closed indefinitely pending the settlement of difficulties about the lease of the theatre.

A. C. Accola, manager of the Bonham theatre, Prairie du Sac was in the city, announcing that he had just purchased an aeroplane. He intends to pilot the plane himself and exhibit a birdseye view of the country side to his patrons.

Neil Duffy of the Elite theatre at Appleton, was a Film Row visitor early in the week.

The State theatre is undergoing extensive redecorating.

Messrs. Read and Kalke of the Opera House at Eagle, were in the city for a brief visit recently.

Ed. Weisner takes over the management of the Bell theatre at Sparta on August 1st. The Bell was recently erroneously reported to have been taken over by the La-Crosse Theatre Circuit.

Neil Thompson of the Crystal Theatre at Ft. Atkinson, was among out of town exhibitors to visit exchanges this week.

P.D.C. Exchange is now covering the northern peninsula of Michigan which heretofore was handled by the Minneapolis branch.

Ralph Mosiman of the Rex theatre at Oshkosh was a recent visitor at the exchanges.

The Pathe exchange had its first golf match of the season this week when three members of the staff, Messrs. DeLorenzo, Baldwin and White, got out early one morning and played around.

E. M. Starkey of the Rex and Opera House at Berlin visited Film Row on Thursday.

Frank Cook of the Gem theatre, Sheboygan, was in the city and reported business fine in his town.

Mrs. Henrietta Eckhardt of the Palace at Wisconsin Rapids was in the city for a few hours on Thursday.

San Francisco

H. A. LEVINSON of Co-operative recently paid an extended visit to Co-operative accounts in the Sacramento Valley.

Wm. ("Bill") Citron and wife, accompanied by Mrs. Blumenthal, the wife of George Blumenthal, branch manager of Educational, have sailed on the "Maui" for the Hawaiian Islands.

Announcement has been made that F. A. Duino is now the manager of the Royer Studios on Turk Street. Duino succeeds W. W. Bradford, who became manager of the Plaza Theatre in Sacramento, recently opened by Max Weis and Roy Claire.

Dorothy ("Dot") Yates of the clerical staff of the Golden State, who has been with this theatrical circuit for several years, announces her wedding day as June 27th.

Walter Berger started his summer vacationing June 11th, taking Mrs. Berger and the child to Salt Lake.

Hannahbelle Gordon, the cashier of Pathe, is vacationing in Yosemite Valley.

Abe Markowitz of the Egyptian theatre and Earl ("Hoil") Cohen went fishing to Napa county, and brought back a string of poison oak tied all around their hands and faces. All are pleased they are better.

Gladys Williford, of the Golden State Theatre Corporation clerical staff, was another June Bride. The happy event took place June 11th.



Albany



CENTRAL New York was quite well represented last week at the Columbus convention, Harry Hellmand and Uly S. Hill being present from Albany, W. H. Linton representing Utica, while William Benton was on hand from Saratoga Springs and William Smalley from Cooperstown.

The Temple theatre in Pulaski played to an enormous crowd one night last week in connection with a benefit given for the American Legion in that village.

Jake Rosenthal is not an Elk, but he was a regular "Hello Bill" in Troy last week during the Elks' convention, and his theatre was decorated from top to bottom.

C. H. Buckley, owner of the Leland and the Clinton Square theatres in Albany, has "adopted" an orphan in the Near East campaign.

The Opera House in North Creek has changed hands following the death of the former owner, Claude Wade, and a Mr. Sullivan is now the owner of the theatre.

The new theatre built by Harry Lazarus in Kingston was opened last week and many of the film boys, as well as exhibitors in Albany, were on hand for the occasion. Frieder and Grossman of Hudson were also present. Mr. Lazarus was a former resident of Albany.

The Rialto theatre in Potsdam will continue to be the only theatre in the village for Sylvester Nicolette has decided to turn his new block into stores and offices rather than into a theatre. The change came as the result of negotiations between Nicolette and Mr. Papayanakos.

The Strand theatre in Ogdensburg was used last week for the graduating exercises of the high school there.

Richard Betts, of Batavia, who has been organist at the Olympic theatre for the past two months, in Watertown, and Miss Evelyn Hicks, cashier at the Palace theatre in the same city, were married last week. Mr. Betts is well known in Rochester, where he served as organist for some time before coming to Watertown.

The father of Mrs. Walter Roberts, wife of the manager of the Troy theatre, died recently at his home in New York City, following a long illness. Mr. and Mrs. Roberts are now at their summer camp on one of the lakes outside of Troy.

The theatrical bowling league of Troy, wound up its season last Friday night with a dinner that got under way at 12 o'clock midnight and lasted until dawn.

W. J. O'Brien, the new manager of the Strand theatre in Carthage, used amateur acts one night last week with such success that they will be continued during the weeks to come. Manager O'Brien gave a short talk before announcing the acts, and also sang a couple of songs.

There was a meeting in Syracuse last Friday night of all the district managers of the Schine circuit.

Matt Moran, of Coxsackie, who divides his time between his theatre and a trucking business, appeared on the streets of Albany last week with a brand new truck.

Miss Jane Holloran and Miss Edna Pfiester returned to Albany last week from French Lick Springs, where they attended a convention of the secretaries of film boards of trade. Miss Halloran will leave for New York shortly, where she will be connected with the Hays organization.

Sam Burns, an Albany film salesman, covered over 1,300 miles last week with his car in calling on exhibitors in the Catskill section.

C. E. Taylor, of Cleveland, N. Y., has just purchased the Casino theatre in Antwerp, which has been owned and operated for the past seventeen years by W. C. Allen. Mr. Taylor will take over the house on July 1.

J. A. Fitzgerald, of the Strand in Hudson Falls, announces that from now on no children under five years of age will be allowed at the evening shows.

M. F. Silberstein, of Catskill, who runs the Community theatre, reports business as being exceptionally good these days, due to an early influx of summer visitors.

Father Blaise of Schroon Lake is making good progress on his theatre, with the men of the community contributing their labor without cost. Father Blaise will run the theatre, which is being so constructed that basketball games many be played during the winter months.

Phil Meyer, connected with the home office of the Pathe organization, was in Albany for two days last week.

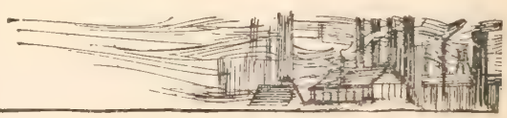
Joe Ferlick, night shipper at the Pathe exchange in Albany, arose a bit earlier one day last week and, with his girl friend, journeyed over to Troy and watched the Elks' parade.

Clara King has been appointed to a stenographic position at the Pathe exchange.

Split weeks are now being advertised by some of the first run houses in Albany and Troy, due to a falling off in business on account of the summer weather.



Central Penn



ANNOUNCEMENT was made on June 1 that within thirty days from that date George J. Veach and M. Marks, of the Vemark Theatre Company, of Oil City, Pa., will be ready to advertise for bids for the erection of the new $800,000 Colonel Drake theatre to be built by the company at Seneca and Duncomb streets. Meantime Mr. Veach and Mr. Marks, accompanied by Duke Clarke, special representative of Paramount Pictures, Inc., of New York, planned to spend several days in Cleveland and surrounding cities to inspect theatres and obtain ideas to incorporate in the plans for their big new picture house. Rapp & Rapp, designers of the Roxy theatre, New York, and many other ornate structures, have been selected as the architects.

Interpreted as evidence that the Comerford Amusement Company, of Scranton, in cooperation with the Chamberlain Amusement Company, of Shamokin, both controlling large chains of motion picture theatres, are planning to begin work immediately on the construction of their proposed new $650,000 theatre in Williamsport, was the fact that the Comerford representatives in the latter city declined on June 4 to grant renewals of leases to tenants in the old Hotel Sterling building, which is to be the site of the new picture house. The hotel property was acquired more than two years ago by the two theatre companies, and about one year later they announced the plans for the erection of the theatre there but the construction had never been started. Around the first of last May, however, the tenants were notified to vacate within 30 days. When the period of notice was about to expire several tenants sought extensions but their requests were denied.

George J. Veach and M. Marks, owners of the Yenango theatre, Oil City, and who are planning the erection of the proposed big Colonel Drake theatre in the same city, were among the prominent exhibitors who attended the annual meeting of the M. P. T. O. of A., in Columbus, Ohio, the second week of June.

The experiment of putting on two feature film plays at one performance was made by the management of the Strand Theatre, Altoona, the week of June 6.

The Capitol Theatre, York, controlled by the Appell Amusement Enterprises is stimulating interest in theatre attendance during the summer by having a contest, the winners of which will be given free trips to Atlantic City and New York. The contest will close on August 20, when the winner will be announced in the theatre. Several merchants have cooperated by offering additional prizes of valuable merchandise.

Charley Jones, manager of the Colonial theatre, Harrisburg, left on June 1 for a vacation trip of two weeks. He visited friends in Ohio.

Charles Gaige, an expert musician, of New London, Conn., was installed as chief organist of Loew's Regent theatre, Harrisburg, on June 1. He succeeds Jimmy Walker, who resigned. Edward J. Melniker, managing director of Loew s Regent, claims that Mr. Gaige, who is only 20 years old, is the youngest feature organist now employed in any important theatre in Pennsylvania.

Bud Rogers, vice-president of Lumas Film Corporation, was a guest of Manager James H. Alexander, of the Columbia Productions' branch this week.

Samuel Jacobson, well-known film salesman, has announced his new association with the Capitol Film exchange.

Miss Ethel Herring, booker at the Paramount exchange, is receiving congratulations over the recent announcement of her engagement to Louis M. Price.

Manager Robert Mochrie, of the local P. D. C. branch, accompanied by Arthur Goldsmith, Oscar Bloom, Earl Booth and Louis Engel, is attending the company's yearly sales convention in New York City.

Lester Fenelon, traveling auditor for First National Pictures, is visiting the Pittsburgh branch this week.

Local film circles were extending their deep sympathy this week to Dr. Herman, owner of the Carnegie theatre, upon the death of his mother.

Joe Keliski, manager of local Educational exchange, has renovated the building, redecorating the walls and ceilings with a two-tone color combination, and hanging many new photographs and paintings of the stars.

George Tice, feature booker of the local Universal branch, passed around the cigars again this week, as a result of Mrs. Tice's presentation to him of a nine-pound baby girl.

Out-of-town exhibitors visting film row this week included: C. O. Baird, of Portage; Jim Velas, of Wheeling; George Schwitzer, of Titusville; Harry Petx, of Youngwood, and Charles Tran, of Smock.

Des Moines

Carroll, Iowa, will have a new motion picture house. The new house is to be erected by Joseph C. Staak who is the owner of the Royal and Strand theatres at Carroll. The new house is to be a $75,000 construction, with the most modern in stage equipment as well as motion picture machinery. Friends state that it will be one of the finest theatres in that part of the state. The property on which the theatre will be built was bought by Mr. Staak some time ago. It is located in the heart of the city.

South East

THE last steel girder was placed Wednesday on the new theater being erected in Ensley, Ala., by the Ramsey McCormack interests, at Avenue F and Twentieth street, for lease by R. B. Wilby and R M. Kennedy. The house will seat 2,000.

Construction of the theater has been under way for several weeks by the Holley Construction Company.

The new house will play first-run pictures exclusively, it is understood, and will also present vaudeville.

P. C. Tallent, who operates the Lyric Theater at Dayton, Tenn., took over the Empress Theater at Pikeville, Tenn., on June 6.

The Weeksbury Theater at Weeksbury, Ky., and the Wheelwright Theater at Wheelright, Ky., have closed temporarily on account of the flood in the Big Sandy Valley.

Due to the flood in the valley of the North Fork of the Kentucky River, the Virginia Theater at Hazard, Ky., is closed temporarily.

The Palace Theater at Clay, Ky., will close June 11. Also the Majestic Theater at Greenfield, Tenn.

E. L. Cole, secretary of the Atlanta Film Board of Trade, visited the local exchanges last week

[illegible] from the [illegible] convention at French Lick Springs, Ind.

Karl J. Sonin, of Metro and the Hayes organization, was badly hurt in an automobile accident in Cincinnati last week. Mr. Sonin is recovering at the Jewish Hospital in Cincinnati.

Roth Brothers, owners of the Eagle Theater, Asheville, N. C., have purchased the Palace Theater, Greensboro, N. C. (colored house).

F. M. Schnibben, of the Opera House, Florence, S. C., was in Charlotte during the week.

Fuller Sams, Jr., owner Auditorium theatre, Winston-Salem, N. C., reopened the Pilot Theater at Winston-Salem, [illegible] to a very large attendance.

Joe Goodenough, owner of Branwood Theater, Greenville, S. C., paid Charlotte a brief visit this week.

J. H. Shear, head of the scenery department of the National Theatre Supply Company, spent Tuesday and Wednesday in the Charlotte territory.

B. L. Hall, owner of Batesburg Theater, Batesburg, S. C., has purchased the Lyric Theater, Sumter, S. C., from E. D. Turner, president of Carolina Theaters, Inc.

A. F. Moses, owner, and U. K. [illegible] manager of Colonial Theatre, Winston-Salem, N. C., were visitors in Charlotte last week.

Mrs. Reynolds Wilbanks, wife of the local Paramount-Famous-Lasky branch manager, left Charlotte Sunday night, in company with Mr. and Mrs. A. K. Jones, of Atlanta, for a trip to New York and Canada.

Oscar S. Oldknow, of Atlanta, vice-president and general manager of the National Theater Supply Company, and Mrs. Oldknow, spent the week-end in Charlotte.

W. E. Wiman, manager of the Charlotte exchange of Liberty-Specialty, is the proud father of a daughter, Anna, born last week.

C. J. Bennett, auditor for Paramount-Famous-Lasky, New York, is spending several days in the Charlotte exchange.

The new Alabama Theater, Birmingham, Publix house, is rapidly assuming shape and proportion. Steel girders are now being erected and all other construction on this theater is being rushed to completion.

Birmingham has evidently the courage to back her opinions, because she has boasted of being a great theatrical town and now comes forward with three, and possibly four, new up-town theatres, to be opened the coming season, which [illegible] [illegible] [illegible]

Effect Lighting in Theatres

By J. H. Kurlander
Brenkert Light Projection Company

(Paper Presented Before the Society of Motion Picture Engineers, Norfolk, Va., April 25-28, 1927)

PART THREE

(Concluded in this issue)

FURTHERMORE, the centralization of such projection devices in the main projection room places the responsibility for their successful operation in one person's hands instead of distributing it among various persons about the theatre. This naturally assists the systematic departmentization of the theatre so necessary to efficient operation.

In its simplest form, the double effect projector is nothing more than a dissolving stereopticon to which have been added (See Fig. 11) horizontal and vertical framing shutters, iris shutters, dowser shutters, a hinged slide carrier for swinging out of the way, effect holders, mask holders, extra projection lenses, a means for quick altering (vertically) the direction of both light beams, and a means for quickly tilting or swiveling the entire projection mechanism so as to cover any desired portion of the "front of the house."

For projecting lantern slides, it is operated in the ordinary fashion like any other slide projector.

It can also be used in an emergency, although lacking in intensity, to project spots" or floods of special odd shapes by the simple expedient of placing a suitable cut-out in the slide carrier, or by manipulating the iris shutter.

As an effect projector, it can produce either single or double effects by placing a revolving disc effect unit in one, or both, of the holders attached in front of the condenser lenses.

The upper system in Fig. 11 shows the method of supporting such effects in place.

Blending or dissolving colors, projected to any portion of the front of the house, are obtained by placing a suitable color wheel in the front effect holder, as illustrated by the lower system in Fig. 11. Glass design slides, cut-outs, or ordinary lantern

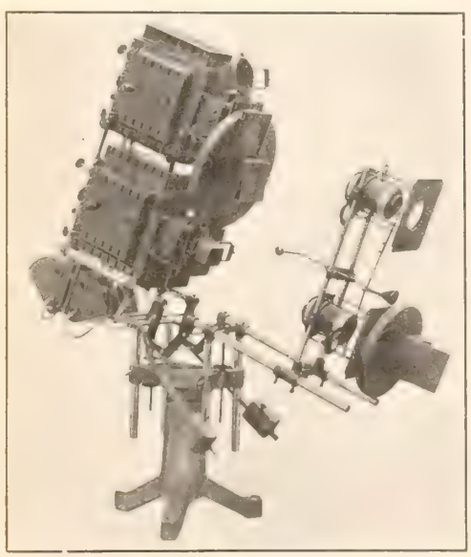


Fig. 11.—The standard double effect projector

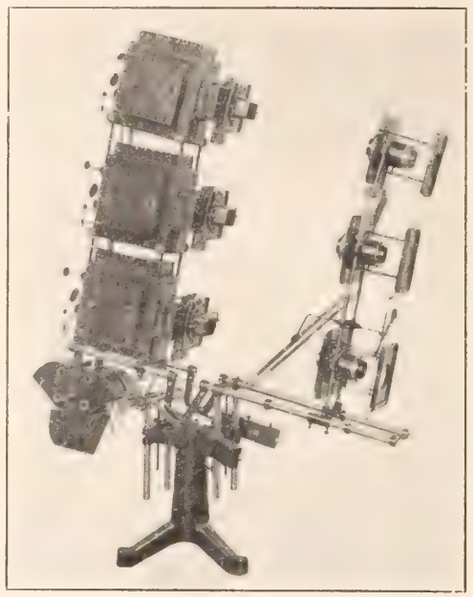


Fig. 12.—A special triple effect projector

slides are places in the standard slide carriers located in the usual position before the condenser lenses.

The framing shutters, iris shutters, and special mask holders are attached, in complete assembly to the front of the lamp house in such a manner as to be between the condensing lenses and the standard slide-carrier.

Control over the area covered by the effects—whether projected on the motion picture screen or over the entire stage opening—is obtained by means of two projection lenses in each system. These lenses, one of which is of short focal length and the other of long focal length, are mounted at opposite ends of a lens barrel (See Fig. 11) and are pivoted to permit each being quickly swung out of the way so that a rapid selection of lenses is possible.

The short focal length lens is for projecting effects over the entire stage opening, any desired reductions in size being obtained by means of the various shutters provided, or by using a special mask. The long focal length lens (nearest the screen) is move commonly referred to as the stereopticon lens, since it is shown with a view to projecting pictures of the same size as that formed by the motion picture projector.

The picture size can be varied, of course, by substituting lenses of any required focal length, which operation requires but several minutes.

This projector is equipped with either arc lamps or high wattage projection type incandescent lamps, whichever may be desired. The latter are satisfactory on projection distances up to about 100 ft.

In the same manner that a spotlamp is limited to the showing of single effects, so also is the double effect projector limited to the simultaneous projection of two effects. There are occasions where the restrictions of the double machine are keenly felt, as for instance where it is desired to show dissolving slides along with a general animated effect.

Then, too, there are certain effects, such as a volcanic eruption where nothing but a triple-optic system device can be used. Such occasions, to be sure, are not as numerous as where double effects are desired; nevertheless there are times when the lack of these facilities is a drawback.

The triple projector is shown in Fig. 12. It is operated in the same fashion as the double type.

The constantly increasing size of the new motion picture theatres is making strenuous demands upon all types of projection equipment; not alone as regards spotlamps and effect projectors, but also upon motion picture projectors. A brighter source of light, the high intensity arc, has for some time past been used for motion picture projection, but it was only recently that the same source was applied to the projection of lighting effects.

Being an entirely new piece of projection apparatus, the potentialities of this high intensity effect projector (Fig. 13) have not, as yet, been fully uncovered, and its principal use, therefore, has been confined to producing colored floods, spots and odd-shaped illuminated designs.

In addition to being able to project single animated effects, color effects, and cut-outs, slides and the like, it appears to have unlimited possibilities in the way of special effects of a type hertofore impossible of attainment due to the limitation in intensity of illumination available for such purposes.

Its reception by theatres during the brief time in which it has been available has been, without exception, most favorable, so that it seems quite likely that it will find a place in the projection rooms of all de luxe houses.

Briefly, by way of description, it consists of essentially the same elements as found on the standard double effect pprojector in

(Continued on page 2472)

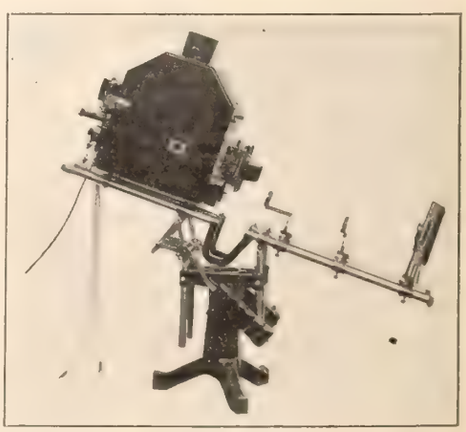


Fig. 13.—The high intensity arc single effect projector

M-G-M London Theatre Marks Departure in Design

THE New Empire, Leicester Square, London, the new M-G-M theatre in that city, will mark a departure in theatrical construction and equipment, according to news reports. It will be palatial in design, with a seating capacity of approximately 4,000 people, divided into the orchestra floor and one balcony.

Plans for the new house call for a stage large enough for the presentation of grand opera. The style of construction is a Georgian adoption of the classic renaissance. The front of the theatre will be stone, with a balcony off the street. Utility has bowed to beauty in that there will be no stores adjacent to the street but all architectural efforts will be bent toward a beautiful theatre front.

It goes without saying that the equipment will be ultra-modern, including lighting effects not yet in use any place in the world. The theatre will be cooled by a refrigerating system. Incidentally, it will be the only cinema house in England and the Continent so cooled. The architect in charge of construction, Mr. Thomas W. Lamb, has a long line of notable achievements to his credit, including the New York Capitol and Loew's State Theatre, on Broadway. Mr. Lamb's English associates are Frank Matcham & Co.

The New Empire site itself is a historic monument in London. At one time it supported a French Cafe Chantant, then a panorama, later a full-grown theatre, then a palace of [illegible]. In 1859 it was consumed by fire and remained in ruins for fourteen years. In view of this history, there is very little of the experimental about this site. It always was and probably always will be a good theatrical location. After the erection of the New Empire Theatre M-G-M will operate two theatres in London, the Tivoli and the New Empire.

Some Facts About Kansas City's New Midland

Although Kansas City's $4,000,000 Midland theatre, which will seat 4,000, is nearing completion on the exterior, it will be fall at least before the interior of the theatre is completed, M. B. Shanberg, general manager of the house, which will be controlled by Loew, said: The cooling system of the house includes a pond, 50 x 85 feet, on the roof of the theatre, where jets will spray water as it comes through the circulating system, cooling it for the return journey to the compressors in the basement, five stories below the level of the street. The electric voltage power to be transmitted to the theatre will be sufficient to light a city of 20,000. The lobby will be 55 feet high and extend the entire length of the building, which is one block. Elaborate wall hangings will adorn all rooms.

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Effect Lighting in Theatres

(Continued from page 2470)

that the necessary framing shutters, iris shutters, special mask holders, and adjustable slide-carriers are mounted, in one assembly, before the condensers of a standard high intensity lamphouse.

Three (or as many as may be desired) projection lenses of graded focal length are used, these lenses being locked in position when once focussed. Each lens is mounted on an adjustable, pivoted arm to permit of its being swung to one side when not in use. The adjustment consists of a thumbscrew device for centering each lens in the optic system.

Should a "soft-focus effect be desired, each lens can be easily and quickly slid on the base tubes to the proper focal position. Means are provided for placing an interchangeable assembly consisting of a light shield, dowser shutter, and effect holder, before each projection lens and, when so placed, the unit is complete for that particular projection lens.

The entire working mechanism of the projector is carefully counterbalanced and can be easily swung from side to side, or tilted up and down. Effects or gelatines can be placed in holders, either in front of the condensers lens or in front of the respective projection lenses.

It is true, some difficulty is experienced in preventing the colored gelatine, when so placed, from burning up too rapidly, although this problem has been solved, after a fashion. Heat resisting, colored glasses seem to offer the best solution to this problem.

Conclusion

There is one other method of obtaining animated effects on which little has been said so far; that is, by means of motion picture films projected in the ordinary manner, or by rear-end projection through a translucent screen as is done in the Roxy theatre.

This would, after all, seem to be the most logical method—and, strangely enough, it has been but little used. Natural scenes, otherwise unobtainable, could then be used as the background for prologues and similar work instead of biulding up effect scenes by use of two or more animated effects.

The principal objection which, undoubtedly, has acted, so far, to limit this method to strictly special cases, is that it is a more costly means of obtaining something which, in the main, can be easily produced from the front of the house. Then, too, a certain minimum projection distance back stage is required so that most existing theatres would have great trouble in applying the method.

Lastly, strange though it may sound, effects projected by means of strip film, "movie" fashion, do not appear to be as realistic as those obtained in the usual manner. It would appear, therefore, that this method of projection is suited only to the showing of complete natural scenes, unattainable by any other means.

It is quite probable that the "movie" method will find more extensive application, especially in the new theatres, although it is quite unlikely that it will seriously encroach upon the now commonly accepted method.

Whatever the outcome, this much seems certain: that effect lighting in motion picture theatres is here to stay and will be even more generally applied in the future, since, to use a rather crude analogy, it represents the "sauce" which makes the "movie" more palatable to the average fan.

Stevenson Building Two in North Carolina

T. O. Stevenson of Waynesville, N. C., is building new theatres in Waynesville and Sylvia, N. C. The houses will be ready to open about the middle of June. They will be modern theatres in every respect, new buildings being erected from the ground up for theatres.

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Newspaper Opinions on New Pictures

"The Missing Link"—Warner Brothers, Colony Theatre,

Graphic: "Hilarious entertainment. Clever new gags, pantomime scene that was really art in comedy and monkey which does one of the cleverest animal tricks ever seen on screen, furnish high spots. It's certainly worth time and money of those who take a trip to Colony."

Sun: "Worth buying loge seats to watch. Is exceptionally amusing."

Evening World: "Manages to elicit some hearty laughter. There are some undeniably amusing moments in this film."

Herald-Tribune: "Don't miss 'The Missing Link.' Never on screen have we seen anything funnier than love scene in which Akka participates though unknown to principals."

Times: "Succeeded in arousing many hilarious round of laughter. Almost certain to appeal to anybody."

Morning Telegraph: "Ariot. If Charlie Chaplin doesn't look out he will soon be known as 'Syd's brother.' In this extravaganza Syd settles comedy crown even more securely upon his shapely head."

Post: "Hilarious slap-stick piece. Expedition to Africa provides all that is needed to send Mr. Chaplin into buffoneries of his special privilege and he keeps picture at consistently rapid pace."

Daily News: "Audience loves it all. This was evidenced by unceasing outbursts of laughter and applause. Certainly this movie affords more than generous amounts of amusement."

Telegram: "Highly successful picture. Will no doubt prove amusing."

"Captain Salvation" — Metro-Goldwyn-Mayer, Los Angeles

Examiner: "Hanson superb. . . . 'Captain Salvation' has much effect of stirring novel. Only it has advantage of series of portraits that add to intensity and realism. . . . Holds your interest captive to end. . . . Character study excellent. Hanson's performance well nigh flawless. . . . Hanson greatest screen find in recent years. . . . 'Captain Salvation' daringly real. . . . Blood-curdling scenes that make one squirm. . . . Excel anything I have ever seen in movie. . . . Torrence's performance triumph and Pauline Starke utter surprise. . . . Titles literary gems. One feature I must not overlook in photography. Shots of sea particularly lovely. . . . One feels after seeing "Captain Salvation' what a vital thing a screen drama can be."

Times: "Virile drama of seafaring days, splendidly accoutered, well directed. . . . Sea-scapes look almost like etchings. . . . Above all in favor of this picture must be mentioned magnificent performance of Lars Hanson, and that of Ernest Torrence. Climax intensely thrilling. Hanson is splendid. Strikes a new note as Captain Salvation. Pauline Starke big surprise of picture."

Herald: "Among best pictures I have seen this year. . . . Has all virility of life. A tale which is not so very far removed from The Sermon on the Mount. . . . Hanson has part which gives him much greater opportunities and one which will elevate him a considerable distance up the ladder which makes for cinema greatness. . . . It is superb role that he depicts. . . . And there there are moments when he is portrayal of Pauline Starke. She displays more ability, more understanding and awakens deeper feeling than in anything in which I have heretofore been privileged to witness her. . . . Splendid artistic results attained. Titles above ordinary. Really worth while."

Record: "For lovers of sea, for admirers of dramatic and tragic thrillers, 'Captain Salvation' reproduces tense moments. . . . Pictorially wonderful revelations of directorial and photographic art. . . . Fine example of interesting and fascinating motion picture entertainment. . . . Hanson comes forth gloriously. . . . Pauline Starke never gave better performance. It is doubtful whether many actresses in the movie world could have handled part with deftness that Miss Starke offered. Genuine triumph for her. Film definitely one of stark characterizations. Camera work ranks with touch of director. It is positively beautiful."

News: "Intensely thrilling production. Beautiful scenic shots. Blood-curdling scenes. Stirring scenes. Pauline Starke does some outstanding work."

"Frisco Sally Levy" — Metro-Goldwyn-Mayer, Los Angeles

Record: "Apparently theatre-goers will never tire of film plays with Irish-Jewish plot, and there is no good reason why they should so long as pictures keep to standard maintained by "Frisco Sally Levy." . . . Rollicking comedy that alternates pathos with romance. . . . Cunning colleen, Sally O'Neill, easy to gaze on, needs but little assistance to put over any comedy, but she has plenty of support in this one. . . . Never an idle foot of film. . . . Kate Price cannot be improved upon as Irish mother, and Tenen Holtz gives fine characterization of Jewish father. . . . More than satisfactory."

"The Missing Link" — Warner Bros.' Orpheum Theatre, Chicago

Tribune: "Perfectly ridiculous and perfectly delightful. That great combination of actor and director which made 'The Better 'Ole' functioning again. If there were any place to roll at Orpheum I would probably be able to say with truth that audiences are rolling with laughter."

Examiner: "Chuck Reisner had mighty funny idea when he thought of jungle comedy 'The Missing Link.' Chaplin has never been funnier so what more can you ask?"

Post: "It will amuse all who enjoy comedy on screen."

Journal: "'The Missing Link' is bringing much laughter into Orpheum Theatre."

Evening American: "What acting honors Syd doesn't corral go to trained ape that plays with him. Regular slapstick stuff which, with plenty of new gags thrown in for good measure, is great fun."

Daily News "Excruciatingly funny. Everybody in cast excellent."

"Captain Salvation" — Metro-Goldwyn-Mayer, Allen Theatre, Cleveland

News "Powerful punch. . . . Virile tale of many conflicting human emotions, all comingled in screen story that will command attention from start until last reel. . . . Beautifully photographed. . . . No matter what your favorite mode in endings may be you will have little to complain of. . . . Hanson once more proves himself one of the screen's best dramatic actors. . . . Ernest Torrence is excellent. . . . Same and even more might be said of Pauline Starke. . . . One-in-a-hundred film story."

Plain Dealer: "Finest photoplay Allen has had this season. . . . In it are combined talents of exceptional players. . . . Deft and sure direction . . . most terse, pointed and fitting titles a screen play has ever had. . . . Story swings through tremendous emotional conflict. Players handle roles with naturalness and ease. Adding to recommendations already given, I write it is one of the finest pictures I have seen this season. Highly recommended."

"Seeing the World" — Pathe, Capitol Theatre, Cincinanti

Post: "Shorts are looking up. Offhand and without undue palaver, we might remark that the short at Capitol this week is best item on celluloid portion of bill. The short in question is an 'Our Gang' comedy. The kids take tour of world. By means of that magic peculiar to developing rooms, 'Gang' is seen in Paris, London and other points considerably removed from Hollywood. Big pictures receive so much fuss and adulation, we often are led to overlook smaller ones. Hence, in our best Boy Scout manner we attempt here to do good turn."

"Tillie the Toiler" — Metro-Goldwyn-Mayer, State Theatre, Los Angeles

Herald: "Cleopatra and Helen of Troy were never half so wise as this little blonde stenographer. . . . Who but Miss Davies could portray character with same finesse, same whimsical humor, same grace? . . . Interpreting characteristics of girl of Tillie's type requires delicate shading and restraint. You don't have to take my word for it that Miss Davies excels herself in bringing Tillie to us. Simply [illegible] by fans . . . A long time since I have had as much fun as I did in viewing Tillie. . . . She's simply immense. Matt Moore splendid. Skillful hand of Hobart Henley evident throughout. He has taken advantage of every opportunity for comedy and has executed his task well. . . . Ralph Spence's titles bring many a chuckle."

Examiner: "Introduces something entirely new in screen heroines. . . . Human enough to win sympathy as well as laughter. . . . Not only is 'Tillie' Miss Davies' best characterization, it is most original delineation presented in any comedy this year. . . . Combines naive greed of Lorelei Lee in 'Gentlemen Prefer Blondes' with sympathetic nature of a Pollyanna. . . . You will love 'Tillie.' . . . Accomplishes difficult feat of transferring old familiar friends of comic strip to screen without disillusionment. . . . I can think of no one who could better absorb Mac's personality than Mr. Moore. What a characterization of the dapper little 'Whipple' George K. Arthur gives. . . . All of 'Tillie's' support do well by her. . . . By far the most satisfactory adaptation of a comic strip ever screened. Marion's 'Tillie' is marvelous. . . . The titles are classics. Will go down in film history."

News: "That clever brain child of Russ Westover promises to make as many picture fans happy as she has readers of comic strips. . . . Yesterday at State crowds packed in to see Marion Davies in title role. . . . She was delectable. Miss Davies carries out Westover's character to queen's taste. Delightful and decidedly entertaining. . . . Titles a scream."

Record: "Miss Davies appears to very good advantage doing some decidedly clever work. . . . Broad comedy and super-tragic moments. Bert Roach scores many laughs. George K. Arthur makes a perfect Mr. Whipple, a sap personified."

"Rich But Honest"—Fox Films, Hippodrome

"Take off the false face" sort of countenance. . . . Nancy Nash and Marjorie Beebee display intelligence. . . . For good round of unadulterated snickers you can't go wrong by seeing 'Rich But Honest.'"

Mirror: "Should you venture forth this week to Hippodrome you will be pleasantly surprised by 'Rich But Honest.' Story directly opposed to best movie traditions, a success with practically unknown cast. Theme essays to explode that article of cinema creed which makes poor men criterions of virtue and libertines and roués of more wealthy. Comedy continuous and usually really funny. Ted McNamara leads horseplay with his

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe	4134 feet	Apr. 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L.Maloney-E.Gilbert	Pathe	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Prod. Dist. Corp	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe	4483 feet	
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 feet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J .Gould-G. Bancroft-K. Thomson	Prod. Dist. Corp	6198 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fashions for Women	E. Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Comeback The	B. Roosevelt-C. Horton	Pathe	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
Horse Shoes	Monty Banks	Pathe	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Prod. Dist. Corp.	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited ,The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April 8
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5358 feet	June 3
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Prod. Dist. Corp	5573 feet	
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe	6903 feet	April 29
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Princess of Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5500 feet	
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-G. Short	Paramount	5306 feet	
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 22
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
Turkish Delight	Faye-R. Schildkraut-K. Thomson	Prod. Dist. Corp		
When Seconds Count	Billy Sullivan	Rayart	4803 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	May 13
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Closed Gates	J. Harron-J. Novak	Sterling Pict. (S. R.)	5700 feet	June 3
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Enchanted Island	H. B. Walthall	Tiffany		
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Fighting Love	Goudal-Varconi-Walthall	Prod. Dist. Corp.	7019 feet	June 3
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Prod. Dist. Corp	6035 feet	
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiatt	Pathe	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	6038 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N Kingston	First National	5255 feet	
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mother	B. Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe	4828	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures		
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	6303 feet	
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Stark Love	H.Munday-F.James	Paramount	6203 feet	Mar. 11
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
We're All Gamblers	T. Meighan-M. Millner	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5928 feet	
Song of Steel		Tiffany		
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Telephone Girl, The	L. Gray-H. Bloun-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros.	5823 feet	May 13
Understanding Heart, The	J.Crawford-Bushman Jr.-C. Myers	M-G-M	6674 feet	May 20
Vanity	L. Joy-A.Hale-C. Ray	Prod. Dist. Corp	5923 feet	
Yankee Clipper The	W. Boyd-E. Fair	Prod. Dist. Corp	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe	4335 feet	June 3
Beware of Widows	La Plante-T. Moore	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros		
Bulldog Pluck	Bob Custer	F. B. O		
Callahans and the Murphys, The	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M-		
Circus Ace, The	T. Mix-N. Joyce	Fox		
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Code of the Cow Country, The	Buddy Roosevelt	Pathe	5 reels	
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National		
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.		
Drums of the Desert (tentative)	W.Baxter-M. Millner	Paramount		
Fast and Furious	R. Denny	Universal	5684 feet	
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 6
Framed	M. Sills-N. Barr- N. Kingston	First National		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies of Leisure		Tiffany		
Land Beyond Law The	K.Maynard-D.Dwan	First National	6157 feet	
Meddlin' Stranger The	Wally Wales	Pathe	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National		
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-P. Haver	Prod. Dist. Corp.		
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures		
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox		
Simple Sis	L. Fazenda-C. Cook	Warner Bros.	6 reels	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany		
Squads Right		Tiffany		
Sunset Derby, The	M. Astor-W. Collier, Jr.-R. Lewis	First National	5000 feet	
Tale of a Vanishing People		Tiffany	6500 feet	
Ten Modern Commandments	Esther Ralston	Paramount		
Tired Business Man, The		Tiffany		
Trunk Mystery The	Hutchinson-Calhoun	Pathe	4334 feet	
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M		
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros.		
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17
Wild Geese		Tiffany		
Winning Spirit, The (tentative)	Raymond Griffith	Paramount		
World at Her Feet, The (tentative)	Florence Vidor	Paramount	5691 feet	

JULY

Feature	Star	Distributed by	Length	Reviewed
Galloping Thunder	Bob Custer	F. B. O		
Grounds for Marriage (tentative)	B. Bronson	Paramount		
Harp in Hock, A	Schildkraut-Coghlan	Prod. Dist. Corp		
Hero on Horseback, A	Hoot Gibson	Universal		
Last Outlaw The(tentative)	G. Cooper-B. Jewel	Paramount		
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe		
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
New Morals (tentative	Lya de Putti	Paramount		
See You Later (tentative)	Douglas MacLean	Paramount		
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount		
Fireman Save My Child	W. Beery-R. Hatton	Paramount		
Hula	C. Bow-C. Brook	Paramount		
Madame Pompadour	D. Gish-A. Moreno	Paramount		
Metropolis	Special Cast	Paramount	10400 feet	Mar. 18
Underworld	R. Cortez-E. Brent-G. Bancroft	Paramount		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Big Parade, The (road show)	Gilbert-Adoree-K. Dane-J. O'Brien	M-G-M	12550 feet	Nov. 28
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Shady Lady	H Munday-F.James.	Paramount	6203 feet	May 13
Three Miles Up	Al Wilson-L. Gray	Invincible	4941 feet	June 10
We're All Gamblers	T. Meighan-M. Millner	Paramount		
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-L. Astor	Universal	7713 feet	May 20

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Ben Hur (road show)	Novarro-McAvoy-Bronson-F.X.Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Woman on Trail, The	Negri-Cortez	Paramount		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Adam and Eve	L. Cody-A. Pringle-G. Lee	M-G-M		
Ace High	Hoot Gibson	Universal		
After Midnight	N. Shearer	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal		
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
A. W. O. L. (tentative)	G. Cameron-S. Cohen-T. McNamara	Fox	5 reels	
Avenger, The	Bob Custer	F. B. O		
Back to God's Country	R. Adoree-R. Frazer	Universal		
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany		
Back to Liberty		Excellent Pict		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount		Sept. 11
Beau Sabreur	E. Ralston-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beautiful But Dumb	V. Reynolds-K. Thomson	Prod. Dist. Corp.		
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Gun, The	George Lewis	Universal		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia		
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Border Blackbirds	L. Maloney-E. Gilbert	Pathe		
Branded	Bob Custer	F. B. O.		
Breakfast Before Sunrise	C. Talmadge-D. Alvarado	First National		
Brides Will be Brides	Laura La Plante	Universal		
Brigadier Gerard	La Rocque-P. Haver	Prod. Dist. Corp.		
Buck Privates	de Putti-McGregor	Universal		
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	8700 feet	May 6
Captain of the Strong	K. Maynard	First National		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		May 20
Cheating Cheaters	B. Compson-K. Harlan	Universal		
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
Circus, The	Charles Chaplin	United Artists		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.		
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures		
Code of the Range	Jack Perrin	Rayart	4747 feet	
Cohens and the Kellys in Paris, The		Universal		
College	B. Keaton-A. Cornwall-G. Withers	United Artists		
Cossacks, The	John Gilbert	M-G-M		
Country Doctor, The	R. Schildkraut	Prod. Dist. Corp.		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Crystal Cup, The	A.Q.Nillson-L. Stone	First National		
Darling of the Gods, The	Special Cast	United Artists		
Death Valley		First Division Pict		
Deer Drive, The	W. Baxter	Paramount		
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Dirty Work	Johnny Burke	Pathe		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Grade, The	Wm. Fairbanks	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drop Kick The	R. Barthelmess	First National		
Duke of Ladies, The	Lyon-Brian-Beranger	First National		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Empty Saddle, The	Fred Humes	Universal		
Enchantress, The (tentative)	Milton Sills	First National		
Enemy, The	L. Gish-L. Hanson	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict		
First Auto The	B. Oldfield-P. R. Miller	Warner Bros.		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
For Ladies Only	J. Logan-J. Bowers	Columbia		
Four Flushers, The	Reginald Denny	Universal		
Freckles		F. B. O.		
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Gallant Gringo, The	T. McCoy-D. Sebastian	M-G-M		
Garden of Allah The	A. Terry-I. Petrovich	M-G-M		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentlemen Prefer Blondes		Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.		
Girl Friend, The	E. Cantor	Paramount		
Girl From Rio The	Mae Busch	Lumas		
Glorifying the American Girl	E. Ralston-F. Wray	Paramount		
Glory Diggers The		M-G-M		
Good Service	Eddie Cantor	Paramount		
Gorilla, The		First National		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernle Learns Her Letters	R. Walling	Fox		
Ham and Eggs at the Front		Warner Bros.		
Hard Boiled Haggerty	M. Sills	First National		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Hell's Kitchen	F. Sterling-G. Sidney-B. Lyon	First National		
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Prod. Dist. Corp		
Hitting for Heaven	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honor and the Woman	F. X. Bushman-Nilsson	Universal		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Irresistible Lover The	Norman Kerry	Universal		
Jaxz Singer, The (Vitaphone)	Al Jolson-J. Rosenblatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox		
Judgment of the Hills	V. Valli-F. Darro	F. B. O		
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia		
King of Kings, The	Special Cast	Prod. Dist. Corp.	13500 feet	April 29
Ladies Must Love	Rod La Rocque	Prod. Dist. Corp		
Lady Be Good	Mackaill-Mulhall	First Division		
Lady Bird The	Compson-McGregor	First Division Pict.	6400 feet	
Les Miserables	Special Cast	Universal		
Lightning		Tiffany	6500 feet	
Love	G. Garbo-N. Kerry L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Lure of the South Seas The		First Division Pict		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Magic Flame, The	Colman-Banky	United Artists		
Manpower	Richard Dix	Paramount		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Mike Donovan of Ireland		First National		
Majove Kid, The	Bob Steele	F. B. O.		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Motor Maniac, The	"Red"Grange-J. Ralston-W. Heirs	F. B. O.		
My Best Girl	M.Pickford-C.Rogers	United Artists		
Napoleon (French Film)	Special Cast	M-G-M		
Naughty Marietta	Marion Davies	M-G-M		
Nest The		Excellent Pict		
Nevada	Gary Cooper	Paramount		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Oh! What a Life (tentative)	Colleen Moore	First National		
Old Heidelberg	R. Novarro-Shearer	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M		
Ordeal, The	Garbo-Chaney	M-G-M		
Out All Night	R. Denny-M. Nixon	Universal		
Outpost The (tentative)	I. Rich-W. Russell	Warner Bros.		
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox		
Patent Leather Kid, The	R. Barthelmess-M. O'Day	First National		
Phantom Buster, The	Buddy Roosevelt	Pathe		
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National		
Prince of Headwaiters, The	L. Stone-L. Tashman-A. Beranger	First National		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality	Gardner James	Inspiration Pict.		
Quality Street	M. Davies	M-G-M		
Race Track Tout, The (tentative	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5800 feet	
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division Pict.		
Ridin' Like Fury	Hoot Gibson	Universal		
Rolled Stockings	L. Brooks-J. Hall	Paramount		
Romance	R. Novarro-M. Day	M-G-M		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	Renee Adoree	M-G-M		
Rose of Kildare, The	M. Busch	Lumas		
Rose of Monterey, The	G. Roland-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	12071 feet	April 1
Rush Hour, The	M. Prevost-H. Ford	Prod. Dist. Corp.		
Sally in Our Alley	S. Mason	Columbia Pictures		
Say It With Diamonds	B. Compson-E. Williams	First Division Pict.		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox		June 10
Shanghaied	P. R. Miller-Santschi-G. Astor	F. B. O.		
Sheiks and Shebas	Junior Stars	Paramount		
Show Boat		Universal		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal		
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal		
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Soul of Passion, The	Del Rio-McLaglen-D. Alvarado	Fox		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Stolen Bride, The	B. Dove-L. Hughes	First National		
Stronger Will The		Excellent Pict.		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Terror	L. Chaney-R. Cortez-B. Bedford	M-G-M		
Texas Steer, A	Will Rogers	Sam E. Rork (producer)		
Thirteenth Chair The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Tidy Toreador, The	Hoot Gibson	Universal		
Times Square		Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M		
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim	United Artists		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox		
Uncle Tom's Cabin	Special Cast	Universal		
Uennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
War Eagles	R. Keane-B. Kent	Universal		
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	
Wedding March, The (road show)	von Stroheim	Paramount		
What Happened to Father	P. R. Miller	Warner Bros		
What Price Glory? (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello	Warner Bros	10049 feet	Feb. 18
White Eagle, The	Buck Jones	Fox		
White Pants Willie	J. Hines-L. Hymans	First National		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount		
World's Illusion, The		M-G-M		
Your Wife and Mine		Excellent Pict.		

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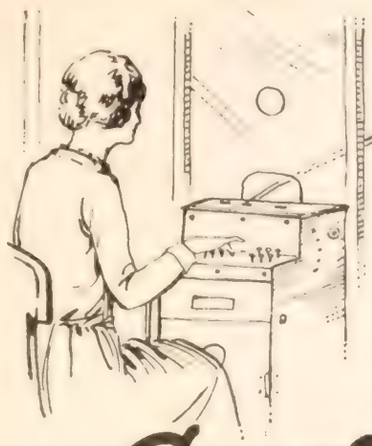
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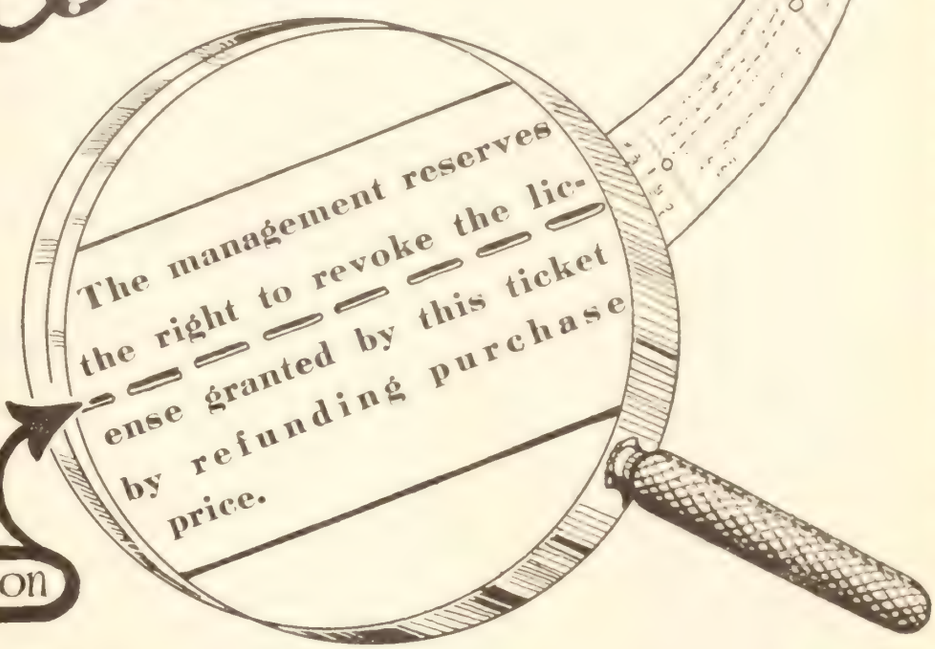
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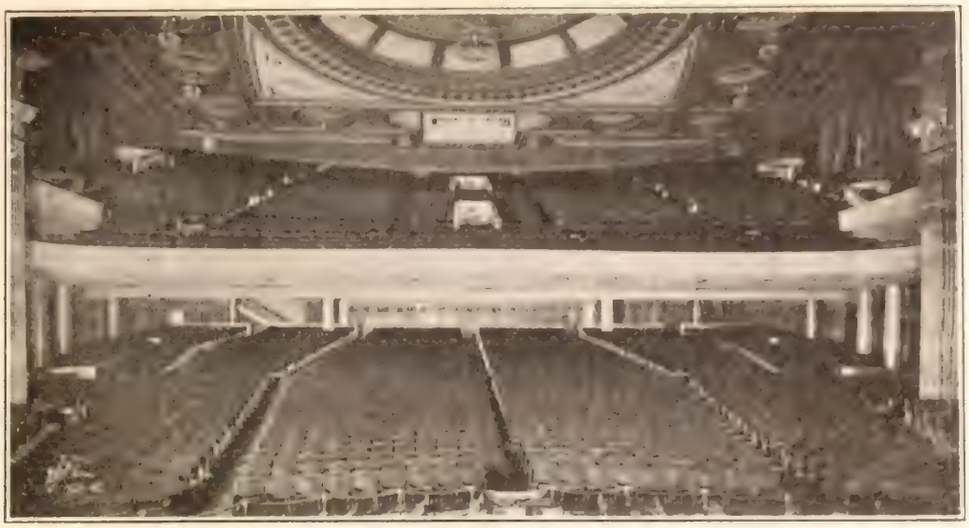
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Loew's New Rochelle, New Rochelle, N. Y.
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Fox Academy of Music, New York, N. Y.
United Artists Theatre, Los Angeles, Calif.
Capitol Theatre, Portchester, N. Y.
Orpheum Theatre, New Orleans, La.
Orpheum Theatre, Kansas City, Mo.
Metropolitan Theatre, Boston, Mass.
Davis Theatre, Pittsburgh, Pa.
Grand Opera House, St. Louis, Mo.
Majestic Theatre, Dallas, Texas
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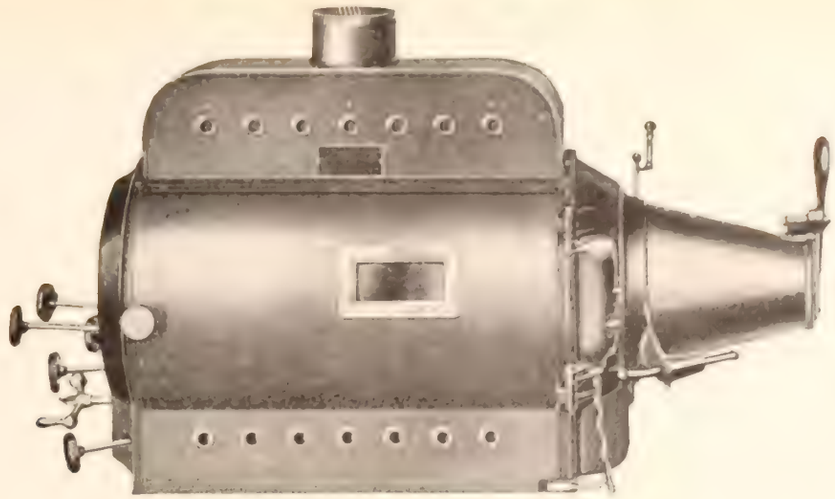
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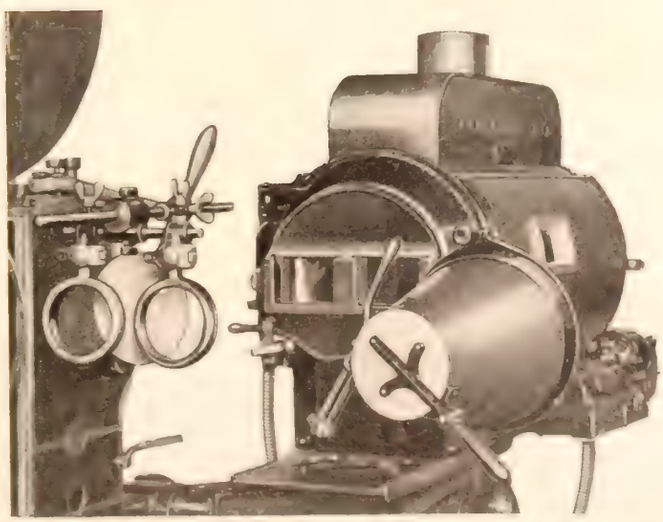
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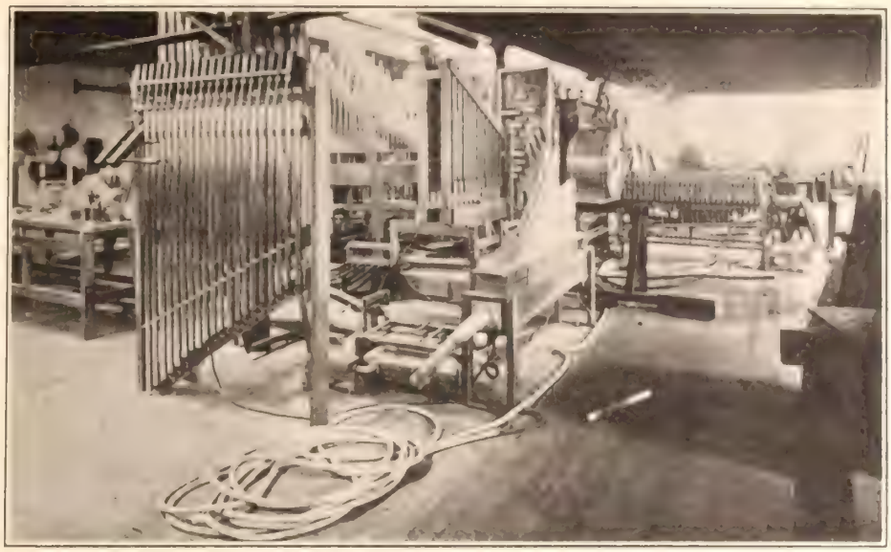
"The largest and finest theatre in the world" does not adequately describe the magnificent new Roxy Theatre. It is a highly efficient business institution enveloped in art and beauty. Much time and study were given to the selection of all its appointments. "Roxy," able and wise showman, selected Heywood-Wakefield seats only because he was convinced they had the character and comfort needed to assure the success of this great undertaking. Heywood-Wakefield designing and engineering facilities produced for the Roxy 6200 beautiful chairs with so many new and modern features that we believe they mark the beginning of a new era in theatre seating.

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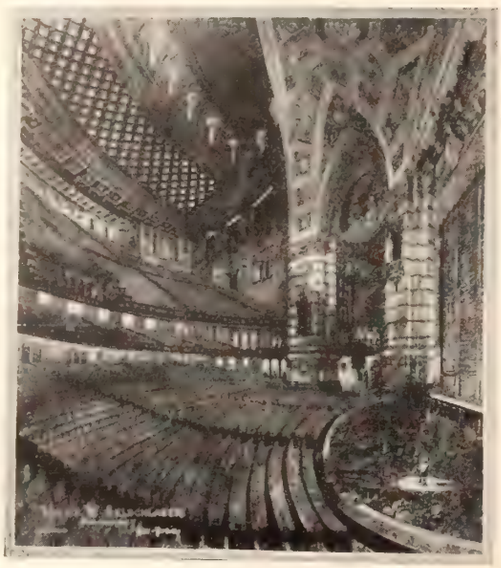
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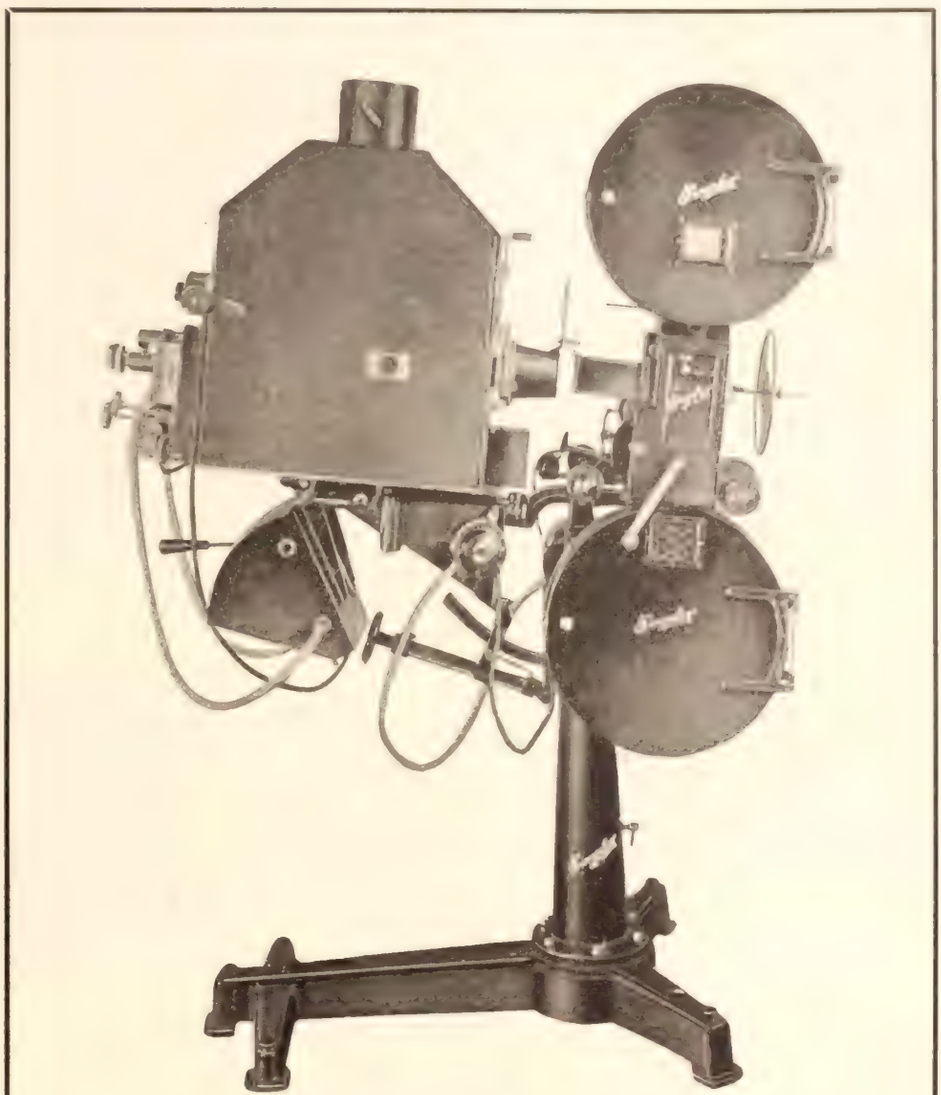
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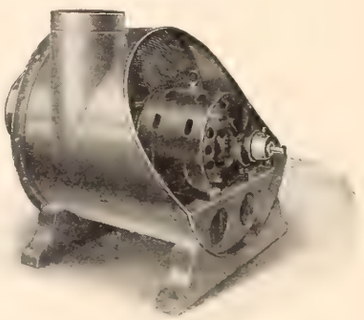
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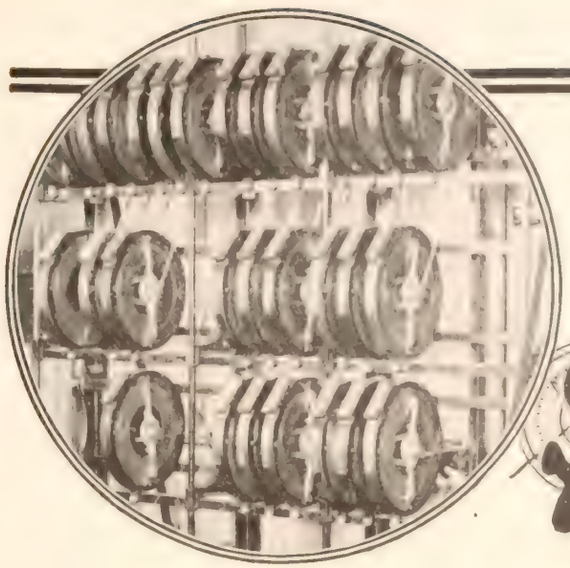
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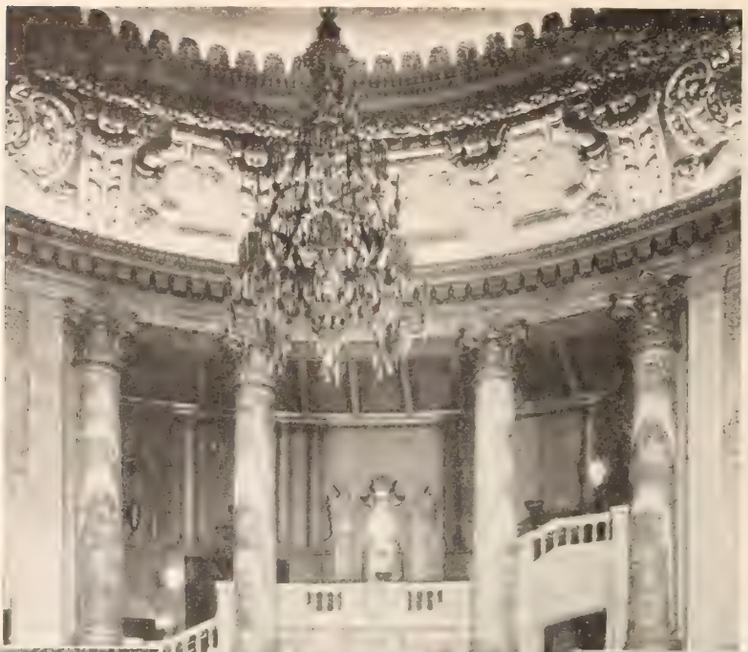
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"No two theatres are identical. Decorations are widely different. However, certain general principles should be followed in lighting the auditorium. A few schemes of illumination that can be recommended are——"



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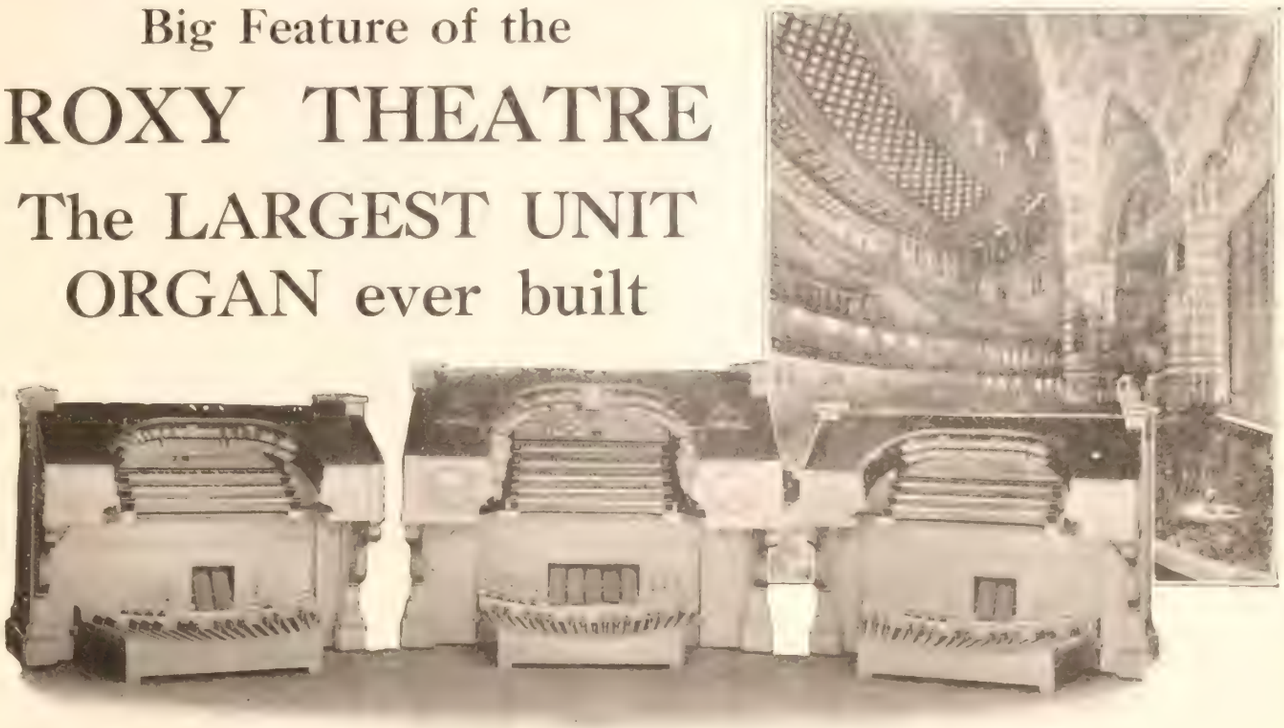
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The LARGEST UNIT ORGAN ever built



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Something you have not seen in any theatre before—three organists playing at the same time. The music pervades the whole theatre, and gives voice to the pictures before you. It may be called "the organ with a million voices."

Mr. S. L. Rothafel—"Roxy", in awarding the contract to the W. W. Kimball Company said:

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In addition to the main organ with its three consoles, a KIMBALL SOLOIST ORGAN is installed in the GRAND FOYER, which accommodates 3,000 persons, and in the Broadcasting Studio a special Kimball unit organ and a Kimball concert grand piano. The programs "on the air" will feature both the Kimball organ and piano.

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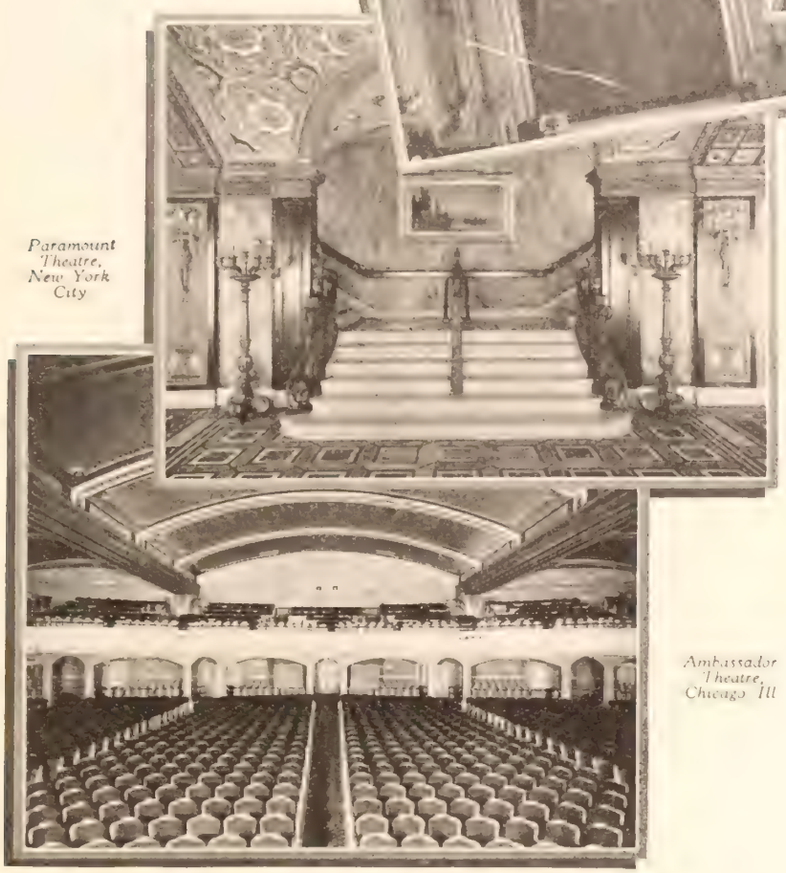


The Roxy Theatre, Walter W. Ahlschlager, Architect

A Wonderful Decorative Material for Theatres



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Ambassador Theatre, Chicago, Ill.
Capitol Theatre, Chicago, Ill.
Central Theatre, Chicago, Ill.
Jackson Park Theatre, Chicago, Ill.
Jeffrey Theatre, Chicago, Ill.
Midwest Theatre, Chicago, Ill.
New Belmont Theatre, Chicago, Ill.
North Centre Theatre, Chicago, Ill.
North Shore Theatre, Chicago, Ill.
State Theatre, Chicago, Ill.
Annex Theatre, Detroit, Mich.
Grand Riviera Theatre, Detroit, Mich.
Palace Theatre, Gary, Ind.
Carolina Theatre, Goldsboro, N. C.
Manos Theatre, Greensburg, Pa.
Henderson Theatre, Henderson, N. C.
Majestic Theatre, Houston, Texas
Booth Theatre, Independence, Kansas
Zarings Theatre, Indianapolis Ind.
Joplin Egyptian, Joplin, Mo.
Oak Park Theatre, Kansas City, Mo.
Kenosha, Kenosha, Wis.
New Maplewood, Maplewood, Mo.
New Olympia Theatre, Miami, Fla.
Fourth Street Theatre, Moberly, Mo.
Belmont Theatre, Nashville, Tenn.
Hippodrome, New York City
New Academy of Music, New York City
Roxy Theatre, New York City
Riviera, Omaha, Nebr.
Racine, Racine, Wis.
St. Louis Theatre, St. Louis, Mo.
Somerville, Somerville, Mass.
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Tampa Theatre, Tampa, Fla.
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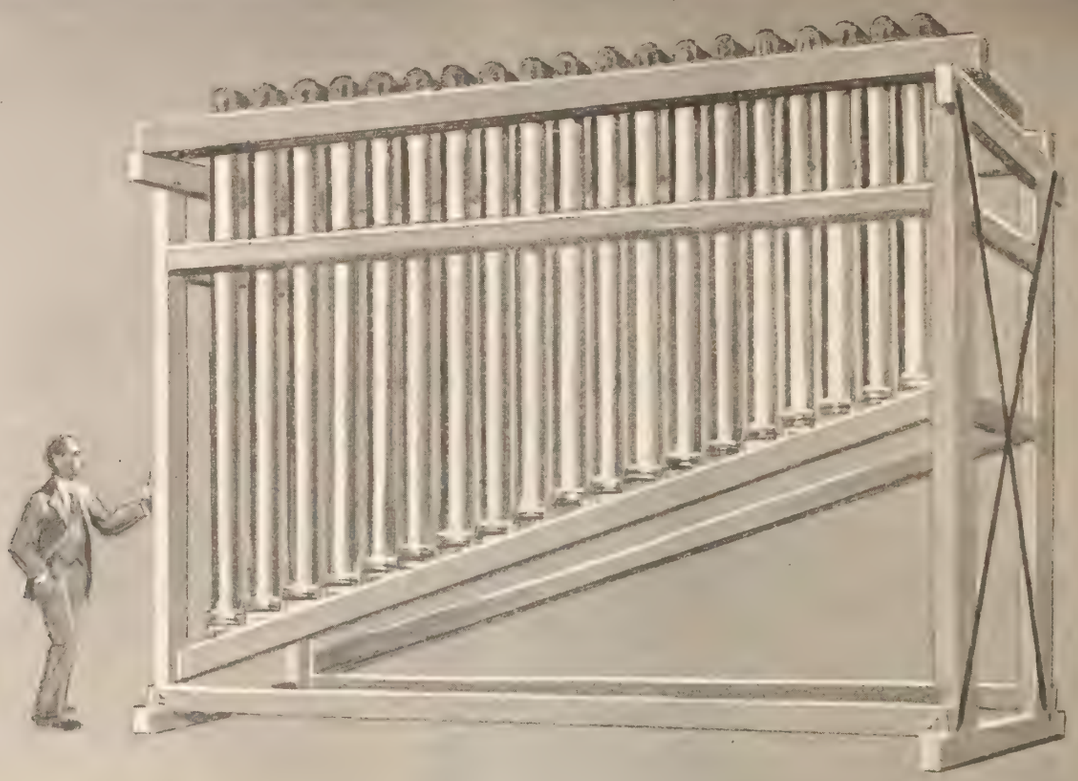
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The DeLuxe Tuning Bar used in the pit for providing the correct tuning note for the orchestra—A440—is also a product of the World's Leading Percussion Tone and Tuning Specialists, J. C. Deagan, Inc.

The Mammoth Chimes in the Roxy Theatre are electrically operated

Deagan Tower Chimes

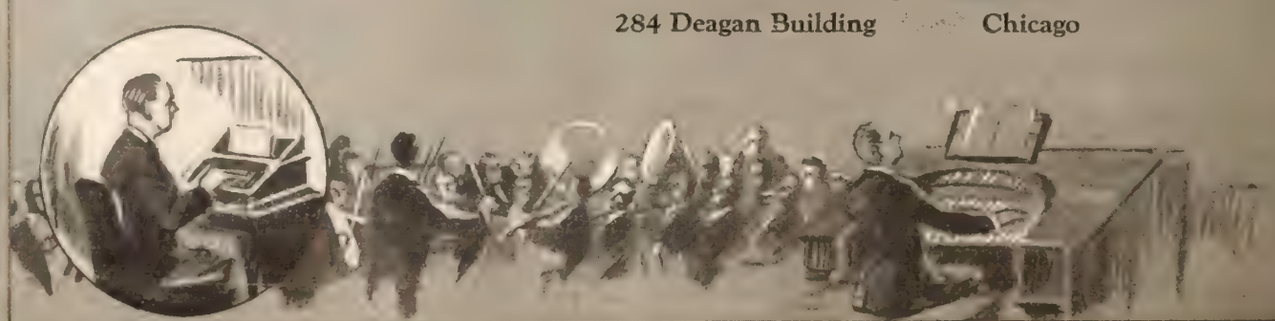
Played from Organ Console—also from Special Small Keyboard

These are by far the largest Theatre Chimes in the entire world

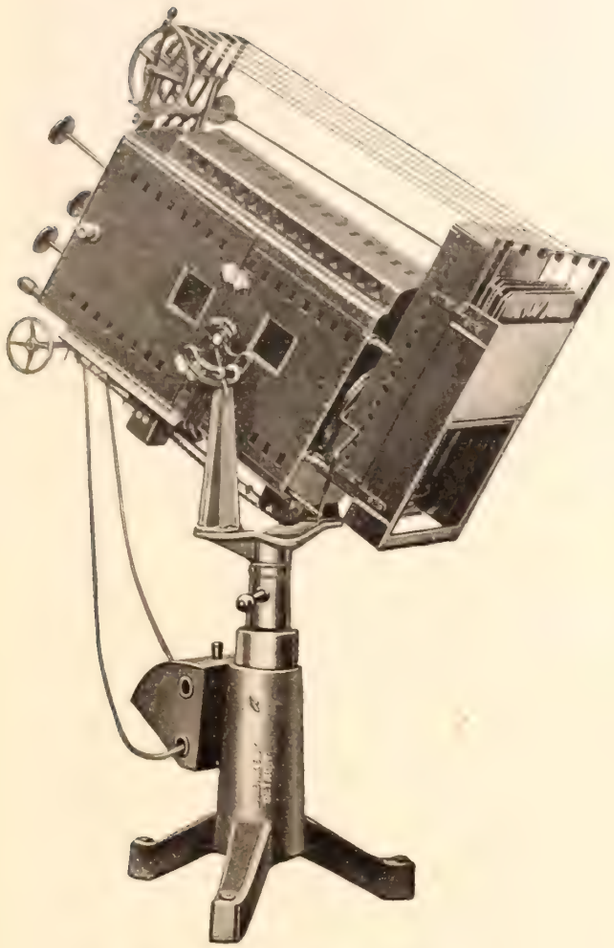
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Established 1880

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In the Spotlight at Roxy's



The C-14 Spot Flood Lamp
A BRENKERT PRODUCT
created to give the best in spot and flood lighting

Masters, Each

THE ROXY Theatre happily symbolizes the culmination of years of experience in two widely separated, yet related, lines of endeavor.

Master Showmanship on one hand—Master Equipment Construction on the other. The combination of these two factors makes for entertainment results which cannot fail to be of the highest order.

And be it said in "Roxy's" favor that he clearly recognized the necessity for obtaining the highest calibre of equipment to assist him in demonstrating his in-born qualities as a Master Showman.

Small wonder, then, that in the matter of spotlamps his choice, logically, was

BRENKERT C-14 Spot Flood lamps
and
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Fourteen BRENKERT C-14 Super-Spot and Flood Lamps and Five BRENKERT High Intensity Flood Lamps are Roxy's assurance of the very best spotlighting results obtainable.

NEED MORE BE SAID?

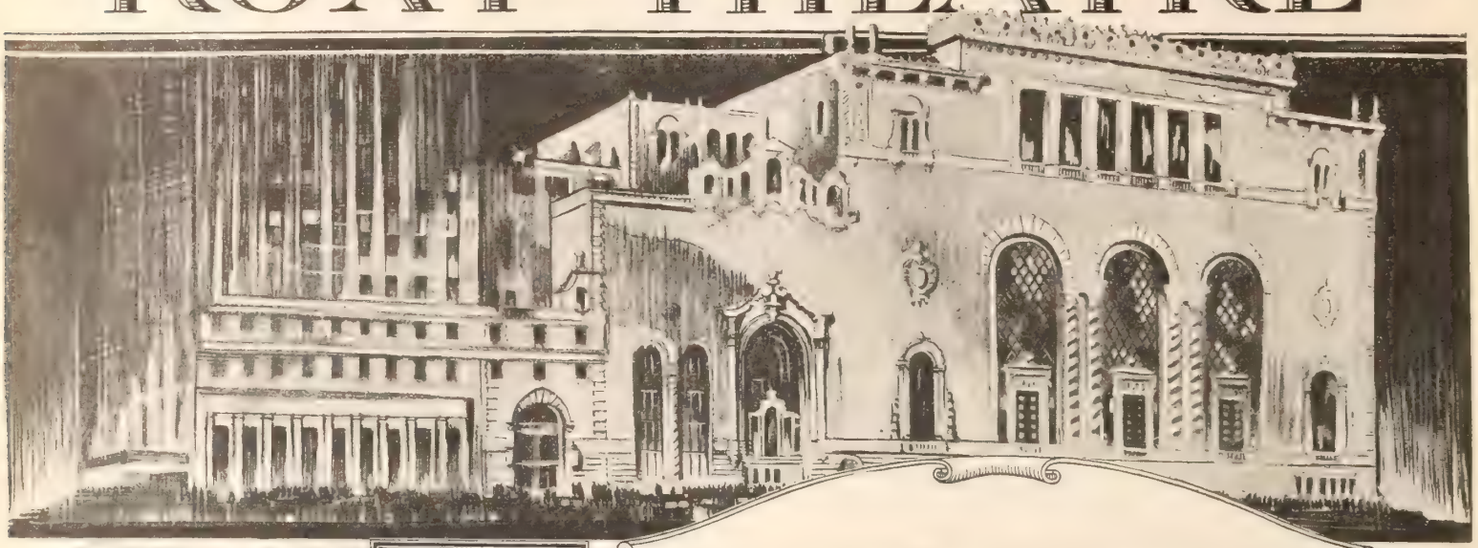
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ROXY THEATRE



a notable Building Achievement of the

CHANIN
CONSTRUCTION · CO·

The Roxy, largest theatre in the world, was built in eleven months, complying with the Chanin slogan—Speed, Economy, Safety.

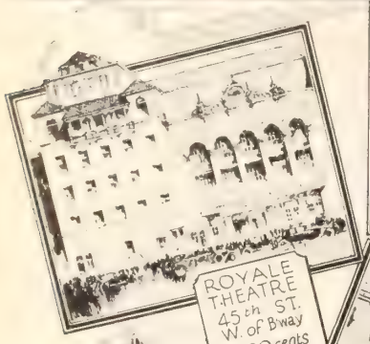
Speed without waste of materials or man-power and Economy without sacrifice of Safety or Utility are distinctive Chanin accomplishments.

"CHANIN-BUILT" is more than a phrase—it is a hall-mark, its own guarantee of building perfection.

The illustrations on this page show Chanin achievements of the past two years.

CHANIN CONSTRUCTION COMPANY

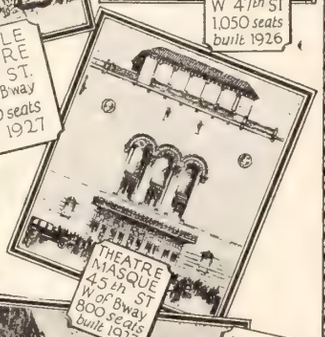
IRWIN S. CHANIN, *President.*
HENRY I. CHANIN, *Secretary-Treasurer*



ROYALE THEATRE 45th ST. W. of B'way 1,200 seats built 1927



MANSFIELD THEATRE W 47th ST 1,050 seats built 1926



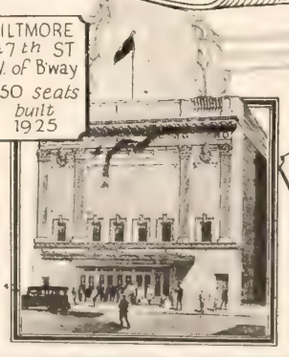
THEATRE MASQUE 45th ST W of B'way 800 seats built 1927



MAJESTIC 44th ST. W of B'way 1800 seats built 1927



CHANIN 46th ST W. of B'way 1,500 seats built 1925



BILTMORE 47th ST W. of B'way 950 seats built 1925



50 STORY SKYSCRAPER Lex. Ave. 41st to 42nd St in construction



LINCOLN HOTEL 8th Ave. 44th to 45th St. 28 Stories 1,400 rooms now building



IRWIN S. CHANIN



HENRY I. CHANIN

The Builders of the Roxy

THE story of the founders of the Chanin Construction Company, engineers and builders of the Roxy Theatre, is one of romance and adventure. Eight years ago, Irwin S. Chanin and Henry I. Chanin were hard-pressed for the capital for their first building venture, two small frame dwellings. Their plans for 1927 call for the completion of about $25,000,000 worth of construction—the $10,000,000 Roxy Theatre as well as three theatres and a hotel, valued at $15,000,000 for themselves.

Irwin S. Chanin brought home from the War the determination to work for himself. He began his first two houses, modest dwellings of the type at that time needed to relieve the war-time building shortage. They were finished and sold. Then came four, then eight. Henry I. Chanin, now recovered from war injuries, joined his brother.

A little at a time the Chanins discovered that their love for the beautiful was not altogether gratified in the field of commercial construction. They determined to build a theatre. That theatre, the Chanin, opened in February, 1925, introduced the stadium style of seating, a different, more comfortable type of theatre chair, new notes in decoration and advanced stage equipment. Having completed it, they leased it and went to Coney Island to build a theatre and office building.

The theatre was in the Chanin blood. It was work they enjoyed. They determined to build a group of independent playhouses which they would both own and operate. In December, 1925, and February, 1926, the Biltmore and the Mansfield were completed and opened. In January and February, 1927, they opened the Royale and the Theatre Masque. On March 28, a fortnight after they had completed the Roxy Theatre—opened March 11, 1927—they completed their Majestic Theatre. The Royale, Masque and Majestic Theatres are a part of a huge $12,000,000 building operation which also includes the Hotel Lincoln, a structure of thirty stories and 1,400 rooms, to be completed before the end of the year. In the spring of 1927, they began work on a fifty-story office building, near the Grand Central station—the tallest structure in the Grand Central Zone.

Irwin S. Chanin and Henry I. Chanin were born in Brooklyn thirty-four and thirty-two years ago, respectively. "Speed, Economy and Safety" is their building slogan. It built the Roxy Theatre in eleven months, eight New York theatres in twenty-five months and 148 buildings in Greater New York, valued at $80,000,000 in less than eight years.

Irwin S. Chanin is president and Henry I. Chanin is secretary-treasurer of the Chanin Construction Company. The former is also a bank director and member of the advisory and finance committee as well as director of a title guarantee company.



The Roxy Theatre
Chanin Construction Co., Inc., *General Contractors*

Masons' Materials Supplied

By

Empire Brick & Supply Co.

Executive Offices, 103 Park Ave., New York City

Manufacturers of Brick and Dealers in Masons' Building Materials

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Theatre Building & Equipment Buyers Guide

Published Semi-Annually as a Supplement to Motion Picture News, 729 Seventh Ave., New York City

The Showman of the Future

WALL STREET is supplying the millions for big theatres—and the theatres are being built on a lavish scale.

But one thing Wall Street can't do is to supply the showmanship manpower to make the theatres pay.

That's the showman's job. What happens to the big picture palace after it is built depends entirely on his ability to please the public on the widest possible scale.

The theatre itself is part of the show nowadays. The beauty of architecture and furnishing; the efficiency of staff; and mechanical means to comfort, safety and delight all count heavily with the public.

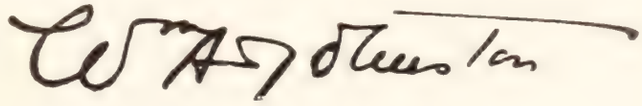
The administration of a big theatre is an executive job of the first order—like being the head of a corporation or the master of a big ocean liner. The task is exacting, because it demands many different elements. The managing director of the picture palace must be business man and artist, in equal proportion, at the same time.

Happy is the man who can have the big theatre built precisely as he wants it; who can watch it grow from a hole in the ground to a remarkable structure; and then open it to the public, and keep it supplied with the pulse-beats of showmanship fifty-two weeks in the year.

Such was and is Roxy's experience. He calls his house "The Cathedral of the Motion Picture"—and that term describes it as no other could. All the showworld now knows that the theatre itself is a wonderful achievement, architecturally and show-wise. So it stands as the finest house of its kind in all the world.

We are giving over this issue of Motion Picture News Buyers Guide to a publication tribute to this remarkable theatre; adding, thereby, service information to the industry's store of knowledge about the great strides now being made in exhibition.

We add, too, our sincere compliments to Walter W. Ahlschlager, architect, and Roxy, creators of a great entertainment enterprise.





ENTRANCE TO THE AUDITORIUM FROM THE GRAND LOBBY

ROXY THEATRE, NEW YORK CITY

WALTER W. AHLSCHLAGER, *Architect*

All Photos, by Tebbs and Knell



WALTER W. AHLSCHLAGER

The Roxy

Demonstrating a noteworthy Principle of theatre design

by Walter W. Ahlschlager Architect

IN building a motion picture theatre for a community where unlimited patronage is available, the outstanding ambition of the theatre owner is to provide himself with an auditorium wherein the largest possible audience may derive the utmost enjoyment from his productions. He desires, furthermore, to furnish a pleasant environment to those who must wait for seats. And it becomes quite obvious that, capacity being large, everything connected with immensity assumes a similar proportion compared to the basic idea—"A Theatre." Each functioning part—the stage, the orchestra, the production, crowd control, personnel control, comfort to patrons, first aid, etc., expands with the idea of utmost capacity in the auditorium and the project evolves into a mammoth one.

It has been often said that auditoriums are limited to a capacity of not more than 4,500 seats. There seems to be a prevalent idea that architectural planning and design cannot overcome the pitfalls of distant vision, inaudibility and elephantine discomfort; pitfalls that some planners of the average large theatres have fallen into.

Roxy Auditorium Mountainous but Not Elephantine

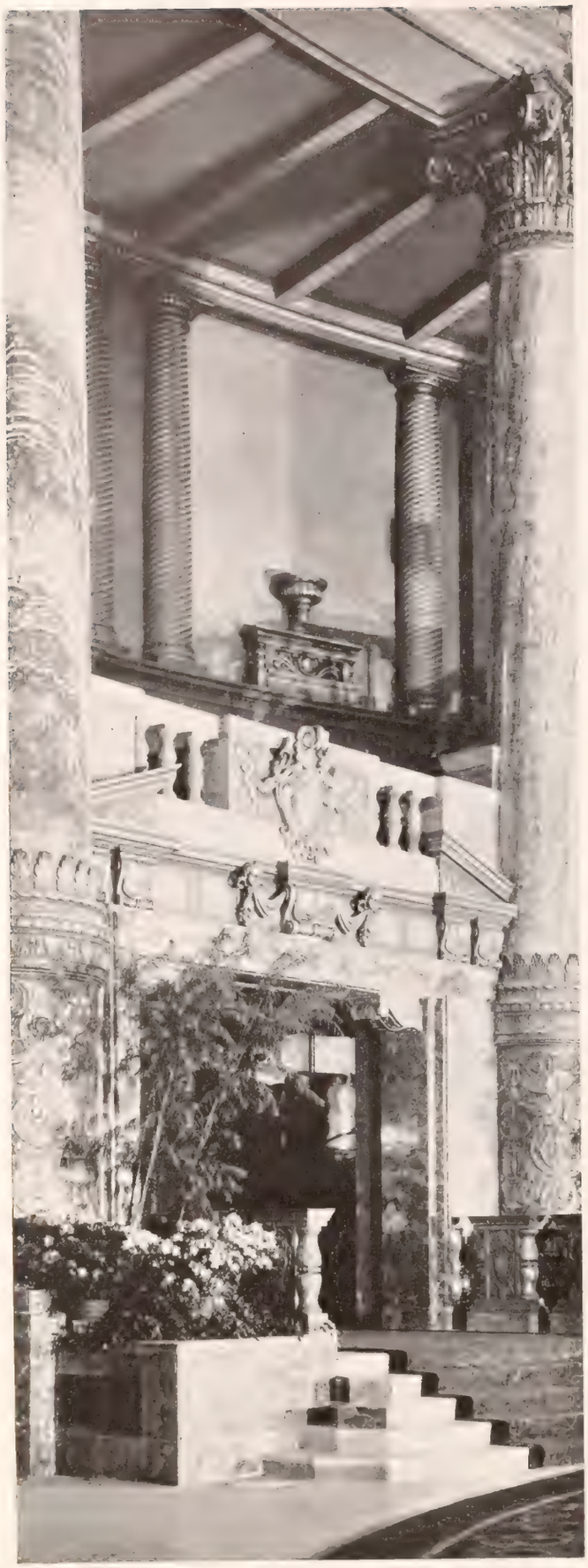
The Roxy Theatre, for example, has a mountainous auditorium containing 6,076 seats. The auditorium, while well adapted to sight and hearing from every seat, represents a careful study as to scale. Quite true, it is mountainous, but its parts are not elephantine; its patrons are not discomforted by open vastness. Each thousand is seated in its own environment, with the surrounding architecture brought down to the scale of that particular thousand. The proscenium enframement was so designed as to tie all these divisions into one architectural phantasy. And last, but not least, the color scheme employed was a kind to draw the walls together rather than to make them recede.

The auditorium of the Roxy Theatre is the presentation room of the actor, the producer and the scenic artist, where personalities are put across footlights to meet a spirit of acceptance on the part of the audience, the latter taken collectively as a mass, meaning one and not two, three, four, five or six thousand people, each sitting in a separate seat, each thinking differently, incoherently and with a different viewpoint. If to make it so be the problem, it becomes evident, since an audience is under no condition liable to be of one frame of mind on entering the theatre, except to be entertained, (for they have paid money for only one purpose,) the task of creating a coherent spirit of thought lies in the architecture and decoration of the theatre. It is likewise true that this task shall not only be confined to the auditorium, but to the lobby and foyers through which this audience must pass.

Of assistance to architecture and decoration is lighting; and lighting is again dependent upon architecture to produce atmosphere. Atmosphere produces coherent reaction in a mass of people; and to permit the actor and audience to work best, the type of initial atmosphere should be a restful one.

Few Laws Established For Decoration of Auditoriums

Upon lighting of public auditoriums much has been written. But upon the decoration of a public auditorium or of a theatre, few laws have been established, with a result that many well designed theatre interiors have looked well and appeared to be in perfect harmony with the architect's plans and supporting illustrative drawings, up to the actual completion of the house. At this final point of construction a sudden change has taken place. Every bit of scaffolding has been removed, perhaps weeks previous, without effecting a change. Lighting effects have been tried out during construction without a surprising change. It has been a foregone conclusion that everything would function as expected—a dashing bit of red here would bring out this particular bit of ornament, this gilded creation would tie in with the entire ensemble. And so on—yet the entire finished interior is not the restful quiet conception of the architect's drawing. Something has happened! The stage with its lights and curtains, its colored scenes; the auditorium with its dome, its colored lights; the occupied chairs with the audience present; are now all a jumbled mass. Ornaments and architecture have ceased to count. The entire ensemble that seemed to work so beautifully to a point of magnificence has been torn apart. The various colors employed have either been lost under certain color effects and distance, or have been intensified to a strength that utterly distorts the beautiful architectural proportions of the plastic decorations. And last, but not least, the stage opening exists merely as a disturbing effect on the architectural creation, rather than its focal point, and is no longer enframed by the entire ensemble.



THE IMMENSE SCALE OF THE ROXY THEATRE IS SHOWN IN THE ENTRANCE TO THE MEZZANINE STAIR FROM THE GRAND LOBBY
WALTER W. AHLSCHLAGER, *Architect*

Therefore, taking all that has been said into account, is it not fair to conclude that everything in a theatre interior must be coherent in order to inspire coherent thought? There must be nothing disturbing in the entire ensemble, and above all in the auditorium itself, the stage must hold the undivided attention of the audience. The architectural and decorative scheme must be such as to draw the audience to the stage and the stage to the audience, thereby giving the production a chance to meet the audience more easily across the line of footlights. The audience must form a veritable part of the stage and as the stage has its lighting effects so must the audience, yet these effects must not detract from the stage.

The function of lighting which is so important in helping to create atmosphere must not be handicapped. A wall tint must be employed which will act favorably under any tone, any color, or a uniform distribution of light. The proportions of the architectural forms must not be disturbed with detracting colors, save the illuminating colors which light them uniformly. Above all a showman should never be handicapped by wall tones of his auditorium so that he cannot work his auditorium lighting as he does his stage lighting in producing atmosphere and enframing his production.

Roxy a Composite of Three Theatres Under One Roof

The Roxy Theatre is in reality a composite of three theatres under one roof, the largest theatre being the orchestra of 3,000 seats; the second largest, the balcony theatre of 2,000 seats; and the remaining theatre, the mezzanine, of 1,000 seats. Therefore, an unusual traffic problem was presented to the architect when called upon to handle the patrons going to, or from three theatres simultaneously, each theatre, so to speak, differently located and differently priced as to admission. At the same time the three theatres must have certain things in common, such as access to their proper ticket office, or offices, of the foyers located at the 7th Avenue entrance and access to the rest rooms, smoking rooms, foyers, promenades and similar subordinate departments. The public has conceded that the most fortunate traffic scheme was arrived at by giving the patrons to the balcony their choice of elevators, or of climbing the 16′ wide circular marble staircase. This staircase travels 40′ in height to the mezzanine foyer and is broken up by three platforms, even though the staircase is in one continuous line. The width of the staircase and location made it possible for the architect to design it with all the feeling and grandeur of a private foyer to the balcony, with the result that 65% of the balcony patrons of their own volition today choose the staircase as their method of approach to the balcony, and almost the same percentage use it to exit.

The access to the orchestra seats is by means of a continuation down the center line of progress and through the grand foyer.

The mezzanine, or de luxe theatre, within the Roxy Theatre, has its own private approach and staircase designed along the same generous lines of the balcony staircase, and it is complete within itself as an individual foyer. So thoroughly does it function as the one and only desired means of access and exit from the mezzanine that it was found unnecessary to install elevator service to the mezzanine floor.

It has been very correctly estimated that when the Roxy Theatre is filled there are 9,000 people under its roof, which volume of people may be grouped approximately as follows:

Roxy Theatre When Filled Contains Nine Thousand People

Seated, 6,076; standees viewing the show, 500; standees in the foyers and rotundas who have purchased tickets and are awaiting vacant seats, 1,750; orchestra and musicians, 100 to 110; ballet, chorus, artists, stage hands, 175; theatre operative department including such departments as ushers, pages, ticket sellers, restroom, smoking room and wardrobe attendants, hospital corps, 300.

To provide complete and proper equipment to scientifically condition the air for an audience so great in number, and to insure the health and comfort of the patrons and staff, presented an engineering problem of unusual proportions. To refrain from boring technical discussions has been the predominating thought in the preparation of this article, but it is difficult to resist the temptation to dwell in short upon some of the more important mechanical features of the theatre, among which the "manufactured weather" of the Roxy is one of the most interesting.

Many new problems were encountered in designing the equipment for a theatre of such large proportions. The size of the auditorium as a single enclosure, its great cantilever balcony and mezzanine overhanging the main floor, the unusually large proscenium opening, the fact that the theatre was to be occupied for nearly eleven hours daily, made the designing of adequate air conditioning equipment extremely interesting. The apparatus itself had to be installed in difficult locations so that it would not interfere with the design and decoration of the building or occupy space more valuable for other uses. Finally, the greatest care had to be exercised to keep the entire system noiseless while in operation.

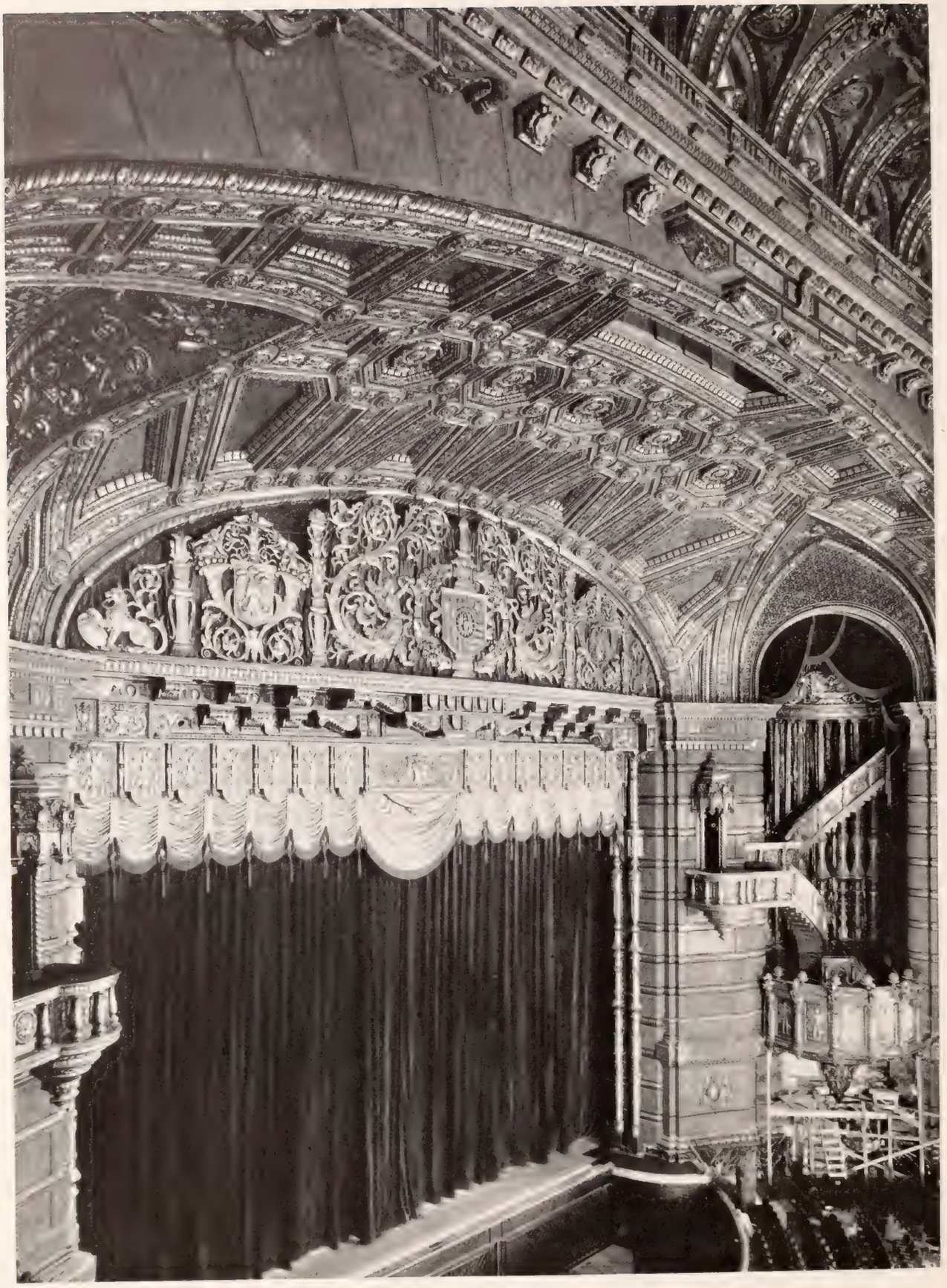
Air Condition Under Control During All Seasons

Three huge fans, each a part of a separate air conditioning system, draw air from out of doors through a fresh air intake located above the highest point of the theatre roof. Before reaching the fans, the air passes into a chamber within which a perfect cloud of atomized water is sprayed through hundreds of small nozzles. Within these chambers, the air is completely washed and its state of humidity is fixed. By various processes the air is then mixed with a quantity of warmer air and is discharged into a network of metal ducts through which the air is conveyed to the main ceiling of the theatre, to the soffits of the balcony and the mezzanine and to the various foyers, rest rooms, etc. The air is then discharged through numerous openings in these ceilings which are merged into the architectural design. These openings, or grilles, are so constructed that the air is blown through them without perceptible velocity that would create a sensible draught upon the audience, rather the air is diffused or "poured" into the theatre so gently that one is not conscious of the source of refreshing atmosphere. Mixed with the somewhat warmer air of the theatre, the fresh supply is forced towards the audience until it reaches the breathing zone, at which point the automatic control of the conditioning apparatus is so regulated that the air, as it reaches the audience is at a scientifically correct temperature and relative humidity.

The air is then passed over the audience gathering bodily heat, moisture and odors, thence to the floor grilles and ventilators through which it is drawn into

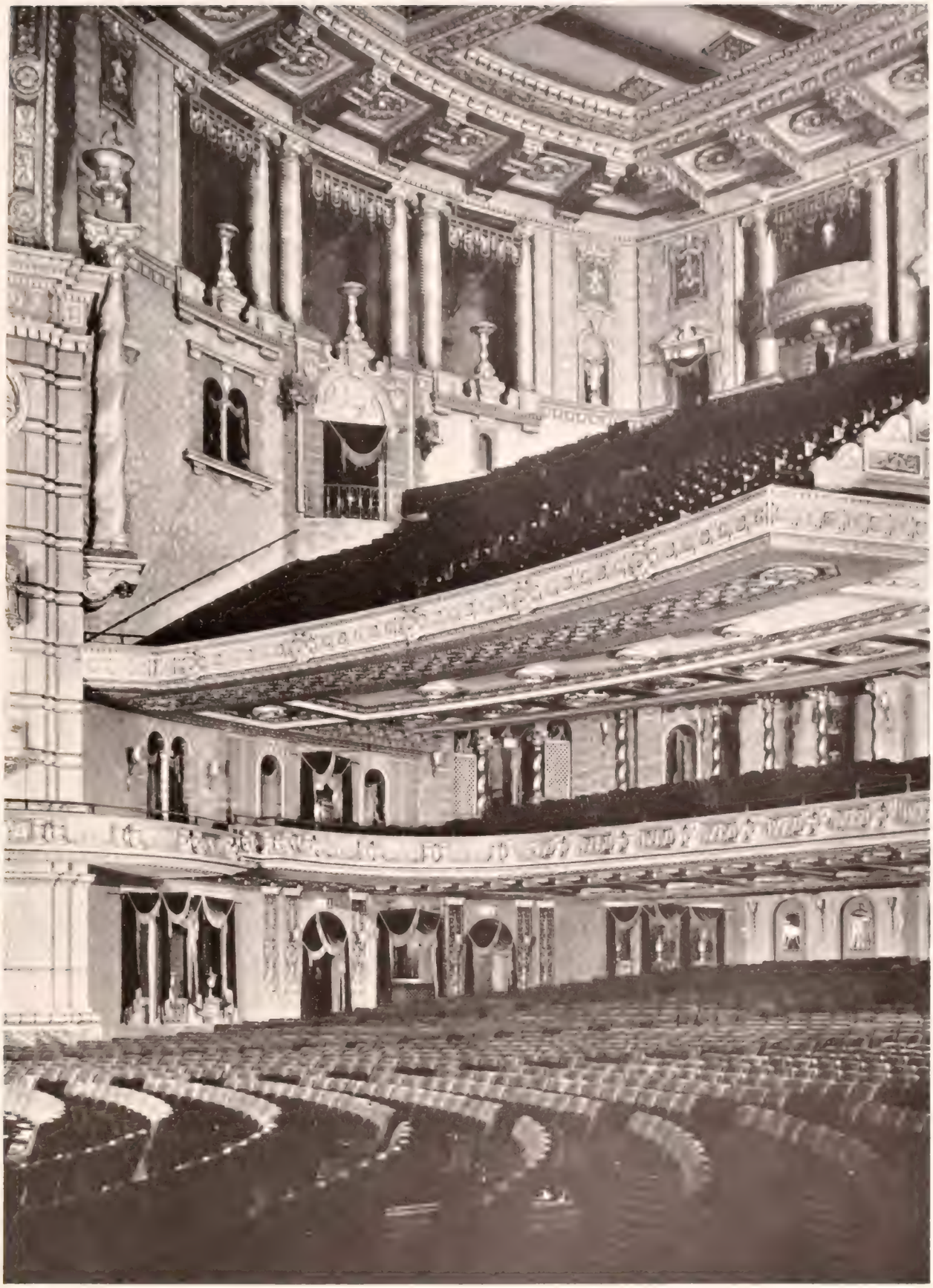


DELICATE SPANISH PLATERESQUE STAGE ENFRAMEMENT OF THE CHORAL STAIR OF THE ROXY THEATRE
WALTER W. AHLSCHLAGER, ARCHITECT



THE TREMENDOUS SCALE OF THE PROSCENIUM DECORATION AIDS IN THE CREATION OF AN INTIMATE ATMOSPHERE IN THE ROXY THEATRE

WALTER W. AHLSCHLAGER, *Architect*

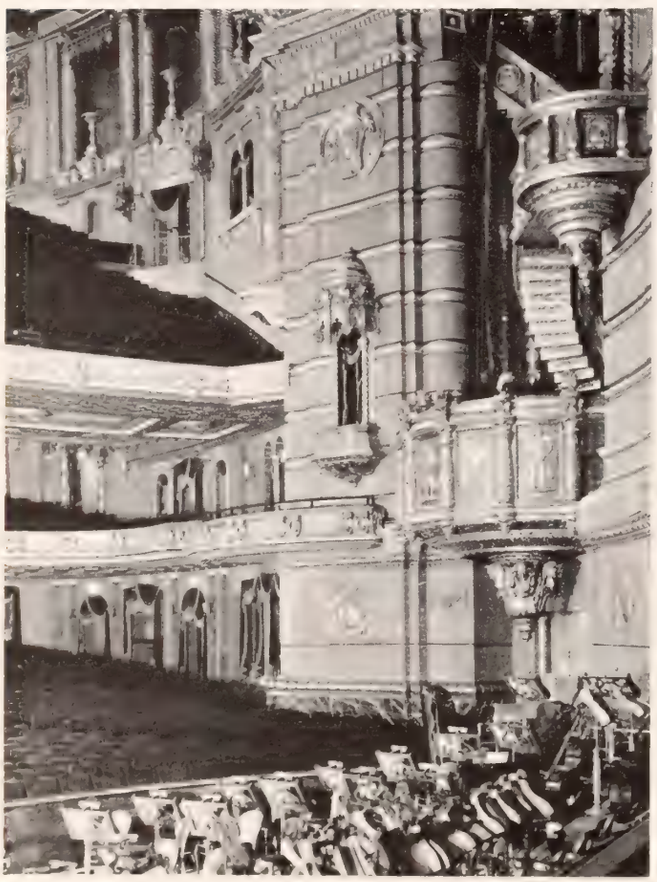


AUDITORIUM OF THE ROXY THEATRE SHOWING THE ORCHESTRA, MEZZANINE, BALCONY AND SIDE WALL TREATMENT

WALTER W. AHLSCHLAGER, Architect



THE MEZZANINE OF THE ROXY THEATRE. THE COLUMNS IN THE REAR FORM A PROCESSION 185 FEET IN LENGTH
WALTER W. AHLSCHLAGER, *Architect*



THIS VIEW SHOWS THE INTIMACY SECURED THROUGH PROPER SCALING OF THE ROXY THEATRE AUDITORIUM
WALTER W. AHLSCHLAGER, *Architect*

the re-circulating system to be washed, cooled and mixed with a copious supply of fresh outdoor air.

It is within the spray chamber which was mentioned as a part of each of these systems that the really important effect of air conditioning is produced.

During the winter season the water sprayed within this chamber is maintained at a temperature that gives the correct amount of humidity or vapor moisture which is to be added to the reconditioned air.

During the summer, the water supplied to the spray chamber is cooled and accomplishes two purposes in that the air which passes through this dense spray is cooled and the excess humidity of the outdoor air which so much affects our comfort is caused to condense in just the same manner as one observes the moisture from the air condensing upon the sides of a pitcher of ice water.

Air Dehumidified and Washed Before Entering Theatre

It seems a paradox that the humidity of air may be reduced by blowing it through a cloud of water. However, it is a fact that the air leaves the chamber with a dewpoint temperature many degrees lower than when it entered. The dewpoint, to be more explicit is the temperature at which the water vapor in the air begins to condense or form a cloud. If air is cooled by any means whatever to its dewpoint temperature, condensation begins and continues as the temperature is lowered.

The temperature of the water in the spray chamber is always maintained at the same point, so that if the dewpoint temperature of the entering air is higher than this, water is condensed from the air; if it is lower, water vapor is added to the air.

The process of condensing water from the air is called dehumidification and, as you know, the secret is that the



CORNER OF THE ATTRACTIVE STUDY OF S. L. ROTHAFEL (ROXY) IN THE ROXY THEATRE
WALTER W. AHLSCHLAGER, *Architect*

water which issues from the spray nozzles has been artificially cooled to a predetermined temperature under automatic control.

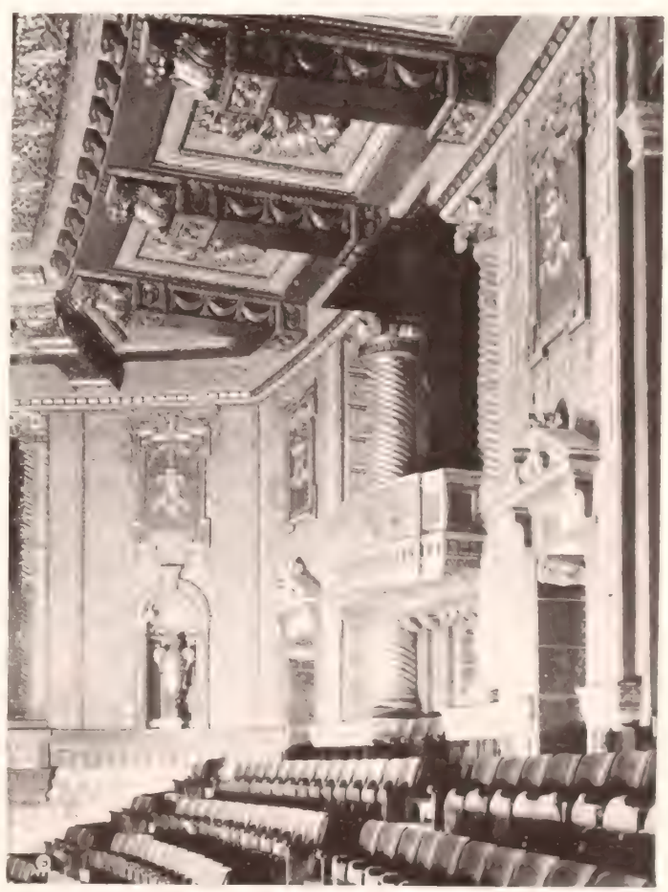
For this artificial cooling, it has been found after many costly experiments that the usual supply of city water is not of a sufficiently low temperature to cause the necessary condensation. To thoroughly cool the water which lowers the temperature of the air and thus reduces its relative humidity, centrifugal refrigeration machines, capable of refrigeration equivalent to the production of 500 tons of ice per day were installed. Of course, no ice is actually produced or used, as it is not necessary to cool the water used in the spray chamber to the freezing point, but one can more easily visualize the hugeness of the plant by this comparison.

All of the equipment in connection with the foregoing system produces an effect which has proved to be one of the most important factors in the successful operation of the modern theatre, as an audience cannot justly appreciate the producer's efforts to entertain it unless its physical well-being is taken care of from every angle.

This effect, while a component part of the atmosphere differs from the atmosphere created by lighting only to the extent that the one appeals to the physical sense and well-being of the patron while the other appeals to the artistic sense of the patron.

Electrical Equipment Installed Provides For All Lighting Effects

Faithful followers of the Roxy productions have gratifyingly shown their appreciation of the many varying and gorgeous ensembles of color effects that the master showmanship of S. L. Rothafel, Roxy, has produced. To place at the disposal of so imaginative a mind the electrical equipment and mechanical features that would interpret the idea which motivates each lighting



REAR OF THE BALCONY, ROXY THEATRE, SHOWING THE CAREFUL TREATMENT OF THE WALLS
WALTER W. AHLSCHLAGER, *Architect*

effect and stage production, provided one of the most interesting problems encountered in the planning of the theatre.

It can be said with pardonable pride that the Roxy claims the distinction of being the most complete, electrically equipped theatre of today.

This we feel can readily be appreciated by the fact that the theatre equipment is energized by four separate electrical services, one of direct current and an alternating current service on the Fiftieth Street side with a similar provision on the Fifty-first Street side. These services are so arranged and interconnected that a failure of any three of the services would readily be compensated by the ability of the remaining service to provide sufficient current to bridge over the emergency period.

Four Separate Electrical Services Insure Against Power Failure

The interpretative color schemes of the magic-like lighting effects are obtained entirely through indirect lighting, which feature is particularly emphasized in the grand foyer by the subdued amber glow of the ceiling fixture. On entering the foyer, one is impressed by the coziness and comfort in this vast and spacious hall. As we pass into the auditorium, this feeling seems to grow upon us by the character of illumination which lends itself so admirably to the mood of entertainment and of the audience. The glare of harsh lighting which tends to disturb one's comfort is conspicuously absent and a feeling of restfulness and an appreciative mood is the result. The stage itself is a masterpiece of electrical artcraft containing every imaginable feature of mechanical equipment necessary for the successful and artistic presentation of the Roxy programs. A few of the more outstanding features will bear brief description as it is not within the province of this article to describe them all in detail.

Colored Light Effects Controlled by Switchboard with 250 Units

Of these, undoubtedly, the stage switchboard is the most important for it has been claimed by those well versed in switchboard design that it is the largest and most complete board of its type. There are some two hundred and fifty or more control units mounted on the stage or pilot-board by means of which various color combinations can be effectively pre-set. The stage, which is triangular in shape is equipped with every modern device of stage craftsmanship. In addition to the regular stage equipment there are numerous spotlights mounted on light bridges on either side of the proscenium opening. A back-stage projection booth equipped with two rear projectors makes possible animated back drops. Two stage lifts or elevators set directly in front of the cyclorama make possible a succession of platforms varying in height from stage trap room level to ten feet above stage.

Orchestra Pit Has Elevator Capable of Carrying 110 Musicians

The orchestra pit is provided with an electrically operated elevator capable of carrying 110 musicians. In addition to the main lift, there are three individual organ console lifts and a separate piano lift, all of which are so synchronized as to be controlled from the stage switchboard or leader's stand either independently or jointly with each other and with or without the orchestra lift. The organ consoles which are controlled individually or together at will make it possible to have any of the



S. L. ROTHAFEL'S (ROXY'S) SUITE OF OFFICES IN THE ROXY THEATRE INCLUDE THIS CHARMING LIBRARY
WALTER W. AHLSCHLAGER, *Architect*



THE IMPRESSIVE STAIR LEADING FROM THE GRAND LOBBY TO THE BALCONY OF THE BELMONT THEATRE, CHICAGO
WALTER W. AHLSCHLAGER, *Architect*



CLIMBING THE STAIR FROM THE LOBBY OF THE BELMONT THEATRE, CHICAGO, IS AN INTERESTING PROMENADE
WALTER W. AHLSCHLAGER, *Architect*

three organists perform as a soloist if so desired. The main unit of the several organs in the theatre, are uniquely placed directly under the forward part of the stage. The swell shutters and tonal grilles face the orchestra pit proper thus making the blending of the organ and orchestra tones quite imperceptible. This blending of the organ and orchestra is quite apparent when the organ chambers are located above the proscenium boxes.

In the grand foyer, a three-manual console was provided, controlled by an automatic device operating from hand-played rolls reproducing the music of the masters. Above the main ceiling of the auditorium are located the fanfare organ and chimes chambers. The chimes are of especial interest due to the fact that it is the first installation of its type and size in any theatre.

One of the outstanding features is the method of playing them. There is no tugging at ropes. The chimes are played by the organist from the organ console. There is also a supplementary keyboard that looks exactly like a small section of the organ keyboard itself which is placed so that a member of the orchestra may play the chimes entirely independent of the organ. With the aid of the world's greatest servant, electricity, the heavy plungers of the actions (there is one for each chime) are propelled forward with lightning-like rapidity as the corresponding keys of the keyboard are depressed.

Design, Location and Operation of Roxy Assures Record Receipts

The foregoing are just a few of the many thoughts which bring us to the conclusion that the natural result of the proper location, proper designing and planning this theatre, the marvelously conducted showmanship of S. L. Rothafel is a gross box office return in excess of $129,000 per week which has been reached and $125,000 has been averaged for weeks at a time. It is, I believe, correctly predicted that the Roxy will time and again do a gross business of $150,000 per week with its present relatively low admission charges. It is also correctly predicted, I believe, that patrons of the Roxy will soon, for a dollar or less, be able to hear, in addition to the standard show, such artists as Fritz Kreisler, Geraldine Farrar, Mary Garden and Giovanni Martinelli.

Predicts Theatre Seating One Thousand More Than Roxy

Size and volume of a building so architecturally and artistically treated spell only beauty. Regardless of the millions of dollars expended in this creation, unless the building itself increases our happiness, our knowledge, our comfort, in which event, at the same moment becomes a vehicle for the transaction of sound business, then and only then does it justify its inception, and then only does it surround itself with the fullest requirement of a well conceived and designed architectural masterpiece.

The wonderful growth of the moving picture industry is due principally to the fact that a moving picture theatre sells its merchandise upon the same principle as a large department store or a chain store business. In fact, almost any large business owes its growth to ever increasing volume, which means lower unit selling prices, lower proportionate overhead and operating expenses, lower unit profits, but greater aggregate profits.

I venture the prediction that within a very few years, the Roxy, today the world's largest motion picture theatre, will be superseded by one of 1,000 seats greater capacity.

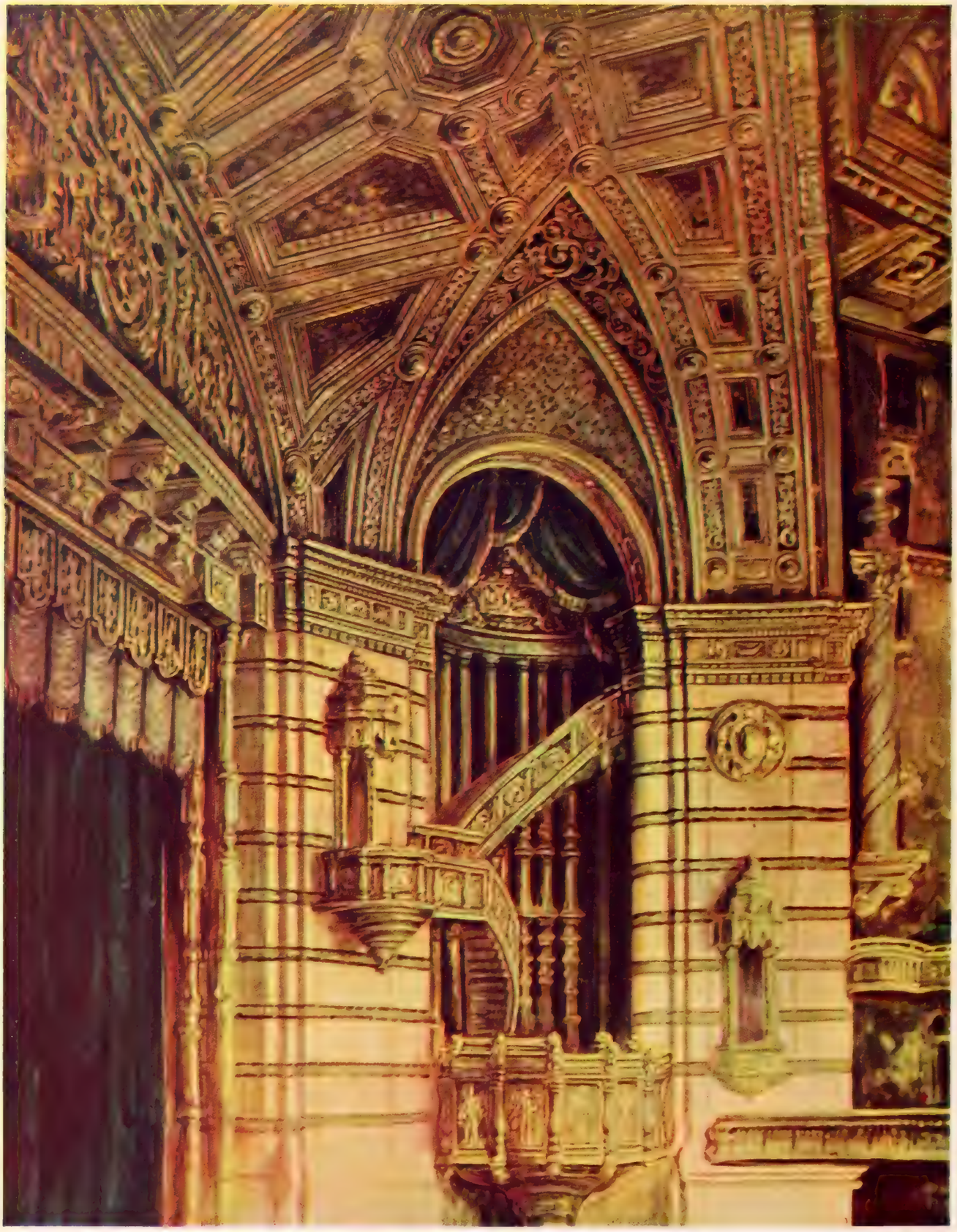


THE LOBBY OF THE BELMONT THEATRE, CHICAGO, SHOWING THE BALCONY STAIR, ON EITHER SIDE OF WHICH ARE THE ARCHED OPENINGS TO THE FOYER

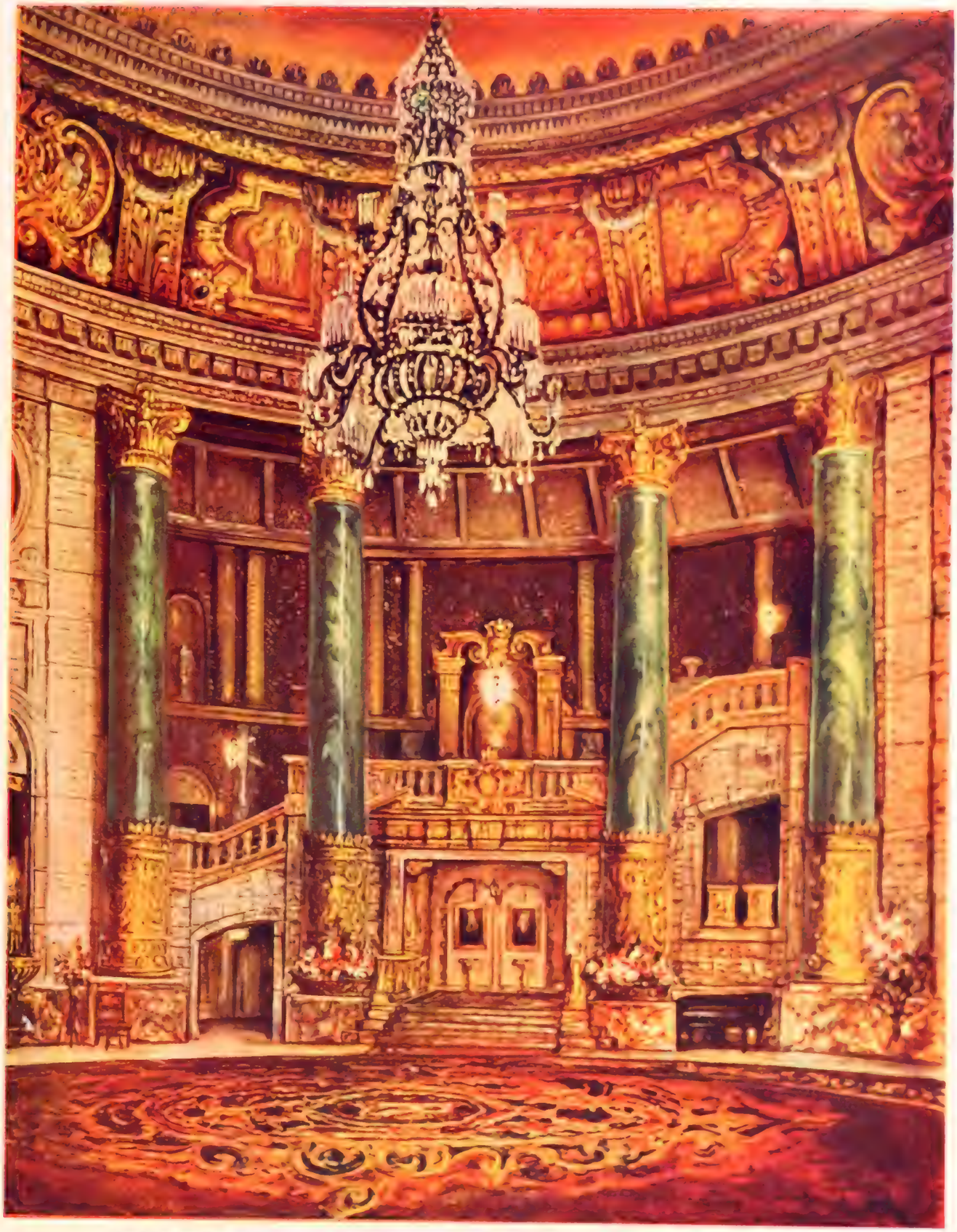
WALTER W. AHLSCHLAGER, *Architect*



THE ROXY AUDITORIUM, WORTHY OF ITS NAME "THE CATHEDRAL OF THE MOTION PICTURE"
WALTER W. AHLSCHLAGER, ARCHITECT



DETAIL OF DECORATIVE TREATMENT OF CHORAL LOFT AND PROSCENIUM OF THE ROXY THEATRE
WALTER W. AHLSCHLAGER, ARCHITECT

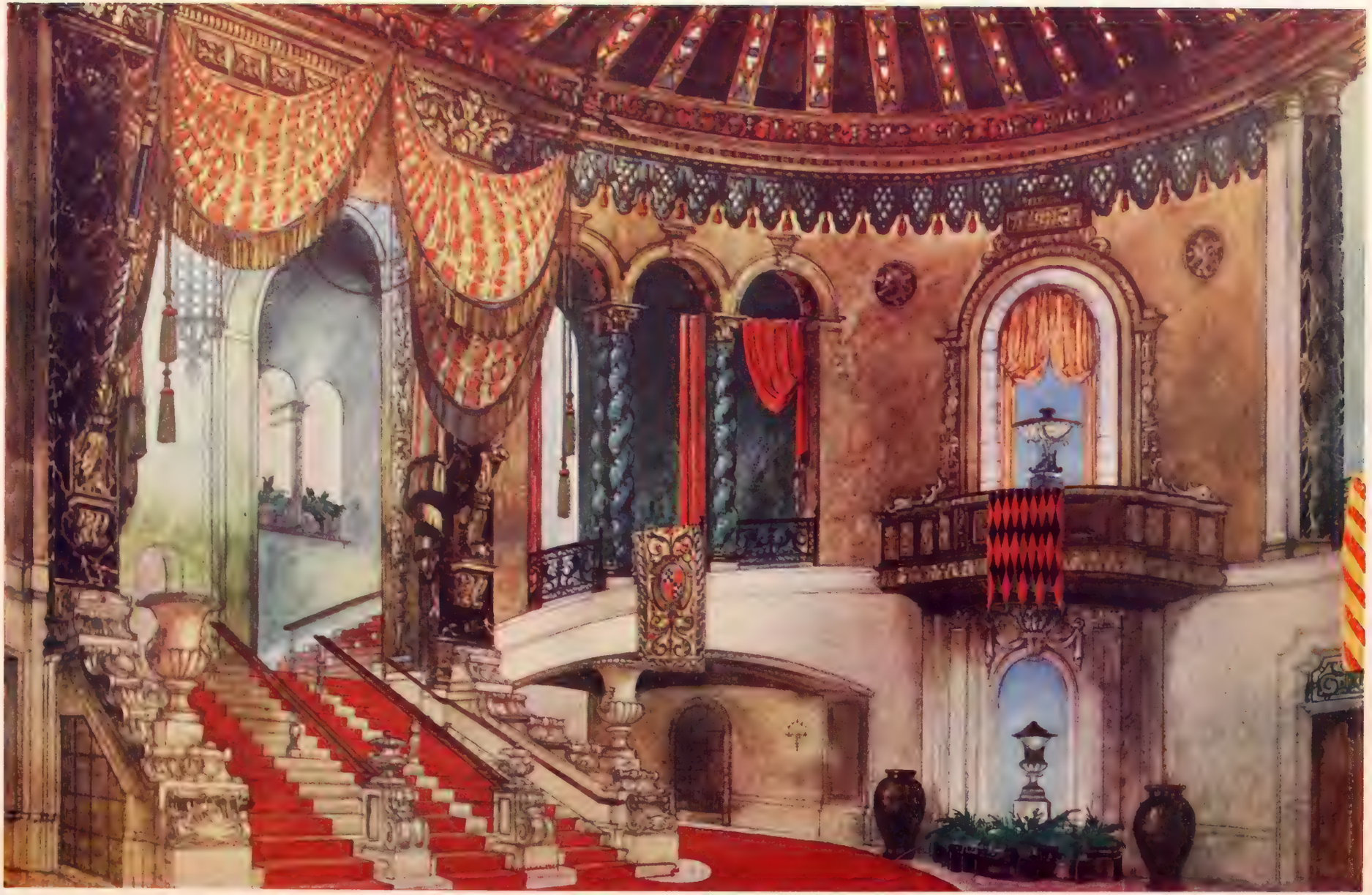


GRAND FOYER AND STAIRWAY LEADING TO ORCHESTRA FLOOR OF THE ROYAL THEATRE



THE SUCCESSFUL MERGING OF MODERN SPANISH AND ITALIAN ARCHITECTURE OF THE ROXY THEATRE
WALTER W. AHLSCHLAGER, ARCHITECT





GRAND STAIRWAY AND ENTRANCE FOYER OF THE BELMONT THEATRE, CHICAGO, ILL.

WALTER W. AHLSCHLAGER, ARCHITECT





FOYER OF LINCOLN ROBY THEATRE, CHICAGO, SHOWING INDIVIDUALITY OF DESIGN AND DECORATION

RALPH W. ARMSTRONG, ARCHITECT

Motion Picture News Theatre Building *and* Equipment

Buyers Guide

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THE listings printed on the following pages have been compiled for the purpose of providing theatre owners, architects, builders, studios, laboratories and the motion picture industry in general with a reliable and complete reference for the purchase of all types of equipment and supplies. Whether important equipment or infrequently used accessories are desired, BUYERS GUIDE will be found of invaluable aid to the purchaser. For through the sources of purchase given in this book, all models, grades and priced apparatus and materials may be investigated with practically no effort on the part of the buyer. ¶ Hang this issue of Theatre Building and Equipment BUYERS GUIDE in some convenient place. It will serve an excellent purpose until our next edition supplants it with additional valuable information. ¶ Through the advertising pages contained in BUYERS GUIDE owners and builders of theatres are given the opportunity of learning about the latest and most up-to-date equipment available for modernizing theatres. ¶ The firms advertising in BUYERS GUIDE make a specialty of serving theatres, laboratories, studios, etc., and build equipment and accessories best suited for the particular needs of the motion picture industry. ¶ Write us for sources of purchase for any special apparatus that is not listed in BUYERS GUIDE.

Index to Listings

A

Accessory Retailers ... 56
Accounting Systems, Theatre ... 56
Acoustics, Theatre ... 56
Adapters, Carbon ... 56
Adapters, Incandescent Projection ... 56
Adapters, Lens ... 56
Adding, Calculating Machines ... 56
Addressing and Mailing Machines ... 56
Admission Signs ... 56
Advertising Novelties ... 56
Advertising Projectors ... 56
Advertising, Theatre ... 56
Air Conditioning Equipment ... 56
Air Dome Tents ... 56
Aisle Lights ... 56
Aisle Rope ... 56
Alarm Signals ... 56
Ammeters ... 56
Annunciators, Electric ... 56
Aquarium Stands ... 56
Arc Feeds, Automatic ... 56
Arc Lamps ... 58
Arc Lamps, Reflecting Projector ... 56
Arcs, High Intensity ... 58
Architects, Theatre ... 58
Art Titles ... 58
Artificial Flowers ... 58
Artist's Materials ... 58
Atmospheric Conditioning Equipment ... 59
Automatic Change-Over ... 59
Automatic Curtain Control ... 59
Automatic Sprinklers ... 59
Automatic Temperature Control ... 59

B

Balloons, Advertising ... 59
Bands, Reel ... 59
Banners, Announcement ... 59
Baskets, Decorative ... 59
Bells, Musical Electric ... 59
Belting, Leather, for Projectors ... 59
Bird Baths, Lobby ... 59
Blowers, Organ ... 59
Blowers and Exhausters ... 59
Boards, Program ... 59
Bolts, Panic Door ... 59
Bookkeeping Systems, Theatre ... 59
Booking Agents ... 59
Booths, Projection ... 59
Booths, Ticket ... 59
Box Office Statements ... 59
Boxes, Ticket ... 59
Brass Fixtures ... 60
Brass Grilles ... 60
Brass Rails ... 60
Brokers, Play ... 60
Brokers, Theatre ... 60
Bronze and Iron Works ... 60
Brushes, Bill Poster ... 60
Brushes, Carbon ... 60
Brushes, Screen ... 60
Bubbler Fountains ... 60
Bulletin Boards, Changeable ... 60
Burners, Acetylene.
Buzzers ... 60

C

Cabinet, Reel ... 60
Cabinets, Sanitary Device ... 60
Cabinets, Switchboard ... 60
Cabinets, Towel ... 60
Call Systems ... 60
Camera Supplies ... 60
Cameras Motion Picture ... 60
Cameras, Ultra Speed, Motion Picture ... 62
Cameramen's Schools ... 62
Camermen's Textbooks ... 62
Canopies ... 62
Cans, Film ... 62
Caps, Color and Shade ... 62
Carbide, Calcium ... 62
Carbon Savers ... 62
Carbon Sharpeners ... 62
Carbons, Projector ... 62
Card Systems ... 62
Cardboard, Sign ... 62
Carnival Goods ... 62
Carpet Cleaning Compounds ... 62
Carpet Covering ... 63
Carpet Cushion ... 63
Carpet Lining ... 63
Carpets and Rugs ... 63
Cartoons, Advertising ... 63
Cases, Film Shipping ... 63
Cashiers, Automatic ... 63

Index to Listings

Continued

Ceiling, Metallic ... 64
Cement, Film ... 64
Chair Covers, Theatre ... 64
Chairs, Rattan, Reed and Willow ... 64
Chairs, Theatre ... 64
Chandeliers, Crystal ... 64
Change Makers ... 64
Change-Over Devices ... 64
Checks, Door and Spring ... 64
Chemicals, Air Purifying ... 64
Chemicals, Photographic ... 64
Chewing Gum Remover ... 64
Choppers, Ticket ... 64
Clamps, Carbon ... 64
Cleaners, Film ... 64
Cleaners, Vacuum ... 64
Clocks, Advertising and Screen ... 64
Cloth, Poster ... 65
Coin Bags ... 65
Coin Counting, Assorting and Wrapping Machines ... 65
Color Hoods ... 65
Color Wheels ... 65
Colored Lamps, Etched ... 65
Colored Motion Pictures ... 65
Coloring, Incandescent Lamp ... 65
Compensators, Current ... 65
Condenser Lenses ... 65
Construction Materials, Theatre ... 66
Construction, Theatre ... 66
Controls, Automatic Curtain ... 66
Controls, Automatic Temperature ... 66
Controls, Automatic Arc ... 66
Converters, Electric ... 66
Cooling Systems, Theatre ... 66
Cooling Towers, Theatre ... 66
Costumes, Theatrical ... 66
Covers, Program ... 66
Covers, Theatre Seat ... 66
Cups, Sanitary Individual ... 66
Curtain Machines, Automatic ... 66
Curtain Tracks ... 66
Curtains, Fireproof ... 66
Curtains, Soundproof ... 67
Curtains, Velour and Velvet ... 67
Cut Out Machines ... 67
Cut Outs, Advertising ... 67
Cutting Rooms, Public Film ... 67

D

Date Strips ... 67
Daylight Camera Loaders ... 67
Decorations, Artificial Flower ... 67
Decorations, Stage ... 67
Decorations, Theatre Interior ... 67
Decorators, Theatre ... 68
Deodorants, Theatre ... 68
Developing, Film ... 68
Dimmers, Lighting ... 68
Disinfectants and Sprays ... 68
Displays, Scenic Lobby ... 68
Doors, Fireproof ... 68
Doors, Rolling Steel ... 68
Doors, Safety ... 68
Draperies ... 68
Drawing Materials ... 68
Drinking Fountains ... 68
Drops, Stage ... 69
Drums, Drying ... 69
Drummers' Instruments ... 69
Duplicating Machines ... 69
Dyes, Film ... 69

E

Easels, Picture ... 69
Electric Circuit Testing Instruments ... 69
Electric Fans ... 69
Electric Flowers ... 70
Electric Lamps ... 70
Electric Power Plants, Portable ... 70
Electric Signs ... 70
Electrical Contractors ... 70
Elevators ... 70
Emergency Lighting Plants ... 70
Employees' Clocks ... 70
Engineers, Lighting ... 71
Engines, Gas and Gasoline ... 71
Engines, Gasoline, Portable ... 71
Exhaust Fans ... 71
Exit Light Signs ... 71
Exposure Meters, Camera ... 71

F

Fans, Advertising ... 71
Fans, Exhaust ... 71
Fans, Wall ... 71
Ferneries ... 71
Film Cabinets ... 71
Film Cleaners ... 71
Film Cleaning Fluid ... 71
Film Packers ... 71
Film Preservation ... 72
Film Racks ... 72
Film, Raw, Negative and Positive ... 72
Film Reels ... 72
Film Splicing Machines ... 72
Film Storage ... 72
Film Waxing Machines ... 72
Filter Lens ... 72
Fire Alarms ... 72
Fire Doors ... 72
Fire Extinguishers ... 72
Fire Guard (Projection) ... 72
Fire Hose ... 72
Fire Prevention Projectors ... 72
Fireproof Curtains ... 74
Fireproofing Materials ... 74
First Aid Equipment ... 74
Fixtures, Brass ... 74
Fixtures, Lighting ... 74
Fixtures, Plumbing ... 74
Flag Makers ... 74
Flashers, Electric Sign ... 74
Flood Lighting ... 74
Floor Coverings ... 75
Floor Scrubbing and Waxing Machines ... 75
Flooring, Mosaic ... 75
Flooring, Tile ... 75
Flower Baskets, Electric ... 75
Flowers, Artificial ... 75
Footlights ... 75
Fountains, Decorative ... 75
Fountains, Drinking ... 75
Frames, Poster and Lobby Display ... 75
Frosting Lamp ... 75
Furnaces, Coal Burning ... 75
Furnaces, Oil Burning ... 75
Furniture, Theatre ... 75
Fuses, Electric ... 75

G

Gazing Balls, Lobby ... 75
Gelatines ... 76
Generators, Motor ... 76
Glass Specialties ... 76
Goggles, Operators' ... 76
Granite, Building ... 76
Grilles, Brass ... 76
Grilles, Ticket Window ... 76
Gummed Labels ... 76

H

Hangers, Door and Curtain ... 76
Hardware, Theatre ... 76
Heaters, Organ ... 76
Heaters, Ticket Booth ... 76
Heating and Ventilating Equipment ... 76
Heating Systems, Coal ... 78
Heating Systems, Oil ... 78
Heating, Theatre ... 78
Heralds, Novelty ... 78
High Intensity Arc Lamps ... 78
Holders, Ticket ... 78
Hoods, Color ... 78

I

Incandescent Lamps ... 78
Industrial Films, Producers of ... 78
Ink and Pencil Slides ... 79
Inspection Tables ... 79
Insurance, Fire and Liability ... 79
Insurance, Rain ... 79
Interior Decorating Service ... 79
Iron Work, Architectural and Ornamental ... 79

J

Janitors' Supplies ... 79

K

Kick Plates, Guards and Door Pulls ... 79

L

Labels, Film ... 79
Labels, Gummed ... 79
Laboratories ... 79
Lamps, Arc ... 80
Lamp Dip Coloring ... 80
Lamps, Incandescent ... 80
Lamps, Incandescent Projection ... 80
Lamps, Lacquer ... 80
Lamps, Mazda ... 80
Lamps, Mazda, Projection ... 80
Lamps, Mirror Arc Reflector Projection ... 81
Lamps, Portable and Floor ... 81
Lamp Shades ... 81
Lanterns, Slide ... 81
Lavatory Equipment and Fixtures ... 81
Leaders, Film ... 81
Lenses, Condensers ... 81
Lenses, made to order ... 81
Lenses, Motion Picture Camera ... 81
Lenses, Projection ... 81
Libraries, Film ... 82
Lighting, Acetylene ... 82
Lighting Engineers ... 82
Lighting Fixtures ... 82
Lighting, Stage Equipment ... 82
Lighting and Power Plants ... 82
Lighting and Power Plants, Portable ... 82
Lights, Aisle ... 82
Lights, Border ... 82
Lights, Exit ... 82
Lights, Orchestra ... 82
Lights, Spot ... 82
Lights, Studio ... 82
Links, Fusible ... 83
Linoleum ... 83
Liquid Soap and Soap Containers ... 83
Lists, Mailing ... 83
Lithographers ... 83
Lobby Decorations ... 83
Lobby Display Frames ... 83

Index to Listings

Lobby Furniture 83
Lobby Seats, Stone 83
Lobby Walls 83
Lubricants, Oil 83
Luminous Signs, Interior and Exterior 83

M

Mailing Bags 83
Mailing Lists 83
Make-up, Theatrical 83
Marble, Artificial 84
Marble, Natural 84
Marquises, Theatre 84
Mats and Runners 84
Mazda Lamp Projection 84
Mazda Lamps 84
Metal Numbers, Letters 84
Meters, Film 84
Mirrors 84
Moth Spray 84
Motion Picture Cable 84
Motor Generators 84
Motors, Electric 84
Mountings, Poster 84
Multigraphing 84
Music Cue Sheets, Thematic 84
Music Publishers 84
Music Rolls for Organs and Pianos 84
Music Stands, Orchestra 84
Musical Instruments 84
Musical Instruments, Automatic 84

N

Negative, Raw Film 84
Notchers, Film 84
Novelties, Advertising 84
Nursery Furnishing and Equipment 84

O

Ohmmeters 84
Oil Burning Equipment 85
Oil, Projector 85
Optical Equipment 85
Orchestra Lifts 85
Orchestra Pit Fittings, Furnishings 85
Orchestras, Mechanical 85
Organ Blowers 85
Organ Heaters 85
Organ Lifts 85
Organ Lights 85
Organ Music Rolls 85
Organ Novelty Slides 85
Organ Seats 85
Organs, Theatre 85
Ornamental Fountains 86
Ornamental Iron Work 86
Ozone Electric Machines 86

P

Packers, Film 86
Paint, Plastic 86
Paint, Screen 86
Paint, Theatre Interior 86
Paintings, Lobby Display 86
Paints, Poster and Showcard 86
Palms, Artificial 86
Panel Boards, Lighting 86
Paper Drinking Cups 86
Paper Towels 86
Paste, Poster 86
Peanut Roasters and Popcorn Machines 86
Pedestals 86
Pencils, Slide 86
Pennants, Advertising and Souvenir 86
Perforators, Film 86
Perfumes, Theatre 86
Photographic 86
Photos and Portraits 86
Piano Covers 86
Pianos, Automatic 86
Picture Easels 86
Pipe Organs 86
Plaster Ornaments 86
Plastering, Architectural 86
Play Brokers 86
Player Pianos 86
Playroom Equipment 88
Plumbing Fixtures 88
Portable Projectors 88
Positive Raw Film 88
Poster Frames 88
Poster Lights 88
Poster Paste 88
Posters, Advertising 88
Power Plants, Electric 88
Preservation, Film 88
Press Books 88
Printers, Film Machine 88
Printing, Theatre 88
Programs and Covers 88
Projection Lenses 88
Projection Machine Parts 88
Projection, Mazda Lamp 88
Projection Rooms, Public 88
Projectors, Advertising 88
Projectors, Portable 88
Projectors, Standard 88
Protection Treatment, Film 88
Publications, Motion Picture Trade 88
Publications, Projection 88

R

Racks, Developing 88
Radiator Covers 88
Railings, Iron, Steel and Brass 88
Rails, Rope 88
Rain Insurance 88
Raw Stock, Film 88
Reconstruction Service 89
Rectifiers, Alternating Current 89
Redecorating Service 89
Reel Alarm Signals 89
Reels, Film Shipping and Projection 89
Reflectors, Billboard 89
Reflectors, Light 89
Reflectors, Mirror Arc Lamp 89
Refrigerating Machinery 89
Registers, Ticket 89
Renovators, Film 89
Replacers, Incandescent Lamp 89
Reproductions, Photo 90
Restroom Equipment and Furnishings 90
Rewinders 90
Rheostats 90
Rigging, Stage 90
Roofing Materials 90

S

Safes, Burglar proof 90
Safes, Film 90
Scenery, Stage 90
Scenic Studios 90
Screen Paint 90
Screens, Motion Picture 90
Seat Covers 92
Seat Indicators, Vacant 92
Seats, Theatre 92
Settees, Lobby 92
Settings, Stage 92
Sharpeners, Carbon 92
Shipping Cans 92
Shutters, Iris 92
Shutters, Metal Fire 92
Sign Cloth 92
Sign Flashers 92
Signals, Change-Over 92
Signal Systems, Usher 92
Signs, Admission 92
Signs, Changeable 92
Signs, Electric 93
Signs, Enameled Steel and Iron 93
Signs, Flat 93
Signs, Parking 93
Skylights 93
Slide Mailing Cases 93
Slides, Ink and Pencil 93
Slides, Lantern 93
Slide Vises 93
Slot Machines 93
Soap Containers, Liquid 93
Souvenirs 93
Speed Indicators, Projection 93
Splicers, Film 93
Spotlights 93
Sprinklers, Automatic 93
Stage Effects 93
Stage Hardware 94
Stage Lighting Equipment 94
Stage Rigging 94
Stage Scenery 94
Stair Treads 94
Stamps, Time 94
Stands, Music 94
Steel Lockers 94
Stereopticon Lenses 94
Stereoscopes 94
Storage, Film 94
Supply Dealers 94
Sweeping Compounds 96
Switchboards, Theatre 96
Switches, Automatic 96
Switches, Remote Control 96

T

Tables, Film Rewinding, Inspection and Cutting 96
Tally Counters 96
Tanks, Film Developing 96
Tape, Gummed Paper 96
Tapestries 96
Telephones, Inter-Communicating 96
Temperature Regulation Systems 97
Terra Cotta, Architectural 97
Theatre Accounting Systems 97
Theatre Brokers 97
Theatre Dimmers 97
Theatre Fronts 97
Theatre Lists 97
Theatre Seats 97
Thermatic Music Cue Sheets 97
Ticket Booths 97
Ticket Choppers and Racks 97
Ticket Registers 97
Ticket Selling Machines 97
Tickets, Admission 97
Timekeeping Equipment 98
Titles, Film 98
Tool Sets, Operators 98
Towels, Paper 98
Trailers, Film 98
Transformers, Alternating Current 99
Treads, Stair 99
Tripods 99
Turnstiles 99

U

Uniforms 99

V

Vacuum Cleaners 99
Valances for Boxes 99
Vases, Stone Lobby 99
Vaudeville Agencies 99
Vault Cans 99
Velour Rope 101
Vending Machines, Automatic 101
Ventilating Systems 101
Ventilators 101
Vines, Artificial 101
Volt Meters 101

W

Wall Coverings 101
Waste Receptacles, Self Closing 101
Watchmen's Clocks 101
Water Colors 101
Wax Figures 101
Waxing Machines, Film 101
Wheels, Color 101
Wickets, Cashier's Box Office 101
Wigs 101
Wire, Asbestos Covered 101

ADVERTISERS' INDEX

A

Acme Electric Construction Co. ... 91
Adam Electric Co., Frank ... 95
Albano Co., The ... 15
Alpha Film Laboratories ... 80
Angelo Studios, Michel ... 70
Arco Electric Co ... 64
Arctic Nu-Air Corp ... 100
Automatic Devices Co ... 67
Automatic Ticket Register Corp ... 3

B

Bass Camera Co ... 63
Battisti & Son, A ... 20
Bausch & Lomb Optical Co ... 81
Bell & Howell Co. ... Back Cover
Blaisdell Pencil Co ... 86
Blizzard Sales Co ... 101
Brenkert Light Proj. Co ... 27
Brooks Costume Co ... 66–99
Brunswick-Kroeschell Co ... 8

C

Carrier Engineering Corp ... 11
Chanin Construction Co ... 28
Clark, Inc., Peter ... 24
Clinton Carpet Co ... 77
Cooling & Air Conditioning Corp ... 74
Corcoran, Inc., A. J ... 69
Craftex Co., The ... 25
Cramblet Engineering Corp ... 78
Crane Co., The ... 6
Cutler-Hammer Co ... 19

D

Deagan, Inc., J. C ... 26
Dworsky Film Machine Corp ... 88

E

Edison Lamp Works of the General Elec. Co ... 22
Empire Brick & Supply Co ... 30

F

Federal Terra Cotta Co ... 97
Felder Sales Co., M. G ... 63
Felippelli-General Flower Decorating Co ... 59
Film Metal Box Corp ... 93
Filmusic Co., The ... 84

G

Gallagher Orch. Equipment Co ... 85
General Appliance Corp ... 76
Ginsberg, Rudolph ... 75

H

Hertner Elec. Co. The ... 66
Hexter Co., Inc., S. M ... 9
Heywood-Wakefield Co ... 12
Hoffmann & Soons, Inc ... 92
Howard Organ Seat Co ... 85
Hub Electric Co ... 10

I

Ideal Sign Co ... 65
International Projector Corp ... 17–102
International Ticket Co ... 98

J

Jackson, Henry ... 58

K

Kahn Scenic Studio, Theo ... 70
Kaplan, Sam ... 89
Kimball Co., W. W ... 23
Kliegl Bros. Universal Electric Stage Lighting Co ... 82

L

Liberty Electric Corp ... 79
Libman-Spanjer Corp ... 75
Link Co., The ... 13
Lobby Display Frame Co ... 60

M

McAuley Mfg. Co., J. E ... 7
Markendorff, S ... 80
Marr & Colton Organ Co ... Inside Back Cover
Mestrum, Henry ... 94
Metropolitan Elec. & Mfg. Co ... 4
Minusa Cine Screen Co ... 91
Moss & Son, J ... 94

N

National Screen Service ... 98
National Theatre Supply Co ... Front Cover
Netschert, Inc., Frank ... 58
Novelty Scenic Studios ... 68

P

Page Organ Co ... 87
Phillips & Worthington ... 83
Powers Division, International Projector Corp ... 102

R

Radio Mat Slide Corp ... 93
Rambusch Decorating Co ... 16
Reynolds Electric Co ... 65
Robert Morton Organ Co ... 21

S

Samuels Stabilarc Co ... 67
Seymour, Inc., Jas. M ... 72
Simplex Division, International Projector Corp ... 17
Spencer Turbine Co ... 18
Stanley Frame Co ... 78
Supreme Heater & Ventilating Corp ... 99

T

Tiffin Scenic Studios ... 69
Typhoon Fan Co ... 71

V

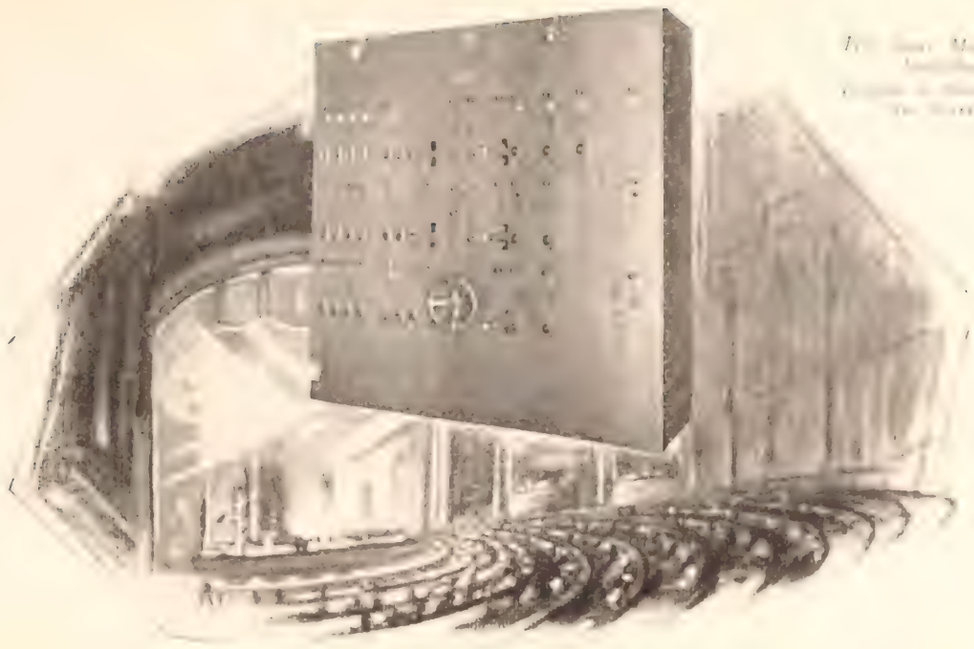
Vitolyzed Air Corp ... 5

W

Ward Leonard Electric Co ... 14
Wertsner & Son, C. S ... 91
Westinghouse Elec. & Mfg. Co ... 55
Willoughby, Inc., Chas. G ... 61–62
Wurlitzer Co., The Rudolph ... Inside Front Cover

Y

York Mfg. Co ... 57
York Safe & Lock Co ... 90



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Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

BOOTHS, Ticket

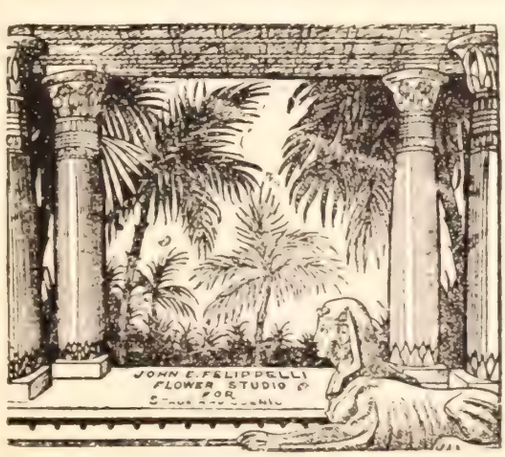
Froehlich Cabinet Works, Jacob, Whitlock and Leggett Aves., N. Y. City.
Gorham Co., Bronze Division, Providence, R. I.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Lobby Display Frame Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Markendorff, S., 159 W. 23rd St., N. Y. City. **(See Adv.)**
Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
Mid-West Ticket & Supply Co., Inc., 845 S. Wabash Ave., Chicago, Ill.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Stanley Frame Co., 727 Seventh Ave., N. Y. City. (See Adv.)
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.

BOX OFFICE STATEMENTS

Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
Green, P. A., 52 Rumford Ave., Waltham, Mass.

BOXES, Ticket

Automatic Ticket Register Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Bilt Rite Frame Co., 225 N. Green St., Chicago, Ill.
Clark, Inc., Peter, 534 W. 30th St., N. Y. City. (See Adv.)
International Ticket Co., 50 Grafton Ave., Newark, N. J. (See Adv.)



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ROXY AND ALL THE LEADING MOTION PICTURE THEATRES WITH ARTIFICIAL FLOWERS, BUSHES, VINES, TREES, PLANTS, ETC.

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Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Lobby Display Frame Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Markendorff, S., 159 W. 23rd St. N. Y. City. (See Adv.)
Mid-West Tticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Stanley Frame Co., Inc., 727 Seventh Ave., N. Y. City. (See Adv.)
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.

BRASS FIXTURES

Brass & Bronze Specialty Co., Inc., 340 Jackson Ave., N. Y. City.
Caldwell & Co., Inc., E. F., 36 W. 15th St., N. Y. City.
Central Brass Mfg. Co., Cleveland, Ohio.
Imperial Brass Mfg. Co., 524 S. Racine Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Texas.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

BRASS GRILLES

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Hungerford Brass & Copper Co., U. T., 80 Lafayette St., N. Y. City.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Palmenberg's Sons, Inc., J. R., 63 W. 36th St., N. Y. City.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Triangle Iron Works, Inc., 435 Austin Pl., N. Y. City.
Tyler Co., W. S., Cleveland, Ohio.

BRASS RAILS

Central Brass Mfg. Co., Cleveland, Ohio.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Mirigold Brass Co., 591 E. Tremont Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Reliable Decorative Co., Inc., 17 N. 10th St., Philadelphia, Pa.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

BROKERS, Play

Celebrated Authors Society, Ltd., 1540 Broadway, N. Y. City.
Forrest, Mary, 145 W. 41st St., N. Y. City.
Wall, Margaret V., 80 Longacre Bldg., N. Y. City.

BROKERS, Theatre

(See Theatre Brokers)

BRONZE AND IRON WORKS

Caldwell & Co., Inc., E. F., 36 W. 145th St., N. Y. City.
Chicago Architectural Bronze Co., 4740 N. Clark St., Chicago, Ill.
Gorham Co., Bronze Division, Providence, R. I.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.
Southern Brass Mfg. & Plating Co., 6614 Harrisburg Blvd., Houston, Tex.
Williams, Inc., John, 556 W. 27th St., N. Y. City.

BRUSHES, Bill Poster

General Outdoor Advertising Co., 550 W. 57th St., N. Y. City.
Grumbacher, M., 160 Fifth Ave., N. Y. City.

BRUSHES, Carbon

Hertner Electric Co., 1900 W. 112th St., Cleveland, Ohio. (See Adv.)
National Carbon Co., Cleveland, Ohio.
Phellis & Co., Inc., Chas. W., 130 W. 42nd St., N. Y. City.
Reisinger, Hugo, 11 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

BRUSHES, Screen

American Silversheet Co., 915 Wash St., St. Louis, Mo.

BUBBLER FOUNTAINS

Central Brass Mfg. Co., Cleveland, Ohio.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.

BULLETIN BOARDS, Changeable

Liberty Mfg. Co., 101 W. 42nd St., N. Y. City.
Lobby Display Frame Corp., 723 Seventh Ave., N. Y. City. (See Adv.)
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Opalume Sign System, Box 288, Battle Creek, Mich.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.
Stanley Frame Co., 727 Seventh Ave., N. Y. City. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

BURNERS, Acetylene

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)

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Our direct to the exhibitor selling methods enable us to give you

Service Unsurpassed

Our quality and workmanship combined with service have won the confidence of exhibitors throughout the country.

LOBBY DISPLAY FRAME CORP.

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Kirschberger & Co., Inc., M. 1425 37th St., Brooklyn, N. Y.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)

BUZZERS

(See Telephones, Inter-Communicating)

CABINETS, Film

American Film-Safe Corp., 1800 Washington Blvd., Baltimore, Md.
Atlas Metal Works, 2601 Alamo St., Dallas, Texas.
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Duplex M. P. Industries, 74 Sherman Ave., L. I. City, N. Y.
Film Safe Corp., 92 William St., N. Y. City.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

CABINETS, Sanitary Device

(See Vending Machines)

CABINETS, Switchboard

Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Mutual Elec. & Machine Co., 7610 Jos. Campau Ave., Detroit, Mich.
Wurdack Elec. Mfg. Co., Wm., 4444 Clayton Ave., St. Louis, Mo.

CABINETS, Towel

Best Chemical Co., 833 N. 17th St., Allentown, Pa.
Huntington Labs., Inc., 913 E. Tipton St., Huntington, Ind.
Rochester Germicide Co., Inc., Rochester, N. Y.
U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago, Ill.
West Disinfecting Co., Barn St., Long Island City, N. Y.
Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

CALL SYSTEMS

Couch Co., Inc., S. H. Norfolk Downs, Quincy, Mass.
E.-J. Electric Installation Co., 155 E. 44th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)

CAMERA SUPPLIES

(See Cameras, Motion Picture)

CAMERAS, Motion Picture

Akeley Camera, Inc., 244 W. 50th St., N. Y. City.
Bass Camera Co., 179 W. Madison St. Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
De Vry Corp., The, 1111 Center St., Chicago, Ill.
Eastman Kodak Co., Rochester, N. Y.

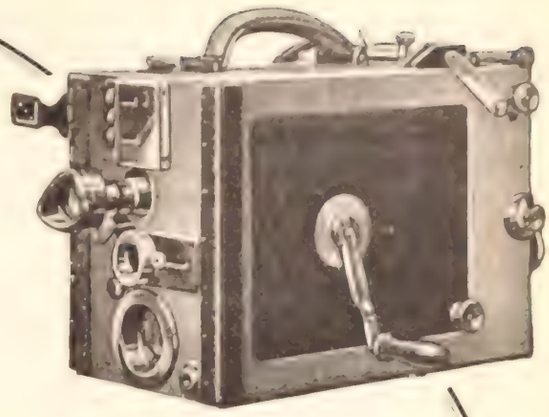
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The New

DEBRIE-PARVO

Model "L"

Does Everything!



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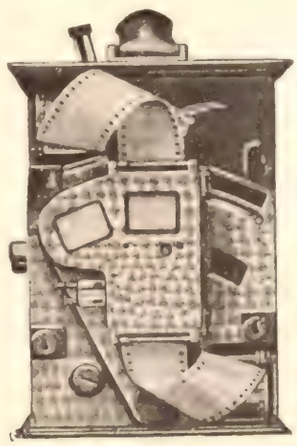
New Features

1—Direct focussing on ground glass, without prism, and full size of frame. The only apparatus with this feature.

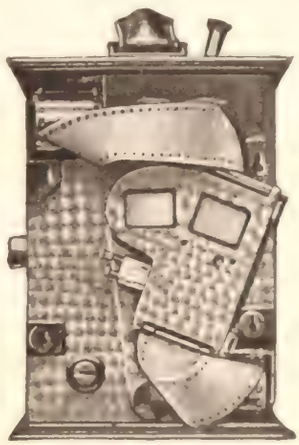
2—Pilot register pins, located under frame, assuring absolute steadiness and the perfect stoppage of film at any point for super-imposition (double exposure, etc.)

3—Gate which automatically releases the film, after every exposure, preventing friction marks, scratches, etc.

The first-named feature permits you to focus with absolute accuracy on ground glass by the simple movement of a conveniently located lever. This movement automatically moves the film in such a way that it is out of the exposure field. Upon returning the lever, you are at once ready to continue turning. It is never necessary to move either lens or camera, and all adjustments may be made in your usual position behind the camera.



POSITION DURING EXPOSURE



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Now, more than ever before, with the many new features and improvements of the Debrie, it is the most adaptable apparatus for studio work on productions of every variety.

Here are a few other features of this marvelous new Model L:

Direct focussing ON FILM while turning and when stopped, without prism.

Instantaneous indication of diaphragm in use.

Automatic dissolve by shutter—always of same duration no matter at what opening shutter is set.

Automatic stop of crank at end of fade-out and fade-in.

Any lens may be used, regardless of focus or aperture.

Veeder counter, with dual indicator.

All operations visible and controllable from the back.

It is the lightest in weight and most compact 400 foot professional camera on the market.

Outfit complete with 2 in. F3.5 Krauss Tessar lens, 8 magazines, case for camera, case for magazines, sunshade, 2 sets masks, rewinder, and Precision Ball Bearing Tripod—**$1,350.00**

Electric equipment allowing control at a distance. (additional cost.)

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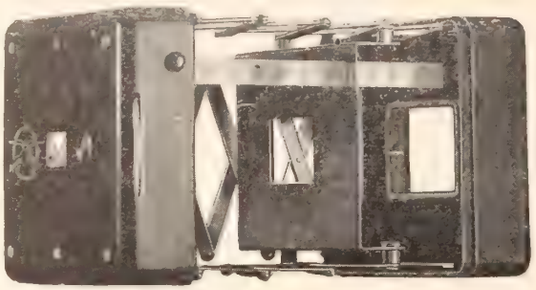
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U. S. and Canada Agents for Debrie

CAMERA MEN and DIRECTORS!

You Need This

VISOGRAPHE



VISOGRAPHE OPEN

FIRST— To indicate the field and angle of the picture being taken.

SECOND— To indicate what focal length lens to use.

THIRD— To determine the angle or field with any given focal length of lens.

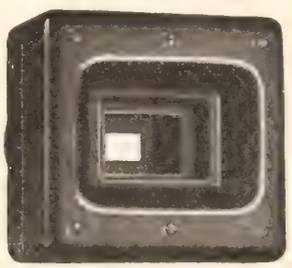
FOURTH— To indicate the exact proportion or dimensions of the subject to be photographed.

FIFTH— To indicate the portion of the picture affected by masks employed.

SIXTH— To indicate the photographic values of colors and tones in the subject. A blue-green glass is conveniently located to pull down over eye piece.

The Visographe was devised by Debrie to save the valuable time of both director and cameraman. It is a device of the finder type, entirely constructed of metal. Dimensions when closed 3 x 3 x 1¾ inches. It weighs less than a pound. Carried either in the pocket or by a light strap like a binocular.

The Visographe is composed of two parts forming a box. These parts are separated or brought together by a set of lazy tongs, and will indicate angles of view taken in by any motion picture lens up to 8¼ inches. Measure on one side indicates focal length of lens, after looking through back of apparatus to find field or angle.



VISOGRAPHE CLOSED

Price $15.00

WILLOUGHBYS

110 West 32nd St., New York, N. Y.

U. S. & Canada Agents for Debrie

Gennert, Inc., G., 24 E. 13th St., N. Y. City.
Gundlach - Manhattan Optical Co., 853 Clinton Ave. So., Rochester, N. Y.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6015 Santa Monica Blvd., Hollywood, Calif.
N. Y. Institute of Photography, 141 W. 36th St., N. Y. City.
Universal Camera Co., 361 W. Ontario St., Chicago, Ill.
Wilart Camera Co., New Rochelle, N. Y.
Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

CAMERAS, Ultra Speed, Motion Picture

Bass Camera Co., 179 W. Madison St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

CAMERAMEN'S SCHOOLS

New York Institute of Photography, 141 W. 36th St., N. Y. City.

CAMERAMEN'S TEXT-BOOKS

Falk Publishing Co., 141 W. 36th St., N. Y. City.

CANOPIES

Architectural Metal Products, Inc., Covington, Ky.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Edwards Mfg. Co., 5th and Culver Sts., Cincinnati, Ohio.
Ideal Sign Co., Inc., 149 7th St., Brooklyn, N. Y. (See Adv.)
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Milwaukee Corrugating Co., 36th Ave. and Burnham St., Milwaukee, Wis.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Tucker Duck & Rubber Co., 515 Garrison Ave., Fort Smith, Ark.

CANS, Film

American Can Co., 120 Broadway, N. Y. City.
Bass Camera Co., 179 W. Madison St. Chicago, Ill. (See Adv.)
Film Metal Box Corp., 123 West 22nd St., N. Y. City. (See Adv.)
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Gotham Can Co., 57 Eagle St., Brooklyn, N. Y.
Los Angeles Can Co., Los Angeles, Cal.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Moss & Sons, J., 206 Canal St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.

CAPS, Color and Shade

Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Opalume Sign System, Box 288, Battle Creek, Mich.
Reynolds Electric Co., 2628 W. Congress St., Chicago, Ill. (See Adv.)
Rosco Laboratories, 131 Third Place, So., Brooklyn, N. Y.

CARBIDE, Calcium

Air Reduction Sales Co., 342 Madison Ave., N. Y. City.
National Carbide Sales Corp., 342 Madison Ave., N. Y. City.
Union Carbide Sales Co., 30 E. 42nd St., N. Y. City.

CARBON SAVERS

Best Device Co., 1514 Prospect Ave., Cleveland, Ohio.
Blue Seal Prod. Co., 456 State St., Brooklyn, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.

CARBON SHARPENERS

(See Sharpeners, Carbon)

CARBONS, Projector

Arco Electric Co., 112 West 42nd St., N. Y. City. (See Adv.)
Felder Sales Co., M. G., 1560 Broadway, N. Y. City. (See Adv.)
National Carbon Co., Inc., Carbon Sales Division, Cleveland, Ohio.
Phellis Co., Inc., Chas. W., 130 W. 42nd St., N. Y. City.
Reisinger, Hugo, 11 Broadway, N. Y. City.
Speer Carbon Co., St. Mary's, Penn.

CARD SYSTEMS

Acme Card System Co., 116 S Michigan Ave., Chicago, Ill.
Kardex-Rand Co., Inc., N. Tonawanda, N. Y.

CARDBOARD, Sign

Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
National Card Mat & Board Co., 4318 Carroll Ave., Chicago, Ill.
Pace Press, Inc., 207 W. 25th St., N. Y. City.
Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.
Stafford Co., N., 96 Fulton St., N. Y. City.

CARNIVAL GOODS

(See also Advertising Novelties)

Dennison Mfg. Co., Framingham, Mass.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.

CARPET CLEANING COMPOUNDS

Best Chemical Co., 833 N. 17th St., Allentown, Pa.

(Listing continued)

Brown & Bigelow, Quality Park St., St. Paul, Minn.
Campbell Carpet Cleaning Co., Inc., A. B., 612 E. 15th St., N. Y. City.
Electric Rotary Machine Co., Grand Central Terminal, N. Y. City.

CARPET COVERING

Brown & Bigelow, Quality Park St., St. Paul, Minn.
Greater N. Y. Export House, Inc., 820 Eighth Ave., N. Y. City.
Mandel Bros., Inc., State and Madison St., Chicago, Ill.

CARPET CUSHION

Brown & Bigelow, Quality Park St., St. Paul, Minn.
Clinton Carpet Co., 130 N. Wells St., Chicago, Ill. (See Adv.)
Fee & McQuillan, Inc., 215 East 34th St., N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.

CARPET LINING

(See Carpet Cushion)

CARPETS AND RUGS

Bigelow-Hartford Carpet Co., 385 Madison Ave., N. Y. City
Brown & Bigelow, Quality Park St., St. Paul, Minn.
Fee & McQuillan, Inc., 215 East 34th St., N. Y. City.
Finck Co., Inc., S., 177 Broadway, N. Y. City.
Klearflax Linen Looms, Inc., Duluth, Minn.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Mohawk Carpet Mills, Inc., Amsterdam N. Y.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.
Smith & Sons Carpet Co., Alex., 285 Fifth Ave., N. Y. City.

CARTOONS, Advertising

Bush Cartoon Service, M. S., 52 West Chippewa St., Buffalo, N. Y.
Lochren Film & Slide Co., W. A., 706 Film Exchange Bldg., Minneapolis, Minn.

CASES, Film Shipping

Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Film Metal Box Corp., 123 West 22nd St., N. Y. City. (See Adv.)
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Moeschl-Edwards Corrugating Co., 411 East 5th St., Cincinnati, Ohio.
Moss & Sons, J., 206 Canal St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.
Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

CASHIERS, Automatic

Brandt Automatic Cashier Co., Watertown, Wis.

(Listing continued)

MOTION PICTURE CAMERAS



For 17 years Bass has sold Motion Picture Apparatus. Finest selection in the country. Your satisfaction is guaranteed.

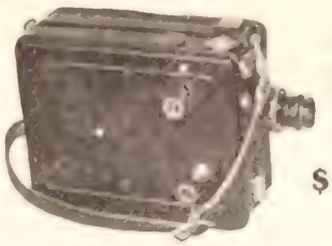
The remarkable Bell & Howell Automatic DEVRY is now $264.00 with a Cooke F:2.5 lens. Here is an automatic standard daylight loading camera of unusual quality, precise and dependable.

Complete camera weighs 7 lbs. Speed adjustment, interchangeable lens mount, and numerous other features make it an ideal camera. Price complete, $264.00.

Sole leather carrying case for same with capacity for extra film and accessories, $21.00.

100 ft. rolls of Daylight Film, each, $6.00.

Entirely Automatic Daylight Loading



No tripod needed. Reflecting Finder

$150.00 **$150.00**

The DeVry Automatic Standard Motion Picture Camera revolutionary in design all metal, interchangeable lens mount, daylight loading. Camera complete with F:3.5 Anastigmat lens, $150.00
Carrying Case, $15.00.
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BASS CAMERA COMPANY
179 WEST MADISON ST. CHICAGO, ILL.

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These better carbons insure Better Projection in your theatre

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Gentlemen:—
Please send me your free samples of Bio Carbons.
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Name .....
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Theatre

Hoefer Change-Maker Co., 3700 E. 12th St., Kansas City, Mo.
Lightning Coin Changer Co., 301 Madison Ave., N. Y. City.
Mid-West Ticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.

CEILING, Metallic

Berger Mfg. Co., Canton, Ohio.
Milwaukee Corrugating Co., 36th Ave., and Burnham St., Milwaukee, Wis.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.

CEMENT, Film

Bass Camera Co., 179 W. Madison St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Eastman Kodak Co., Rochester, N. Y.
Hewes & Co., 47 Meserole St., Brooklyn, N. Y.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Weldon Film Cement Co., 301 Loeb Arcade, Minneapolis, Minn.

CHAIR COVERS, Theatre

(See Covers, Theatre Seat)

CHAIRS, Rattan, Reed and Willow

Albano Co., The, 119 W. 40th St., N. Y. City. (See Adv.)
Ficks Reed Co., 424 Findlay St., Cincinnati, Ohio.
Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
National Rattan & Willow Co., 1 Park Ave., N. Y. City.
Universal Willow & Reed Ware Co., Vernon and Nott Ave., Long Island City, N. Y.

CHAIRS, Theatre

(See Seats, Theatre)

CHANDELIERS, Crystal

Pearlman, Victor S., 533 South Wabash Ave., Chicago, Ill.
Rialto Import Co., 114 W. 44th St., N. Y. City.
Shapiro & Aronson, Inc., 20 Warren St., N. Y. City.

CHANGE MAKERS

Brandt Automatic Cashier Co., Watertown, Wis.
Hoefer Change Maker Co., 3700 E. 12th St., Kansas City, Mo.
Lightning Coin Change Co., 301 Madison Ave., N. Y. City.
Mid-West Ticket & Supply Co., 845 S. Wabash Ave., Chicago, Ill.

CHANGE-OVER DEVICES

(See Automatic Change-Over)

CHECKS, Door and Spring

Corbin, P. & F., 323 W. Randolph St., Chicago, Ill.
Norton Door Closer Co., 46 Warren St., N. Y. City.
Sargent & Co., New Haven, Conn.
Yale & Towne Mfg. Co., Stamford, Conn.

CHEMICALS, Air Purifying

(See Disinfectants and Sprays)

CHEMICALS, Photographic

Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Dupont & De Nemours Co., Parlin, N. J.
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Mestrum, Henry, 817 Sith Ave., N. Y. City. (See Adv.)
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Opalume Sign System, Box 288, Battle Creek, Mich.
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Channon Corp., J. H., 223 W. Erie St., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
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(See also Decorations, Theatre Interior)

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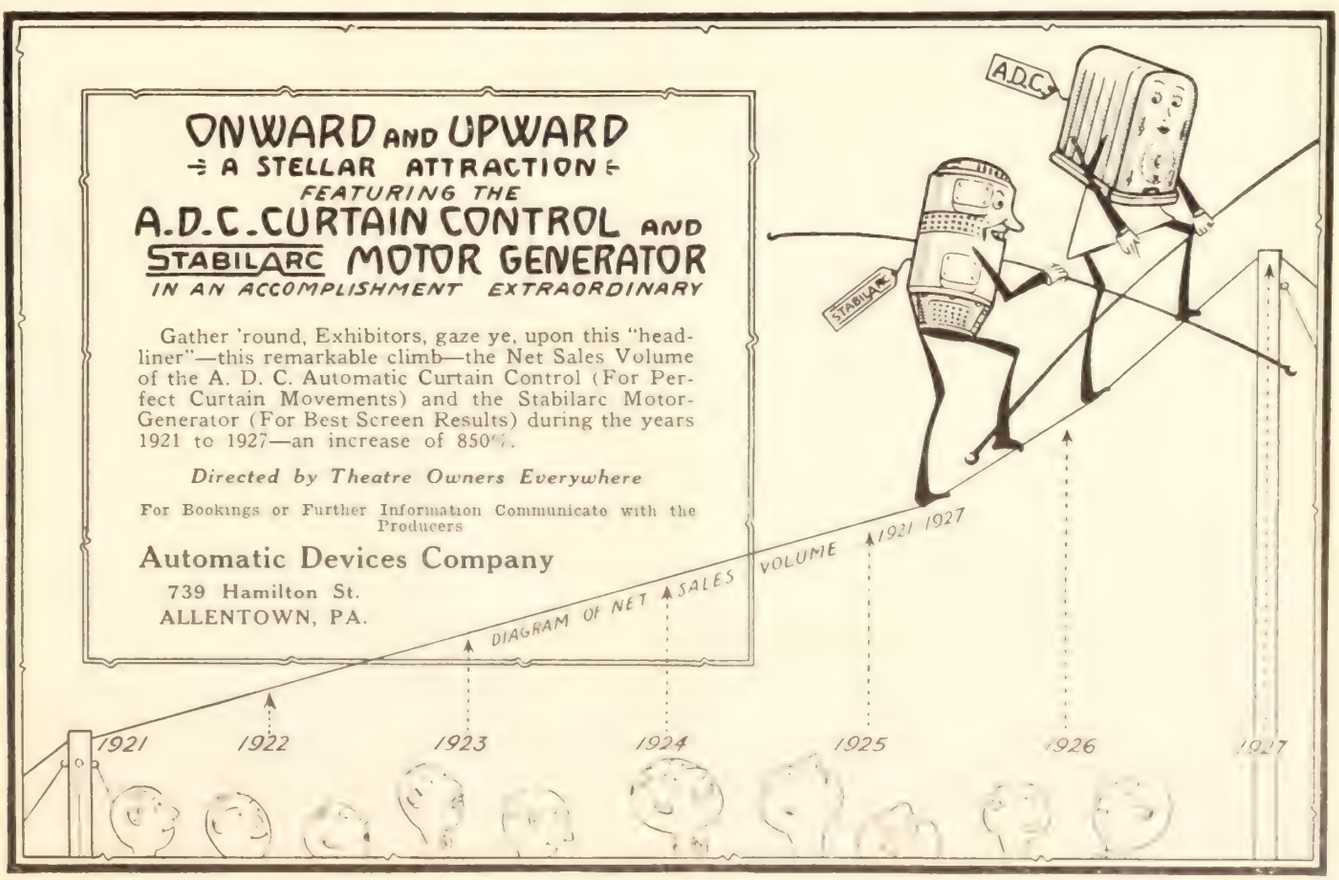
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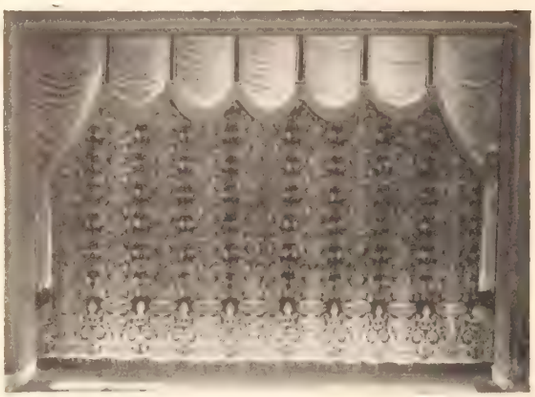
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Leistner, Oscar, 319 W. Randolph St., Chicago, Ill.
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill.
Worcester Artificial Decorative Plant Co., 194 Front St., Worcester, Mass.

ELECTRIC LAMPS

(See Lamps, Mazda)

ELECTRIC POWER PLANTS, Portable

(See Lighting and Power Plants, Portable)

ELECTRIC SIGNS

Brilliant Sign Co., 3531 Washington Ave., St. Louis, Mo.
Davenport Taylor Mfg. Co., 412 Orleans St., Chicago, Ill.
Erikson Elec. Co., L., 6 Portland St., Boston, Mass.
Flexlume Corp., 1100 Military Rd., Buffalo, N. Y.
Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Ideal Sign Co., Inc., 149 Seventh St., Brooklyn, N. Y. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Milne Electric Co., 189 Fifth St., Milwaukee, Wis.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Norden Co., Inc., 132 W. 43rd St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.
Rawson & Evans Co., 710 Washington Blvd., Chicago, Ill.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Viking Products Corp., 422 West 42nd St., N. Y. City.
Willey Sign Co., 1559 Church St., Detroit, Mich.

ELECTRICAL CONTRACTORS

Alexander, Inc., Harry, 20 W. 34th St., N. Y. City.
Creco, Inc., 933 Cole Ave., Los Angeles, Cal.
Crummins Const. Co., 25 Crescent St., L. I. City, N. Y.
Edwards Electricial Construction Co., 70 E. 45th St., N. Y. City.
E-J Electric Installation Co., 221 W. 33rd St., N. Y. City.
Electrical Lighting Supplies, 216 W. 3rd St., Los Angeles, Cal.
Fishbach & Moore, Inc., 222 E. 42nd St., N. Y. City.
Fuller & Co., G. A., 175 Fifth Ave., N. Y. City.
Hartmann Electric Co., 1051 Hall Pl., Mansfield, Ohio.
Hoffman & Sons, 522 First Ave., N. Y. City. (See Adv.)
Master Builders, The, Commerce Bldg., Erie, Pa.
Pierce Electric Co., 215 W. Randolph St., Chicago, Ill.

ELEVATORS

Otis Elevator Co., 11th Ave. and 26th St., N. Y. City.
Warsaw Elevator Co., Warsaw, N. Y.

EMERGENCY LIGHTING PLANTS

Alexander, Inc., Harry, 20 W. 34th St., N. Y. City.
Crescent Emergency Safety Light Corp., Berwick, Pa.
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
Kohler Co., Kohler, Wis.
Roth Bros. & Co., 1400 West Adams St., Chicago, Ill.
Universal Motor Co., 15 Ceape St., Oshkosh, Wis.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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American Watchman's Clock Co., 150 Nassau St., N. Y. City.
Cincinnati Time Recorder Co., 100 Fifth Ave., N. Y. City.
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The Ritz ..... Tulsa
The Palace ..... Canton
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The Tampa ..... Tampa
The Riviera ..... Omaha
The State ..... Kalamazoo

ENGINEERS, Lighting

Alexander Inc., Harry, 20 West 34th St., N. Y. City.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Curtis Lighting, Inc., 1123 W. Jackson Blvd., Chicago, Ill.
Edison Lamp Works of The General Electric Co., Harrison, N. J. (See Adv.)
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

ENGINES, Gas and Gasoline

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
Buffalo Gasoline Motor Co., 347 Madison Ave., N. Y. City.
Fairbanks, Morse & Co., 900 S. Wabash Ave., Chicago, Ill.
Foos Gas Engine Co., 309 Linden Ave., Springfield, Ohio.
Homelite Corp., Grand Central Terminal, N. Y. City.

ENGINES, Gasoline, Portable

Homelite Corp., Grand Central Terminal, N. Y. City.

EXHAUST FANS

American Blower Co., 6004 Russell St., Detroit, Mich.
Adv.)
Arctic Nu-Air Corp., 514 S. 4th St., Minneapolis, Minn. (See Adv.)
Autovent Fan & Blower Co., 730 W. Monroe St., Chicago, Ill.
Buffalo Forge Co., 490 Broadway, Buffalo, N. Y.
Clarage Fan Co., Porter and North Sts., Kalamazoo, Mich.
Fidelity Electric Co., Lancaster, Pa.
Garden City Fan Co., 322 S. Michigan Ave., Chicago, Ill.
Ilg Electric Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Reynolds & Co., B. F., 118 West Ohio St., Chicago, Ill.
Seymour, James M., 51 Lawrence St., Newark, N. J. (See Adv.)
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo. (See Adv.)
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Typhoon Fan Co., 345 W. 39th St., N. Y. City. (See Adv.)

EXIT LIGHT SIGNS

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Erickson Electric Co., L., 6 Portland St., Boston, Mass.
Frink Inc., I. P., 239 Tenth Ave., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Viking Products Corp., 422 West 42nd St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Willey Sign Co., 1559 Church St., Detroit, Mich.

EXPOSURE METERS, . . Camera

Bass Camera Co., 179 W. Madison St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Gennert Inc., G., 24 E. 13th St., N. Y. City.
Herbert & Hoeggen Co., [illegible] 42nd St., N. Y. City.

FANS, Advertising

(See Advertising Novelties)

FANS, Exhaust

(See Exhaust Fans)

FANS, WALL

(See Electric Fans)

FERNERIES

Albano Co., The, 119 West 40th St., N. Y. City. (See Adv.)
Bing & Co., Successors, Inc., Ferdinand, 67 Irving Pl., N. Y. City.
Felippelli-General Flower Decorating Co., 311 West 50th St., N. Y. City. (See Adv.)
Heywood-Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
Mandel Bros., Inc., State & Madison Sts., Chicago, Ill.
Roeing & Co., Co., 27 W. Austin Ave., Chicago, Ill.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

FILM CABINETS

(See Cabinets, Film)

FILM CLEANERS

(See Cleaners, Film)

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Hewes Laboratories, N. 13th and Berry Sts., Brooklyn, N. Y.

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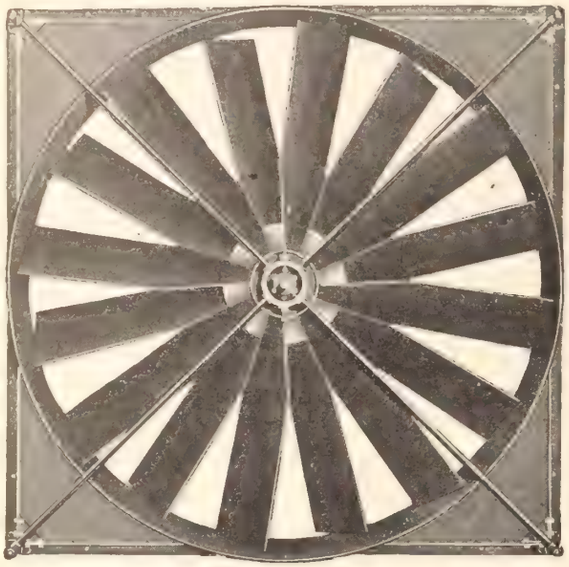
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Stewart-Teitel Film Process, 1600 Broadway, N. Y. City.
Werner Film Protector Mfg. Co., 604 Olive St., St. Louis, Mo.

FILM RACKS

Atlas Metal Works, 2601 Alamo St., Dallas, Tex.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Pacific Tank & Pine Co., Equitable Bank Bldg., Los Angeles, Cal.

FILM, Raw, Negative and Positive

Agfa Film, 6368 Santa Monica Blvd., Los Angeles, Cal.
Ansco Photoproducts Co., Inc., Binghamton, N. Y.
DuPont Pathe Film Mfg. Corp., 35 W. 45th St., N. Y. City.
Eastman Kodak Co., Rochester, N. Y.
Fish-Schurman Corp. 45 W. 45th St., N. Y. City.
Powers Film Prod., Inc., Rochester, N. Y.

FILM REELS

(See Reels, Film)

FILM SPLICING MACHINES

Bass Camera Co., 179 W. Madison St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Gennert, Inc., G. 24 E. 13th St., N. Y. City.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.
Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

FILM STORAGE

Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Empire Film Vaults, Inc., 723 7th Ave., N. Y. City.
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Premier Fireproof Storage Co., 6372 Santa Monica Blvd., Los Angeles, Cal.

FILM WAXING MACHINES

Eastman Kodak Co., Rochester, N. Y.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Werner Film-Protector Mfg. Co., 604 Olive St., St. Louis, Mo.
Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

FILTER LENS

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y. (See Adv.)
Corning Glass Works, Corning, N. Y.
Gundlach - Manhattan Optical Co., 853 Clinton Ave. S., Rochester, N. Y.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23d St., N. Y. City. (See Adv.)

FIRE ALARMS

Automatic Fire Alarm Co., 416 Broadway, N. Y. City.
Croker Electric Co., 22 W. 30th St., N. Y. City.
Garrison Fire Detecting System, Inc., 247 Park Ave., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Pettes & Randall, 150 Nassau St., N. Y. City.
Signal Engineering & Mfg. Co., 531 Canal St., N. Y. City.

FIRE DOORS

(See Doors, Fireproof)

FIRE EXTINGUISHERS

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American-La France Fire Engine Co., Inc., Elmira, N. Y.
Croker Co., 22 W. 30th St., N. Y. City.
Foamite-Childs Corp., 1010 Turner St., Utica, N. Y.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Philadelphia Fire Retarding Co., 1507 Arch St., Philadelphia, Pa.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.

FIRE GUARD, Projection

Fire Guard Mfg. Co., Aurora, Ill.
Protectall Co., The, 1324 E. Front St., Ft. Worth, Tex.
Sentry Safety Control Corp., Lincoln Bldg., Philadelphia, Pa. (See Adv.)

FIRE HOSE

American-La France Fire Engine Co., Inc., Elmira, N. Y.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
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Common Brick Mfg. Ass'n of America, 2121 Guarantee Title Bldg., Cleveland, Ohio.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis. (Windows and Doors.)
Johns-Manville Co., H. W., Madison Ave. and 41st St., N. Y. City.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

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A. B. C. First Aid Kit Co., 498 Seventh Ave., N. Y. City.
American-La France Fire Engine Co., Inc., Elmira, N. Y.
Johnson & Johnson, New Brunswick, N. J.
Rochester Germicide Co., Inc., Rochester, N. Y.
Safety First Aid Co., 28 W. 15th St., N. Y. City.
Universal Prescription Corp., 25 Broad St., N. Y. City.

FIXTURES, Brass

(See Brass Fixtures)

FIXTURES, Lighting

Black & Boyd Mfg. Co., 17 E. 47th St., N. Y. City.
Bristol & Barber Co., Inc., 3 E. 14th St., N. Y. City.
Caldwell & Co., E. F., Inc., 36 W. 15th St., N. Y. City.
Curtis Lighting Co., Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Daunt Co., Wm. A., 110 E. 42nd St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
MacBeth - Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Newcomb Mfg. Co., F. J., 42 W. 13th St., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Pearlman, Victor S., 533 S. Wabash Ave., Chicago, Ill.
Pierce Elec. Co., 215 W. Randolph St., Chicago, Ill.
Rialto Import Co., 114 W. 44th St., N. Y. City.
Shapiro & Aronson, Inc., 20 Warren St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

FIXTURES, Plumbing

Crane Co., 836 S. Michigan Ave., Chicago, Ill. (See Adv.)
Economy Plumbing Co., 4646 Holly Blvd., Los Angeles, Cal.
Kohler Co., Kohler, Wis.
Lieblich & Co., H., 551 W. 181st St., N. Y. City.
Mock, Inc., Chas., 200 W. 101st St., N. Y. City.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Pennsylvania Plumbing & Heating Co., 351 W. 38th St., N. Y. City.
Standard Sanitary Mfg. Co., Mfrs. Bldg., Pittsburgh, Pa.
Wheeling Sanitary Mfg. Co., W. 4th St., Wheeling, W. Va.

FLAG MAKERS

(See Advertising Novelties)

Annin Co., 99 Fulton St., N. Y. City.
Jackson, Henry, 141 Fulton St., N. Y. City. (See Adv.)

FLASHERS, Electric Sign

Betts & Betts Corp., 645 W. 43rd St., N. Y. City.
General Appliance Corp., 120 Eighth St., San Francisco, Calif. (See Adv.)
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Opalume Sign System, Box 288, Battle Creek, Mich.
Reynolds Elec. Co., 2628 West Congress St., Chicago, Ill. (See Adv.)
Sundh Electric Co., 5 Avenue C., Newark, N. J.

FLOOD LIGHTING

Alexander, Inc., Harry, 20 W. 34th St., N. Y. City.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich (See Adv.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Edison Lamp Works of The General Electric Co., Harrison, N. J. (See Adv.)
E-J Electric Installation Co., 155 E. 44th St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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Fee & McQuillan, Inc., 215 East 34th St., N. Y. City.
Finck Co., Inc., S., 177 Broadway, N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Pepper, Inc., G. H., 279 Fifth Ave., N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave. and Front St., Philadelphia, Pa.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.
Russelloid Co., 18th and Rudy Sts., Harrisburg, Pa.
Scott, West & Aitken, 15 E. 40th St., N. Y. City.
Sloane, W. & J., Fifth Ave. and 47th St., N. Y. City.

FLOOR SCRUBBING & WAXING MACHINES

Ace Floor Waxing Co., 348 Third Ave., N. Y. City.
Electric Rotary Machine Co., Grand Central Terminal, N. Y. City.
Herr Mfg. Co., John, 44 N. 4th St., Philadelphia, Pa.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.

FLOORING, Mosaic

Howden Tile & Marble Co., 216 E. 42nd St., N. Y. City.
Linomosaic Co., 15 E. 40th St., N. Y. City.
Mueller Mosaic Co., 154 W. 49th St., N. Y. City.
Ravenna Mosaics, Inc., 101 Park Ave., N. Y. City.

FLOORING, Tile

Armstrong Cork & Insulation Co., 24th St. and Allegheny River, Pittsburgh, Pa.
Associated Tile Mfrs., Beaver Falls, Pa.
Bonded Floors Co., Inc., Long Island City, N. Y.
Kennedy, Inc., David E., 250 W. 57th St., N. Y. City.
National Floor Tile Co., Mobile, Ala.
Velvetile Floor Co., 231 S. Wells St., Chicago, Ill.

FLOWER BASKETS

(See Baskets, Decorative)

FLOWERS, Artificial

(See Artificial Flowers)

FOOTLIGHTS

(See Lighting, Stage Equipment)

FOUNTAINS, Decorative

Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

FOUNTAINS, Drinking

(See Drinking Fountains)

FRAMES, Poster and Lobby Display

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Libman-Spanjer Corp., 1600 Broadway, N. Y. City. (See Adv.)
Lobby Display Frame Corp., 723 7th Ave., N. Y. City. (See Adv.)
Markendorff, S., 159 West 23rd St., N. Y. City. (See Adv.)
Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Stanley Frame Co., 727 Seventh Ave., N. Y. City. (See Adv.)
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.

FROSTING LAMP

(See Lamp Dip Coloring)

FURNACES, Coal Burning

Reynolds & Co., B. F., 118 West Ohio St., Chicago, Ill. (See Adv.)
Skinner Bros. & Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo. (See Adv.)
Thatcher Co., The, 19 W. 44th St., N. Y. City.
Williamson Heater Co., 1819 Broadway, N. Y. City.

FURNACES, Oil Burning

(See Oil Burning Equipment)

FURNITURE, Theatre

(See also Seats, Theatre)

Albano Co., The, 119 W. 40th St., N. Y. City. (See Adv.)
Allied Furniture Mfg. Co., Inc., 1341 S. Michigan Ave., Chicago, Ill.
Bristol & Barber Co., Inc., 3 East 14th St., N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Newcomb Mfg. Co., F. J., 42 W. 13th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

FUSES, Electric

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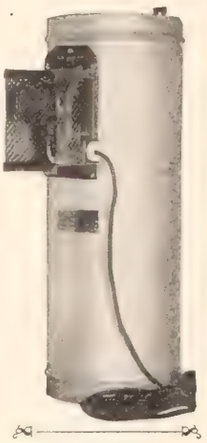
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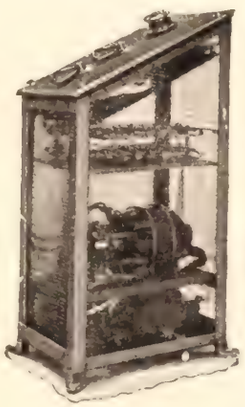
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(See Lighting, Stage Equipment)

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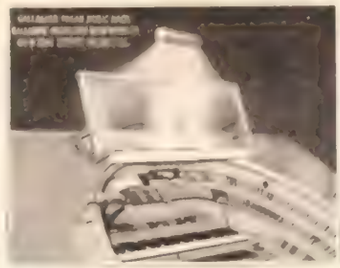
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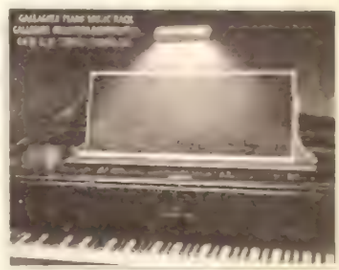


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International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Kaplan, Sam, 729 Seventh Ave., N. Y. City. (See Adv.)

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Edison Lamp Works of the General Electric Co., Harrison, N. J. (See Adv.)
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De Vry Corp., The, 1111 Center St., Chicago, Ill.
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PROTECTION TREATMENT, Film
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PUBLICATIONS, Motion Picture Trade
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Exhibitors Herald, 565 Fifth Ave., N. Y. City.
Film Daily, 1650 Broadway N. Y. City.
Motion Picture News, 729 7th Ave., N. Y. City. (See Adv.)
Motion Pictures Today, 140 W. 42nd St., N. Y. City.
Moving Picture World, 516 5th Ave., N. Y. City.

PUBLICATIONS, Projection
Falk Publishing Co., Inc., Dept. 625, 141 West 36th St., N. Y. City.
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(See Stage Scenery)

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Da-Lite Screen Co., 992 West Monroe St., Chicago, Ill.
Major & Co., M., 303 Fourth Ave., N. Y. City.
Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Sonneborn Sons, Inc., L., 114 5th Ave., N. Y. City
Technical Color & Chemical Works, 523 Third Ave., Brooklyn, N. Y.
Wertsner & Son, C. S., 211 North 13th St., Philadelphia, Pa. (See Adv.)

SCREENS, Motion Picture

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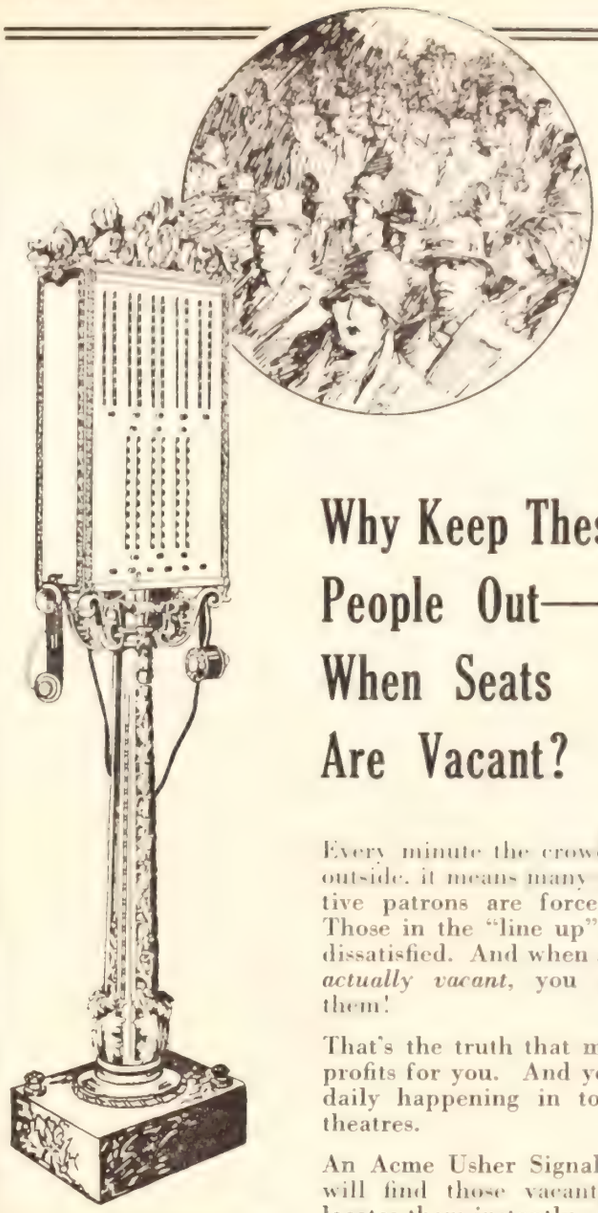
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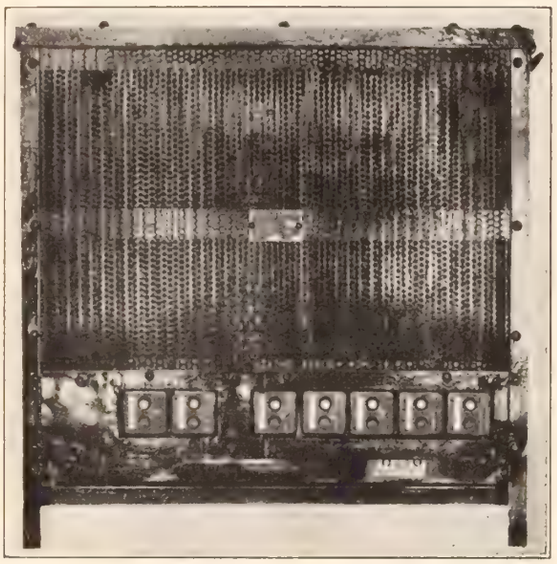
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National Screen Co., 2100 Payne Ave., Cleveland, Ohio.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Raven Screen Corp., 1476 Broadway, N. Y. City.
Royal Projection Screen Co., The, 910 Manhattan Ave., Brooklyn, N. Y.
Wertsner & Son, C. S., 211 North 13th St., Philadelphia, Pa. (See Adv.)

SEAT COVERS

(See Covers, Theatre Seat)

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Bilmarjac Co., The, 55 W. 42nd St., N. Y. City.
Guerin Theatre Seating System, Inc., 609 Iberville St., New Orleans, La.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)

SEATS, Theatre

American Seating Co., 119 W. 40th St., N. Y. City.
Andrews Co., A. H., 107 South Wabash Ave., Chicago, Ill.
Arlington Seating Co., Arlington Heights, Ill.
Feinberg, J. George, 818 State Lake Bldg., Chicago, Ill.
Heywood - Wakefield Co., 209 Washington St., Boston, Mass. (See Adv.)
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Stafford Mfg. Co., E. H., 367 W. Adams St., Chicago, Ill.
Steel Furniture Co., 1475 Buchanan Ave., Grand Rapids, Mich.

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(See Lobby Furniture)

SETTINGS, Stage

(See Decorations, Stage)

SHARPENERS, Carbon

Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)

SHIPPING CANS

(See Cans, Film)

SHUTTERS, Iris

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

SHUTTERS, Metal Fire

Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Richmond Engineering Co., 940 Brook Ave., Richmond, Va.
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Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
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Opalume Sign System, Box 288, Battle Creek, Mich.
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SIGNAL SYSTEMS, Usher

(See Seat Indicators, Vacant)

SIGNALS, Change-Over

(See Automatic Change-Over)

SIGNS, Admission

(See Admission Signs)

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Shank Sign Co., E. A., 243 W. 55th St., N. Y. City.
Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.
Verb Sign Co., 2144 S. Troy St., Chicago, Ill.

SIGNS, Exit

(See Exit Light Signs)

SIGNS, Parking

(See Electric Signs)

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American Bar-Lock Co., Inc., Hulst, Long Island City, N. Y.
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Mulberry Roofing Co., 168 E. 3rd St., N. Y. City.
Superior Skylight Co., 95 Webster Ave., Long Island City, N. Y.

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Bass Camera Co., 179 West Madison St., Chicago, Ill. (See Adv.)
Excelsior Illustrating Co., 219 Sixth Ave., N. Y. City.
Kansas City Slide Mfg. Co., 15th and Troost Sts., Kansas City, Mo.
Manhattan Slide & Film Co., Inc., 213 W. 48th St., N. Y. City.
Radio Mat Slide Co., 167 West 48th St., N. Y. City. (See Adv.)
Standard Slide Corp., 209 West 48th St., N. Y. City.

SLIDES, Ink and Pencil

(See Ink and Pencil Slides)

SLIDES, Lantern

Cincinnati Motion Picture Co., Runey Bldg., Cincinnati, Ohio.
Commercial Slide & Film Service, 209 West 48th St., N. Y. City.
Excelsior Illustrating Co., 219 Sixth Ave., N. Y. City.
Kansas City Slide Mfg. Co., 15th and Trosst Sts., Kansas City, Mo.
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North American Slide Co., 122 N. 13th St., Philadelphia, Pa.
Quality Slide & Flashlamp Co., 6 East Lake St., Chicago, Ill.
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Radio Mat Slide Co., 167 West 48th St., N. Y. City. (See Adv.)
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Sussfeld, Lorsch & Schimmel, 13 W. 23rd St., N. Y. City. (See Adv.)
Unique Slide Co., 168 W. 48th St., N. Y. City.

SLIDES, Mat

Bass Camera Co., 179 West Madison St., Chicago, Ill. See Adv.)
Kansas City Slide Mfg. Co., 15th & Troost Sts., Kansas City, Mo.
Radio Mat Slide Co., 167 West 48th St., N. Y. City. (See Adv.)
Tablet & Ticket Co., 1015 W. Adams St., Chicago, Ill.

SLOT MACHINES

(See Vending Machines)

SOAP CONTAINERS, Liquid

(See Liquid Soap and Soap Containers)

SOUVENIRS

(See Advertising Novelties)

SPEED INDICATORS, Projection

Halberg, J. H., 29 W. 57 St., N. Y. City.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City. (See Adv.)
Weston Electric Inst. Corp., Waverly Park, Newark, N. J.

SPLICERS, Film

(See Film Splicing Machines)

SPOTLIGHTS

Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio. (Baby Spotlights.)
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
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Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
DeBus, Al., 1072 N. Wilton Pl., Hollywood, Cal.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hall & Connolly, 129 Grand St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.) Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
National Theatre Supply Co., 624 S. Michigan Ave., Chicago, Ill. (See Adv.)
Sun - Ray Lighting Products, Inc., 119 Lafayette St., N. Y. City.
Welsh, J. H., 270 West 44th St., N. Y. City.
Wohl & Co., M. J., Hancock St., Long Island City, N. Y.

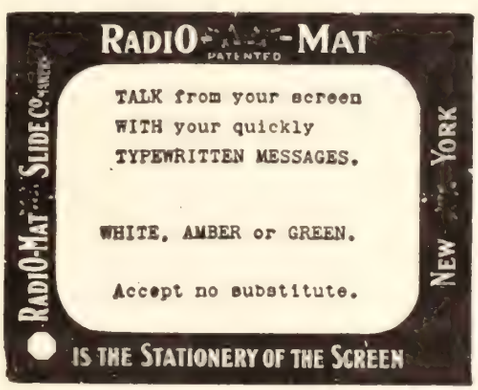
SPRINKLERS, Automatic

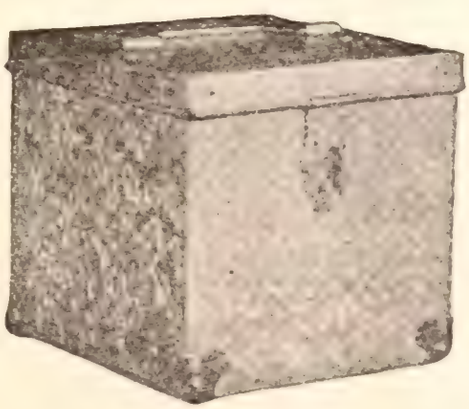
Atlantic Automatic Sprinkler Corp., 233 Broadway, N. Y. City.
Automatic Sprinkler Corp. of America, 123 William St., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Grinnell Co., Inc., 1 Liberty St., N. Y. City.
Hudson Automatic Sprinkler Corp., 603 Dean St., Brooklyn, N. Y.
Nacey Co., P., 927 S. State St., Chicago, Ill.
Vogel Co., H. G., 15 W. 37th St., N. Y. City.

STAGE EFFECTS

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
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Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Welsh, J. H., 270 West 44th St., N. Y. City.

STAGE HARDWARE
(See Hardware, Theatre)

STAGE LIGHTING EQUIPMENT
(See Lighting Equipment, Stage)

STAGE RIGGING
(See Rigging, Stage)

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Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
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Kahn Scenic Studios, Theodore, 155 W. 29th St., N. Y. City. (See Adv.)
Landish Studios, Inc., Rutherford, N. J.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
N. Y. Studios, 328 W. 39th St., N. Y. City.
Novelty Scenic Studios, 340 West 41st St., N. Y. City. (See Adv.)
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Tiffin Scenic Studios, Tiffin, O. (See Adv.)
Twin City Scenic Co., 2819 Nicolett Ave., Minneapolis, Minn.
United Scenic Studios, 28 West Lake St., Chicago, Ill.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

STAIR TREADS
(See Treads, Stair)

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Cincinnati Time Recorder Co., 1733 Central Ave., Cincinnati, Ohio.
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STANDS, Music
(See Music Stands)

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Neumade Products Corp., 249 W. 47th St., N. Y. City.

STEREOPTICON LENSES
(See Lenses, Projection)

STEREOPTICONS
(See Lanterns, Slide)

STORAGE, Film
(See Film Storage)

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    National Theatre Supply Co. (See Adv.)
    Russell, C. L., Film Exchange Bldg.
    Slipper, J., & Co., 828 S. Olive St.
  San Francisco:
    Kemp, E. H.
    National Theatre Supply Co. (See Adv.)
    Preddey, Walter G., 187 Golden Gate Ave.
COLORADO
  Denver:
    National Theatre Supply Co. (See Adv.)
    Theatre Supply Co., 2106 Broadway.
CONNECTICUT
  New Haven: Connecticut Independent Movie Supply Co., 131 Meadow St.
DISTRICT OF COLUMBIA
  Washington:
    National Theatre Supply Co. (See Adv.)
    Southern Moving Picture Corp.
FLORIDA
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    National Theatre Supply Co. (See Adv.)
    Theatre Supply Co.
  Tampa: Tampa Photo & Art Supply Co.
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  Atlanta:
    Lucas Theatre Supply Co., 158 Marietta St.
    National Theatre Supply Co. (See Adv.)
ILLINOIS
  Chicago:
    Fulco Sales Co., 24 E. 8th St.
    Fulton Co., E. E., 1018 Wabash Ave.
    Illinois Theatre Equipment Co., 12 E. 9th St.
    Midwest Ticket & Supply Co., 845 S. Wabash Ave.
    Monarch Theatre Supply Co., 1223 S. Wabash Ave.
    Movie Supply Co., 844 South Wabash Ave.
    National Theatre Supply Co., 624 S. Michigan Ave. (See Adv.)
    Theatre Equipment Co., Old Colony Bldg., Chicago, Ill.
INDIANA
  Indianapolis:
    Fulton Co., E. E., 111 South Capitol Ave.
    National Theatre Supply Co. (See Adv.)
IOWA
  Des Moines:
    National Theatre Supply Co. (See Adv.)
    Western Theatre Supply Co., 416 W. 10th St.
KENTUCKY
  Louisville: American Motion Picture Co.
LOUISIANA
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    National Theatre Supply Co. (See Adv.)
MARYLAND
  Baltimore:
    National Theatre Supply Co. (See Adv.)
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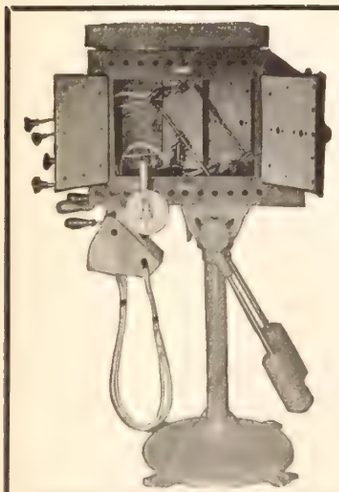
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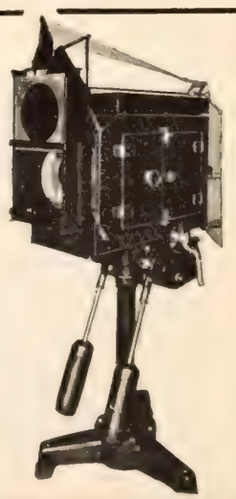
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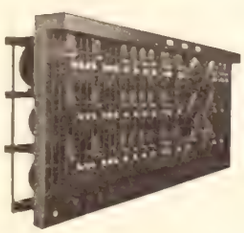
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Buffalo; Floral Park Theatre, Floral Park, L. I.; Bayshore
eatre, New York City; Fargo Theatre, Fargo; Keith's 105th St.
heatre, Cleveland; Keith's Palace Theatre, Cleveland; Hanna Theatre, Cleveland; Dunkin Theatre, Cushing;
tz Theatre, Tulsa; New Colonial Theatre, Allentown; Bala Cynwyd Theatre, Cynwyd Sta; Strand Th
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Walkerville

St. Louis:
Fulton Co., E. E., 3403 Olive St.
National Theatre Supply Co. (See Adv.)
Volland Scenic Studios, Inc., 3737 Cass Ave.

NEBRASKA
Omaha:
National Theatre Supply Co. (See Adv.)
United States Theatre Supply Co.

NEW YORK
Albany: Empire Theatre Supply Co., 42 Orange St.
National Theatre Supply Co. (See Adv.)
Auburn: Auburn Theatrical Supply Co., 918 Chestnut St.
National Theatre Supply Co. (See Adv.)
New York City:
Behrend Motion Picture Supply Co., 729 Seventh Ave.
Capitol Theatre Equipment Co., 626 Tenth Ave.
Crown Motion Picture Supply Co., 729 7th Ave.
Herbert & Huesgen, 18 E. 42nd St.
Kaplan, Sam, 729 Seventh Ave. (See Adv.)
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)
National Theatre Supply Co., 1560 Broadway. (See Adv.)
Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

NORTH CAROLINA:
Charlotte: Carolina Theatre Supply Co., United Film Bldg.
National Theatre Supply Co. (See Adv.)

OHIO
Cincinnati:
Beck & Sons Co., Wm. Highland, cor. Dorchester.
Cincinnati Theatre Equipment Co., Broadway Film Bldg.
Movie Co-operative Supply Co.
National Theatre Supply Co. (See Adv.)
Cleveland:
National Theatre Supply Co. (See Adv.)

OKLAHOMA
Oklahoma City:
Anderson Theatre Supply Co.
National Theatre Supply Co. (See Adv.)
Yale Theatre Supply Co., 10 S. Hudson St.

OREGON
Portland:
National Theatre Supply Co. (See Adv.)
Portland Moving Picture Machine Co., Rivoli Theatre Bldg.

PENNSYLVANIA
Philadelphia:
National Theatre Supply Co. (See Adv.)
Swaab & Son, Lewis M., 1325 Vine St.
William, Brown & Earle,
Pittsburgh:
National Theatre Supply Co. (See Adv.)
Pittsburgh Motion Picture Supply Co.

RHODE ISLAND
Providence: H. A. & E. S. Taylor, 76 Dorrance St.

SOUTH DAKOTA
Sioux Falls: American Theatre Supply Co.

TENNESSEE
Memphis: Monarch Theatre Supply Co.
National Theatre Supply Co. (See Adv.)

TEXAS
Dallas:
National Theatre Supply Co. (See Adv.)
Houston: Southern Film Service.

UTAH
Salt Lake City:
National Theatre Supply Co. (See Adv.)

WASHINGTON
Seattle:
National Theatre Supply Co. (See Adv.)

WEST VIRGINIA
Charleston: Charleston Electric Supply Co.

WISCONSIN
Milwaukee:
National Theatre Supply Co. (See Adv.)
Smith Co., The Ray, 145 7th St.
Wisconsin Theatre Supply Co.

CANADA:
Montreal, Que.: Canadian Theatre Supply Co., Albee Bldg., Mayor St.
Toronto, Ont.: Dentelbeck, C. A., 23 Fulton Ave.
Vancouver: B. C.: United Electric Co., Ltd., 1118 Granville St.
Winnipeg, Man.: Canadian Theatre Supply Co., Capitol Theatre Bldg.

SWEEPING COMPOUNDS

(See Janitors' Supplies)

SWITCHBOARDS, Theatre

Adam Electric Co., Frank, 3649 Windsor Pl., St. Louis, Mo. (See Adv.)
Bull Dog Sales, 1223 S. Wabash Ave., Chicago, Ill.
Edwards Electrical Const. Co., 70 E. 45th St., N. Y. City.
E.-J. Electric Installation Co., 155 E. 44th St., N. Y. City.
General Electric Co., Schenectady, N. Y.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Metropolitan Elec. Mfg. Co., Boulevard and 14th St., Long Island City, N. Y. (See Adv.)
Mutual Electric & Machine Co., 7610 Jos. Campau Ave., Detroit, Mich.
Strauss & Co., Inc., 616 West 43rd St., N. Y. City.
Trumbull Electric Co., Plainville, Conn.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See (Adv.)
Wurdack Elec. Mfg. Co., Wm., 4444 Clayton Ave., St. Louis, Mo.

SWITCHES, Automatic

Adam Elec. Co., Frank, 3649 Windsor Place, St. Louis, Mo. (See Adv.)
Cutler-Hammer Co., 1268 St. Paul Ave., Milwaukee, Wis. (See Adv.)
Hart Mfg. Co., Hartford, Conn.
Hartman Electric Mfg. Co., 1051 Hall Pl., Mansfield, O.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Metropolitan Elec. Mfg. Co., Boulevard and 14th St., Long Island City, N. Y. (See Adv.)
Sundh Electric Co., 5 Ave. C., Newark, N. J.
Western Electric Co. 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

SWITCHES, Remote Control

Cutler-Hammer Mfg. Co., 1268 St. Paul Ave., Milwaukee, Wis. (See Adv.)
Hartman Electric Mfg. Co., 1051 Hall Pl., Mansfield, Ohio.
Hoffman & Soons, 522 First Ave., N. Y. City. (See Adv.)
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Metropolitan Elec. Mfg. Co., Boulevard and 14th St., Long Island City, N. Y. (See Adv.)
Strauss & Co., 616 W. 43rd St., N. Y. City.
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Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
Wurdack Elec. Mfg. Co., Wm., 4444 Clayton Ave., St. Louis, Mo.

TABLES, Film Rewinding, Inspection and Cutting

American Film-Safe Corp., 1800 Washington Blvd., Baltimore, Md.
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Fulton Co., E. E., 1018 Wabash Ave., Chicago, Ill.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

TALLY COUNTERS

Durant Mfg. Co., Milwaukee, Wis.
International Register Co., 15 S. Throop St., Chicago, Ill.
Schaeffer & Budenberg Mfg. Co., 338 Berry St., Brooklyn, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City. (See Adv.)

TANKS, Film Developing

Acme Tank Co., 39 Cortlandt St., N. Y. City.
Corcoran, Inc., A. J., 735 Jersey Ave., Jersey City, N. J. (See Adv.)
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island, N. Y.
Eagle Tank Co., 2426 N. Crawford Ave., Chicago, Ill.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.

TAPE, Gummed Paper

Dennison Mfg. Co., Framingham, Mass.
Metal Specialties Mfg. Co., 338 N. Kedzie Ave., Chicago, Ill.
Six-Sixty Sealing Tape Co., 228 E. 44th St., N. Y. City.

TAPESTRIES

Albano Co., The, 119 West 40th St., N. Y. City. (See Adv.)
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
Dazian's, Inc., 142 West 44th St., N. Y. City.
Famco Tapestry Mills, Inc., 130 W. 34th St., N. Y. City.
Hexter & Co., S. M., 2400 E. Superior Ave., Cleveland, O. (See Adv.)
Kahn Scenic Studios, Theo., 155 W. 29th St., N. Y. City. (See Adv.)
Kuhn Studios, Louis, 105 West 63rd St., N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave. and Front St., Philadelphia, Pa.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

TELEPHONES, Inter-Communicating

Couch Co., Inc., S. H., Norfolk Downs, Quincy, Mass.
Dictograph Products Corp., 220 W. 42nd St., N. Y. City.
Federal Telephone Mfg. Corp., Buffalo, N. Y.
Pettes & Randall Co., 150 Nassau St., N. Y. City.
Select-O-Phone Co. of N. Y., 200 Fifth Ave., N. Y. City.
Stromberg Carlson Telephone Co., Rochester, N. Y.
Western Electric Co., 195 Broadway, N Y. City.

TEMPERATURE REGULATION SYSTEMS

Automatic Devices Co., 739 Hamilton St., Allentown, Pa. (See Adv.)
Caloroil Burner Corp., 225 West 34th St., N. Y. City.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J. (See Adv.)
Channon Mfg. Co., J. H., 223 W. Erie St., Chicago, Ill.
Clark, Inc., Peter, 534 West 30th St., N. Y. City. (See Adv.)
Foxboro Co., Inc., 50 Church St., N. Y. City.
Johnson Service Co., Milwaukee, Wis.

TERRA COTTA, Architectural

American Encaustic Tiling Co., 332 S. Michigan Ave., Chicago, Ill.
American Terra Cotta & Ceramic Co., 1701 Prairie Ave., Chicago, Ill.
Atlantic Terra Cotta Co., 350 Madison Ave., N. Y. City.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.

Federal Terra Cotta Co., 101 Park Ave., N. Y. City. (See Adv.)
Midland Terra Cotta Co., 105 West Monroe St., Chicago, Ill.
National Terra Cotta Society, 19 W. 44th St., N. Y. City.
New Jersey Terra Cotta Co., 115 Broadway, N. Y. City.
New York Architectural Terra Cotta Co., 401 Vernon Ave., Long Island City, N. Y.
Northwestern Terra Cotta Co., 2525 Clybourn Ave., Chicago, Ill.
Terra Cotta Service Bureau, 128 N. Wells St., Chicago, Ill.

THEATRE ACCOUNTING SYSTEM

(See Accounting Systems, Theatre)

THEATRE BROKERS

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Blake, 308 Times Bldg., N. Y. City.
Cross & Brown, 3 E. 41st St., N. Y. City.
Krawitz, M. M., 1735 Welton St., Denver, Colo.
Lewis, 1002 Mutual Life Bldg., Buffalo, N. Y.
Sofferman, A., 1560 Bway., N. Y. City.
Theatre Trading Exchange, 67 Church St., Boston, Mass.

THEATRE DIMMERS

Adam Electric Co., Frank, 3649 Windsor Place, St. Louis, Mo. (See Adv.)
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cutler-Hammer Mfg. Co., 1268 St. Paul Ave., Milwaukee, Wis. (See Adv.)
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (See Adv.)
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill.
Metropolitan Elec. Mfg. Co., Boulevard and 14th St., Long Island City, N. Y. (See Adv.)
Ward Leonard Elec. Co., 37 South St., Mt. Vernon, N. Y. (See Adv.)

THEATRE FRONTS

(See Terra Cotta, Architectural, and Iron Works, Architectural)

THEATRE LISTS

(See Mailing Lists)

THEATRE SEATS

(See Seats, Theatre)

THEMATIC MUSIC CUE SHEETS

(See Music Cue Sheets, Thematic)

TICKET BOOTHS

(See Booths, Ticket)

TICKET CHOPPERS AND RACKS

Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Automatic Ticket Reg. Co., 723 Seventh Ave., N. Y. City. (See Adv.)
Caille Bros., 6210 Second Ave., Detroit, Mich.
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Elliott Ticket Co., 101 Varick St., N. Y. City.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Globe Ticket Co., 116 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark, N. J. (See Adv.)
National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
U. S. Ticket Co., Fort Smith, Ark.
Weldon, Williams & Lick, 701 N. A. St., Fort Smith, Ark.
World Ticket & Supply Co., 1600 Broadway, N. Y. City.

TICKET REGISTERS

(See Ticket Selling Machines)

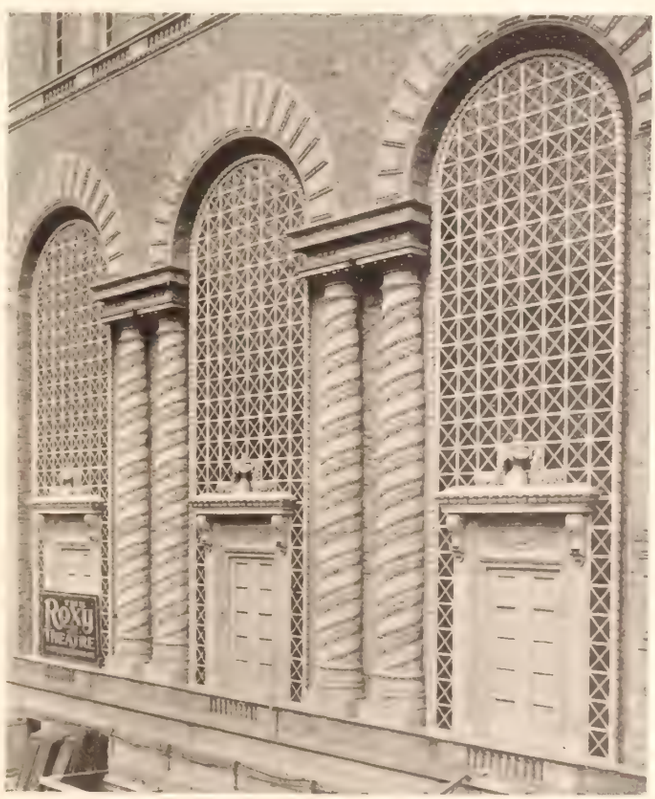
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Globe Ticket Co., 116 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark, N. J. (See Adv.)
McClintock Co., O. B., 139 Lyndale Ave. N., Minneapolis, Minn.
National Elec. Ticket Reg. Co., 1806 Kienlen Ave., St. Louis, Mo.
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World Ticket & Supply Co., Inc., 1600 Broadway, N. Y. City.

TICKETS, Admission

Ansell Ticket Co., 730 N. Franklin St., Chicago, Ill.
Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Automatic Ticket Reg. Co., 723 Seventh Ave., N. Y City. (See Adv.)
Columbia Printing Co., 1632 N. Halsted St., Chicago, Ill.
Elliott Ticket Co., 101 Varick St., N. Y. City.
Globe Ticket Co., 116 N. 12th St., Philadelphia, Pa.
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Keystone Ticket Co., Shamokin, Pa.

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World Ticket & Supply Co., Inc., 1600 Broadway, N. Y. City.

TIMEKEEPING EQUIPMENT

(See Employees' Clocks)

TITLES, Film

Aston Motion Picture Title Co., 5723 Santa Monica Blvd., Los Angeles, Calif.
Broda, M. F., 1540 Broadway, N. Y. City.
Buchheister M. P. Film Laboratory, 245 W. 55th St., N. Y. City.
Consolidated Film Industries, Inc., 203 W. 146th St., N. Y. City.
Jacobsmeyer Co., 1123 Lillian Way, Los Angeles, Calif.
National Screen Service, Inc., 126 W. 46th St., N. Y. City. (See Adv.)
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Q. Q. Motion Picture Titles, 873 6th Ave., N. Y. City.
Quality Title & Film Co., 1442 Beechwood Dr., Hollywood, Cal.
Radio Mat Slide Co., Inc., 167 W. 48th St., N. Y. City. (See Adv.)
Rothacker Film Co., 1339 Diversey Pkway., Chicago, Ill.
Slobey, John, 1650 Broadway, N. Y. City.

TOOL SETS, Operators'

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Fulton Co., E. E. 1018 S. Wabash Ave., Chicago, Ill.
Lavezzi Machine Works, 3518 N. Paulina St., Chicago, Ill.
Mestrum, Henry, 817 Sixth Ave., N. Y. City. (See Adv.)

TOWELS, Paper

(See Vending Machines, Soap, Towels, Etc.)

TRAILERS, Film

Acme Film Co., 1540 Broadway, N. Y. City.
Adsign Corp., 845 S. Wabash Ave., Chicago, Ill.
Ad-Vance Trailer Service Corp., 111 Westchester Sq., Bronx, N. Y.
Cincinnati Motion Picture Co., Runey Bldg., Cincinnati, Ohio.
Consolidated Film Industries, Inc., 203 W. 146th St., N. Y. City.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill. (See Adv.)
National Screen Service, Inc., 126 West 46th St., N. Y. City. (See Adv.)
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(Listing continued)



TRANSFORMERS, Alternating Current

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
Cutler-Hammer Mfg. Co., 1268 St. Paul Ave., Milwaukee, Wis. (See Adv.)
General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 29 West 57th St., N. Y. City.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
Samuels Stabilarc Co., 739 Hamilton St., Allentown, Pa. (See Adv.)
Wagner Electric Corp., 6400 Plymouth Ave., St. Louis, Mo.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Weston Elec. Instrument Corp., Waverly Park, N. J.

TREADS, Stair

American Mason Safety Tread Co., Lowell, Mass.
American Standard Mfg. Co., 2266 Archer Ave., Chicago, Ill.
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
McKenna-Horix Mfg. Co., 100 Wood St., Pittsburgh, Pa.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Scott, West & Aitken, 15 E. 40th St., N. Y. City.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.

TRIPODS

Akeley Camera Inc., 250 W. 49th St., N. Y. City.
Bass Camera Co., 179 West Madison St., Chicago, Ill. (See Adv.)
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Willoughby, Inc., Chas. G., 110 W. 32nd St., N. Y. City. (See Adv.)

TURNSTILES

Damon-Chapman Co., 234 Mill St., Rochester, N. Y.
Midwest Ticket & Supply Co., Inc., 845 S. Wabash Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Perey Mfg. Co., Inc., 101 Park Ave., N. Y. City.

UNIFORMS

(See also Costumes, Theatrical)
Brooks Theatrical Costumers, 1439 Broadway, N. Y. City. (See Adv.)
Browning King & Co., 16 Cooper Sq., N. Y. City.
Chicago Uniform & Cap Co., 208 E. Monroe St., Chicago, Ill.
Ford Uniform Co., 229 W. 42nd St., N. Y. City.
Mandel Bros., Inc., State & Madison Sts., Chicago, Ill.
Meier & Co., A. G., 205 W. Monroe St., Chicago, Ill.
National Uniform Co., 12 John St., N. Y. City.
Pettibone Bros. Mfg. Co., 626 Main St., Cincinnati, Ohio.
Russell Uniform Co., 1600 Broadway, N. Y. City.
Western Uniform Co., 202 S. Clark St., Chicago, Ill.

VACUUM CLEANERS

Edison Electric Appliance Co., 5600 W. Taylor St., Chicago, Ill.
Hoover Co., North Canton, Ohio.
Spencer Turbine Co., Hartford, Conn. (See Adv.)
Sturtevant Co., B. F., Hyde Park, Boston, Mass.

VALANCES, for Boxes

(See Decorations, Theatre)

VASES, Stone Lobby

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

VAUDEVILLE, Agencies

Amalgamated Vaudeville Agency, Inc., 1600 Broadway, N. Y. City.
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Markus Fally Vaudeville Agency, 1579 Broadway, N. Y. City.

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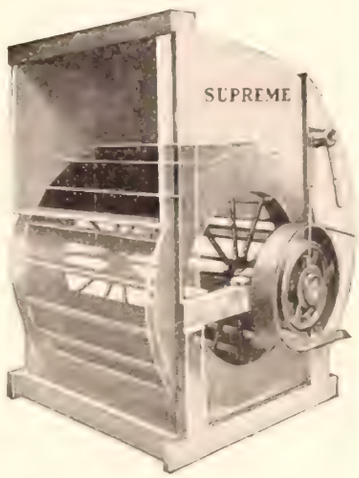
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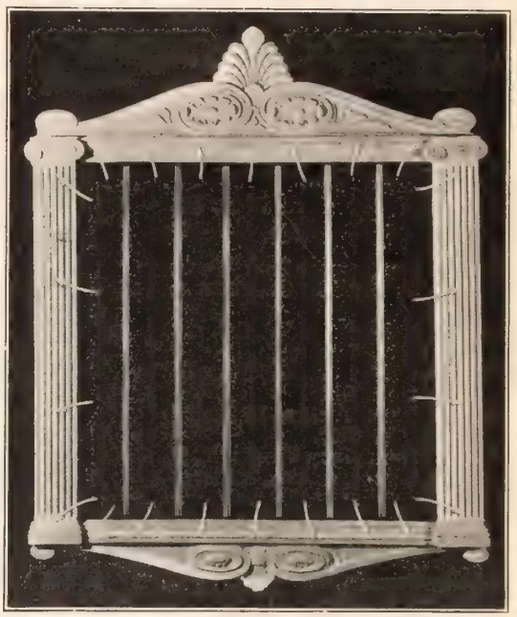
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West Disinfecting Co., Barn St., Long Island City, N. Y.
Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

VENTILATING SYSTEMS

(See Heating and Ventilating Equipment)

VENTILATORS

Arctic Nu-Air Corp., 514 So. 4th St., Minneapolis, Minn. (See Adv.)
Blizzard Sales Co., 1514 Davenport St., Omaha, Neb. (See Adv.)
Knowles Mushroom Ventilator Co., 202 Franklin St., N. Y. City.
Supreme Heating & Ventilating Corp., 1915 Pine St., St. Louis, Mo. (See Adv.)
Typhoon Fan Co., 345 W. 39th St., N. Y. City. (See Adv.)

VINES, Artificial

Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Felippelli-General Flov Dec. Co., 311 W. 50th St., N. Y. City. (See Adv.)
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Netschert, Inc., Frank, 61 Barclay St., N. Y. City. (See Adv.)
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.
Randall Co., A. L., 739 S. Wabash Ave., Chicago, Ill.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill.

VOLT METERS

American Meter Co., 3112 N. 17th St., Philadelphia, Pa.
General Electric Co., Schenectady, N. Y.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City. (See Adv.)
Metropolitan Elec. Mfg. Co., Boulevard and 14th St., Long Island City, N. Y. (See Adv.)
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Weston Electric Inst. Corp., Waverly Park, Newark, N. J.

WALL COVERINGS

Beaver Products Co., Inc., 1440 Military Road, Buffalo, N. Y.
McCallum Decorative Co., 135 Seventh St., Pittsburgh, Pa.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Morene Products Co., 245 West 28th St., N. Y. City.
Titus Blatter & Co., 162 Fifth Ave., N. Y. City.
Vitrolite Co., 133 W. Washington St., Chicago, Ill.

WASTE RECEPTACLES, Self Closing

Economy Baler Co., 46 Water St., N. Y. City.
Solar-Sturges Mfg. Co., Melrose Pk., Chicago, Ill.

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(See Employees' Clocks)

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Sanitary Supply & Specialty Co., 135 W. 23rd St., N. Y. City.
U. S. Sanitary Spec. Corp., 435 S. Western Ave., Chicago, Ill.

WAX FIGURES

Oates, L. E., 105 E. 10th St., Los Angeles, Calif.
Palmenberg's Sons, Inc., J. R., 63 W. 36th St., N. Y. City.
Spieles, Jos., 133 W. 14th St., N. Y. City.

WAXING MACHINES, Film

(See Film Waxing Machines)

WHEELS, Color

(See Color Wheels)

WICKETS, Cashier's Box Office

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Daunt Co., Wm. A., 110 E. 42nd St., N. Y. City.
Gorham Co., Bronze Division, Providence, R. I.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, I..

WIGS

Hepner's, 137 W. 44th St., N. Y. City.
Ostermayer, Philip, 337 Central Ave., Jersey City, N. J.
Shindhelm, G., 144 W. 46th St., N. Y. City.
Zan Hair Store, 8th & Grand Ave., Los Angeles, Calif.

WIRE, Asbestos Covered

Belden Mfg. Co., Cor. 23rd St. & Western Ave., Chicago, Ill.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich. (See Adv.)
General Electric Co., Schenectady, N. Y.
Keasby, Mattison Co., Ambler, Pa.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City. (See Adv.)
Rockbestos Products Corp., New Haven, Conn.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

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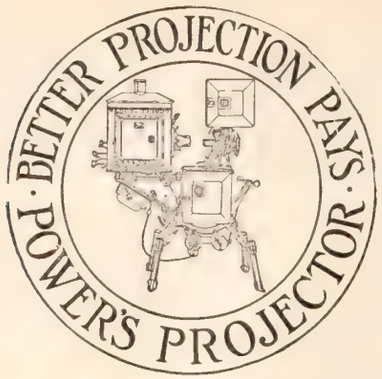
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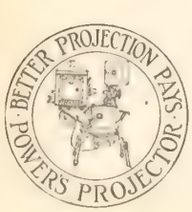
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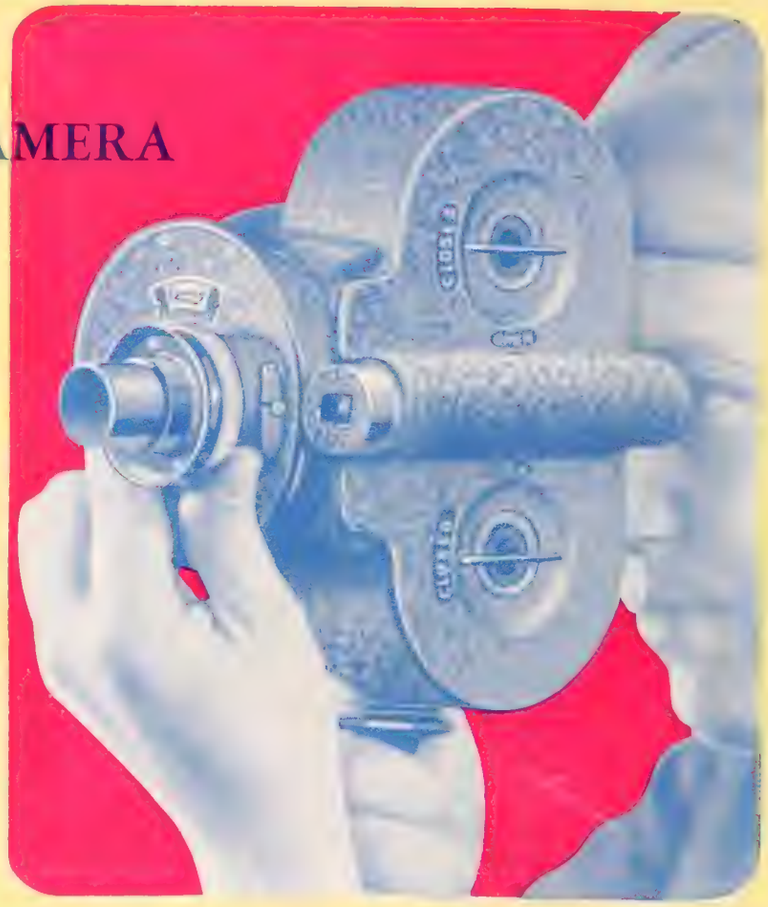
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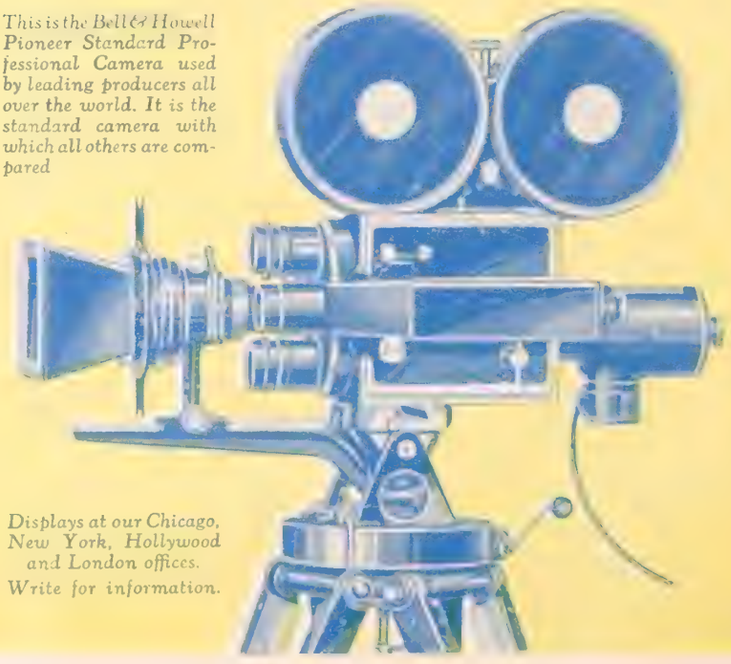
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